

## CREATING AN INDOOR WINTER GUARD

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# CREATING A COMPETITIVE WINTER GUARD



## **S p o r t o f t h e A r t s**

Competitive indoor guard is an exciting branch of the Pageantry Arts with approximately 10,000 young people participating in units in the United States and Canada. Interest is developing now in both Europe and parts of Asia.

Local organizations are developing, which are governed by the Units themselves. The organizations, often called "circuits", provide competitions many weekends during the months of January through March. Attached to most circuits are Adjudication Associations which provide judges for the competitions of the circuits. These Judging Associations MAY be separately governed or may be attached to the Circuit as a branch of that Parent Body. The responsibility of the circuit is:

- \* Develop growth in the activity at the local level.
- \* Administer local competitions.
- \* Assure the units are properly adjudicated.
- \* Communicate information pertinent to the activity.

### WHAT IS W.G.I.?

WGI was founded in 1977 to draw together the growing winter color guard activity, standardize rules, provide leadership and guidance. Now there is an international organization which offers:

- ◆ Improved Communication
- ◆ Cooperation of circuit organizations
- ◆ Establishment of Judges Associations
- ◆ An Educational Division offering Clinics, printed and Video material
- ◆ Identification of Persons dedicated to the pageantry Concept
- ◆ A network of Regional Contests in the U.S., Canada and Europe culminating in an Annual International Championship in April. (competing at a regional contest is a pre-requisite to competing at the World Championship Contest.)

All WGI Contests (except Europe) provide divisions of Competition specifically for :

INDEPENDENT groups who can compete in developmental levels defined as

- A Class - Beginning programs, younger performers, limited opportunities
- OPEN Class - The intermediate development level of performers
- WORLD Class - The most advanced programs and performers

SCHOLASTIC classes are offered to units whose membership comes from the same High School or a school that feeds that particular High School.

A Class - Beginning programs, younger performers, limited opportunities  
OPEN Class - The intermediate development level of performers  
WORLD Class - The most advanced programs and performers

WGI provides many services for those interested in the guard activity. A few of these are:

- ◆ Clinics on all Guard Topics
- ◆ Educational Videos for Instructors and Judges
- ◆ "FOCUS" WGI's Information Publication
- ◆ Regional Contests
- ◆ World Championship
- ◆ Guard Souvenirs
- ◆ Championship Performance Video Tapes
- ◆ Judging Manuals
- ◆ Support Literature
- ◆ Public Relations Support
- ◆ Rule Books
- ◆ Consulting Services
- ◆ Associate Memberships
- ◆ Historical Yearbooks.

**WGI IS INTERESTED IN YOU AND YOUR CONCERNS OR SUGGESTIONS.  
WE ARE ALWAYS AVAILABLE FOR DIALOG WITH PEOPLE INTERESTED IN PAGEANTRY  
AND WHAT IT PROVIDES FOR OUR YOUTH.**

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## EXPLORING THE POSSIBILITY OF AN INDOOR GUARD

Directors confront many questions when considering the expansion of an existing program to include an INDOOR GUARD ENSEMBLE.

- ◆ WHAT IS AN INDOOR WINTER GUARD?
- ◆ WHAT KIND OF TIME IS INVOLVED?
- ◆ HOW WILL THE STUDENTS BENEFIT?
- ◆ WHAT ARE THE RULES & GUIDELINES AND WHERE DO I GET THEM?

A Winter guard program is not only educationally sound, it can have a dramatic and positive influence on the total Marching Band Program if it is a part of a scholastic group.

In a school situation, the Winter guard ensemble is a co-curricular or extra curricular activity which offers participation to BOTH boys and girls. Usually its purpose is similar to that of a sports team:

- ◆ To strive for EXCELLENCE
- ◆ To develop TEAMWORK
- ◆ To learn SPORTSMANSHIP
- ◆ To achieve the highest possible Ranking in your Competitive circle.
- ◆ TO ENTERTAIN

Unlike sports teams, the entertainment factor makes this program unique. It can be likened to theater with elements of a drama, or a musical. This added dimension provides the students with an exposure BEYOND that offered through the marching band program. Thus, the indoor guard opportunity is a blend that produces "THE SPORT OF THE ART".

A valuable experience for Winter guard Performers is in interaction with students from other communities throughout the United States, Canada and Europe. The success of this Activity is rich in those areas and growing in Europe. This social and competitive exchange with groups of their own age from different backgrounds, lifestyles and educational experiences adds another facet to their SELF-PERCEPTION while creating LASTING FRIENDSHIPS!

Winter Guard has the latitude to perform at a local level with much the same scope as an athletic team, or they may choose to expand to include performances in other parts of the country affording an opportunity for trips visiting HISTORICAL and CULTURAL sites. A combination of both types of schedule is also possible.

Very few co-curricular activities offer students an experience which challenges and stimulates growth on so many levels:

- ◆ MULTI-PHYSICAL
- ◆ MENTAL
- ◆ SOCIAL
- ◆ TIME SEQUENCE
- ◆ THOUGHT ORGANIZATION
- ◆ TEAM WORK
- ◆ GROUP COOPERATION

The Activity demands physical involvement in rehearsal and performance involving muscle tone, conditioned response to music and other stimuli, simultaneous coordination of head, arms, legs, body stature as well as POISE AND CONTROL while experiencing physical and mental PRESSURE.

The mental training requires multi-levels of thought organization including portrayal of moods harmonious with other performers, an understanding of why they execute each move and advance awareness of what the next move will be and WHY it is there. The cumulative result of such physical and mental discipline is a student with deeper feelings of understanding, a more disciplined focus which finds its way into study habits in scholastic efforts and a higher level of self-confidence.

A Winter guard program will expand the techniques of those who comprise the street and field marching unit in just the same way that concert band, stage band and winter percussion lines continue the development of those skills with the subsequent impact on the excellence of the Music Program.

Socially, members learn to function in a group situation setting common goals, cooperating and striving for success as a team.

The many outlets for performances available to a Scholastic Winter Guard, besides contests, include the regular school activity schedule of Rallies, Basketball half-times, or Assemblies for special events, which will show the activity to the School Community. Other students will become more interested in the program, faculty members are always impressed and the audiences (parents and students alike) enjoy the show for its entertainment value. Within the community there are always organizations looking for varied forms of entertainment and where space is adequate, the indoor guard show can win tremendous support for the band program.

#### COMPETITION AS A BASIS TO MEASURE & APPRECIATE EXCELLENCE

Competition in and of itself generates a divided position on the part of many educators who fear a misplaced focus on winning at any cost. Because WGI is based on Education, that subject has had careful study and ongoing scrutiny. Competition in this Arena is the means whereby we teach the following:

- ◆ Recognition & appreciation of the achievements of your competitors.
- ◆ A barometer whereby you measure achievement against a set of standards.
- ◆ A means to recognize your own potential by achieving more than you thought you could.
- ◆ Putting "competition" in a light of discovery and growth rather than "winning" as the priority.

Competition exists in today's world in every walk of life. To prepare our youth with techniques that will keep this aspect in a healthy focus while discovering and enjoying their own excellence may be our greatest gift to them.

When investigating competitions, look for other schools in the area who are already competing. Identify their officers who can acquaint you with the rules, show procedures and schedules of contests and related events. If there are no visible organizations, you may contact the WGI office for information regarding your nearest guard circuit and who to contact.

Within the abundant opportunities for growth, physical expression, leadership and self-discipline for guard members, the director/advisor also finds the satisfying reward of seeing youngsters realize their potential in such an exciting and positive manner.

Join the growing indoor guard family.  
You won't be disappointed!

## STEPS TO STARTING A WINTER GUARD

This challenging project will prove to be a very rewarding experience to the Membership the Staff and the Management. Many guard are part of a larger organization such as Bands and Drum Corps. Many are sponsored by school booster clubs, churches, parents organization or are self-supporting. When starting a competitive guard, you should consider the following aspects:

### STRUCTURE OF THE ORGANIZATION:

1. If you are part of a larger organization the structure will already be in place. Determine the role of the guard within the larger framework. Understand the "reporting" relationships, job descriptions, goals of the guard relative to the parent body, etc. Chances are that legal considerations may already be in place because of the parent body.
2. If you are starting a new organization, your structure and foundation is of utmost importance. You will need to form a management structure taking into consideration the following:
  - \* Constitution/By-laws - Officers
  - \* Philosophy
  - \* Non-Profit Status 501 (C) 3
  - \* Tax-Exempt Status
  - \* Leadership/Reporting relationships
  - \* Job Descriptions
  - \* Meetings
  - \* Boosters
  - \* Budget/financial system/insurance
  - \* Goals (short and long range)

**INSTRUCTORS:** Instruction will be needed to address the selection of music, program design, equipment, technique of movement, and teaching and perfecting the product, etc. These duties may be done by a single individual or several depending on the resources available and your needs. In some instances the management and instructor may be the same individual. If you are a scholastic guard, don't overlook the possible talent from your music faculty.

**MEMBERS:**\_\_In order to compete using WGI rules, an independent unit must all be twenty-two years of age or UNDER at the time of the WGI World Class Championship Finals. Units competing as Scholastic guards must have all members attend the same school or a school that feeds that particular high school.

**CONTESTS:**\_If a local Circuit/Association is already established in your general area, contact them for information on membership, dues, obligations, judging clinics, rules, etc. Most established circuits have a level of competition for the new/inexperienced unit. If a circuit is not available in your general area, contact the WGI office and we will try to help get something started or direct you to the closest circuit available.

**TRANSPORTATION:** The organization will need a mode of transportation to contests; consider bus, vans or individual cars. Funds and length of trips may determine what you wish to use.

**EQUIPMENT:** Obviously, you will need the appropriate equipment which includes flags, optional rifles, and/or sabers. Some units even involve special props which are an option and these are almost always designed and made by the group.

REHEARSAL FACILITIES: Indoor Facilities will be needed with a minimum floor space of 50 x 70 feet.

HOUSING: From time to time you will require housing (gym, hotel, private homes, rec centers) for camps or overnight trips.

FINANCES AND BUDGETS: This will depend on how ambitious you wish to be. All of the above considerations involve cost and will have to be considered in light of your organization and structure. Since the Contest situation does not offer money in a prize structure, Fund Raising becomes an important part of your program.

RULES AND REGULATIONS: Study the rules and score sheets and philosophy of programming carefully. The staff and members should understand them so they know what is expected of them, and so they can start out with the greatest opportunity for success. Rules, score sheets and adjudication manuals can be obtained from the WGI Office.

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## PLANNING THE PROGRAM

There are three components that are cornerstones to a successful indoor program. They are the Identity or personality of the guard, the concept & design of the show, and the training and excellence of the performers skills.

This material is designed to assist units to "stand out" and be unique. There is a tendency to overlook aspects of "personality" within the guard and to pick music that lacks real "staying power" and interest. Often there just doesn't seem to be the time to go through all the steps we will discuss, but their importance really can't be stressed enough.

### DESIGNING AN IDENTITY *IMAGE - PERSONALITY - STYLE*

There is an innate collective personality that exists with the members of your guard. This personality or identity is influenced by their social and economic situation, their beliefs, attitudes, values and goals. They bring to your guard some built-in properties that can serve you well in understanding your members, capitalizing on who they are, and helping them to discover the best of who they can be. The other component will be those same values, beliefs, attitudes and goals of your staff. Unless the two are compatible, you could find yourself with a conflict you really don't need.

These two groups will combine to form the "core" personality of who you collectively are. This core personality or identity will remain the base of your guard. It will evolve and grow, but will essentially be the same. It is upon this base that you will develop the second aspect of what we call "identity". Each program you create will call for a particular style, look, role and character. This secondary element becomes a part of the design of each show. Here is where the members act out the exploration of the many varied options you will give them.

Most teens are in their search of "who they are". You can provide them with a unique opportunity to investigate many possibilities in the safety of the guard family. You can give them the confidence to discover who they are and who they can become. For this reason, the process involved here is an important development for them and for you. You are encouraged to invest in these steps.

KNOW YOUR MEMBERS Discover their individual personalities, fears, circumstances, strengths, opinions, preferences.

**KNOW YOURSELF AND YOUR STAFF** Understand YOUR individual personalities, weaknesses, circumstances, strengths, opinions.

**EXPLORE WITH MUSIC** Music opens up lines of communication. See what the kids relate to, take them beyond the top 40 by introducing a variety of sounds. Watch their physical response to the music. Talk about what the music feels like, what it "looks" like. A little Improv shows you who is willing to get up and perform, as well as how motivating the music is to them and how they act it out. Observe the gestures, attitudes, and responses you get from the students and begin to put together a "look" for your show based at least somewhat on their natural responses and their feedback to you and to one another as they share in this process.

**MOTIVATE YOUR MEMBERS** Generate enthusiasm, build confidence, be positive and honest. Set a standard for your group -- they will reflect you! You will become the energy source from which they will draw. Eventually they will return that energy to you when you need it most. Find time to laugh at yourself and WITH them.

**DESIGN A LOOK AN ATTITUDE AND A PERSONALITY** Use the collective guard personality as the basis for your program "role" and character. Define the character or role of the program. Spend time directing "how they should feel" when they are playing their "part". Give them specific gestures and attitude for the role.

Remember, this is a process.  
Don't look for all of this to happen in one rehearsal!  
It is an ongoing effort.  
The most memorable groups have  
A clear, defined look & attitude!

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MUSIC - MUSIC - MUSIC

### **SHOPPING FOR A TUNE?**

*Remember, it sets the mood, leads the dance, grabs the audience and lets you show your virtuosity.*

It's that time of year when designers are searching for the perfect vehicle to inspire and formulate their winter guard shows. In recent years we have enjoyed original music, classical music, ethnic music rock, jazz and music designed to startle the listener, intricately orchestrated. There is no question at all that designers must have creative freedom in the selection of the music and the creation of the musical book. However, once that music is selected, once the design team sets out to illustrate their vision of that program, then a whole new set of issues arise.

We've been talking about "pacing" of the show for years. When, where, how and why "effects" are planned into a show has an enormous correlation to how the musical program lays out. The whole concept of "pacing" begins with the selection of the show tunes and how the music is edited. Always consider the need for the kind of contrast and development which can guide many shows to create a successful coordinated effects. Always be concerned with the kind of impact points and visual resolutions which our activity has come to recognize as effective tools within the program. Tension and release is an important consideration within the effect caption.

The whole history of reacting to the effectiveness of a program involves “mood” and “appeal”, and reality is that it will be the musical choice, that will set this in motion. One of the most commonly shared response mechanisms in people is their reaction to music/sound. Don’t lose site of this fact when selecting your show tunes. Know your audience. Be prepared for how they will respond to your choices. Know the “rules of competition” and the “tenets of good programming”, and be certain that your show tunes will set you up to fulfill all the qualities which produce an effective and successful program. Consider these points as you begin your show planning when you are out there “shopping for a tune”.

## THE PROGRAM & ITS CONCEPT

Your program concept, musical choice and visual style contribute largely to set you apart from the many others in your class. Strive to be remembered as you create your program.

### CONSIDER THESE OPTIONS

- ◆ Create a musical sound track that will showcase you and YOUR best assets as up create your visual illustration.
- ◆ Don't select music that demands a skill YOU DON'T HAVE. Be careful of music with more depth than you can illustrate. Can you pull it off?
- ◆ Never create a program a piece at a time. Select music that can be designed to create a WHOLE show. Have the master plan in place before you begin.

### CONSIDER THESE QUESTIONS

- ◆ Does it have HIGHS & LOWS?
- ◆ Does it have opportunity to DEVELOP ideas?
- ◆ Does it have "IMPACT" & "EFFECT" built in?
- ◆ Does it provide CONTRAST?
- ◆ Will the students be able to RELATE to it?
- ◆ Will the Audience UNDERSTAND it?
- ◆ Does it have a GREAT ENDING? IT MUST!
- ◆ Can you produce a "count sheet" to it? Do YOU understand it ?
- ◆ WILL IT SHOW YOUR GUARD OFF TO THEIR BEST ADVANTAGE?
- ◆ DOES IT INSPIRE C R E A T I V I T Y

KNOW WHAT IS GOING ON IN THE ACTIVITY. Study lots of other Guards.

CREATE AN ACCESSIBLE PROGRAM. Be unique and be proud of who you are.

BE VERY CAREFUL OF GOING TOO HIGH UP THE ABSTRACTION LADDER. Young performers often have a hard time with abstract interpretation.

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## MATCHING YOUR AUDIO AND VISUAL STYLE

STYLE IS DEFINED AS THE ARTIST'S INDIVIDUAL MANNER OF WORKING We naturally tend to create a visual look that will reflect our musical choices. It's important to understand those choices and the existing visual styles that accompany them. Be sure to research the composer/artist and the period to be best informed.

CLASSICAL MUSIC: The companion look or movement for this type of music is usually very poised and regal; one sees a "lift" in the upper body. Moves are refined, articulate, precise.

JAZZ MUSIC: The slurred articulations and "improvisations" suggest a more fluid, "slurred" approach to movement. One sees body and head isolations and an almost relaxed look.

THEATRICAL MUSIC: A bigger than life look, "commercial" choreography; accessible & familiar.

ROCK: Here the Modernist has freedom to break rules and explore. A contemporary sound and look.

ETHNIC, TRIBAL: A wide open field inviting all kinds of interesting visuals; suggests short moves, isolations, etc.; could be a challenge and could define a unique personality; strong EFFECT potential.

STORIES: Music that suggests a story, or a clear theme invites a style that would illustrate the story. Learn more before you jump in.

### COSTUME DESIGN

*Tasteful Attire to Support the Character, Role, Personality, and Body of the Performer.*  
*Consider; Function - Color - Design - Fabric - Style and Taste*

#### FUNCTION OF THE COSTUME

- ◆ Depict a role or character
- ◆ Adapt to the stage (color & distance)
- ◆ Accommodate mobility (freedom of equipment/movement)

#### IN SELECTING COLORS CONSIDER:

- ◆ Your stage is a "yellow" gym floor or a colored floor covering which you purchase.
- ◆ Visibility to the audience
- ◆ Readability of body or equipment
- ◆ Have a color wheel and know the hues, gradations and color families.
- ◆ A vivid costume color (red) will draw focus to the body and dominate over equipment.
- ◆ A subliminal color on the body may not emphasize what you are doing at that level and allow the color emphasis to go to the equipment.

#### DESIGN:

- ◆ Consider the body shapes you have to deal with. Always design with the extremes of body shapes in mind.
- ◆ Consider the character or role you will portray.
- ◆ Consider whether or not you wish to use any removable costume parts as props.
- ◆ How long will you want to use this costume?
- ◆ Will they be home-made or custom made? What level sewing skill do you have.
- ◆ Consider your budget.

#### FABRIC:

- ◆ Be sure you can MOVE. Avoid binding in the body or restricting the function of the arms or legs.
- ◆ Consider how excessive fabric will impact on drill lines as to clarity. Flowing fabric won't give a clear line.
- ◆ Decide if that is a problem.
- ◆ Consider whether you will use removable parts of the uniform as a prop.
- ◆ Know your options - Lycra, spandex, lame, polyester, silk?
- ◆ How many seasons do you want to use these costumes? Consider durability, laundering, wear & tear.

#### STYLE

- ◆ Is there a particular look that accommodates your style either musically or Visually?
- ◆ Know what is appropriate for a classical style
- ◆ Know what is appropriate for a jazz style
- ◆ Know what is appropriate for a modern style
- ◆ Know what is appropriate for a theatrical style
- ◆ Knowing all of that, make intelligent, sensitive choices in a unique and original approach. Be one of a kind.

#### TASTE (This is a Biggie)

- ◆ Taste is what you like.
- ◆ Having taste implies an educated and discriminating awareness
- ◆ Showing taste implies a sensitivity to your audience and "their" taste.
- ◆ Being tasteful implies application of all of the above
- ◆ Tasty means that it worked!

#### The Reality is:

- ◆ Be sensitive to changing young bodies
- ◆ Remember the age group you teach
- ◆ Remember if you represent a school
- ◆ Avoid "sleaze"
- ◆ Never dress your members in ugly attire.
- ◆ "Class" is often equated to Taste. It is better to be understated than overstated.

*An attractive and tasty costume will make the students feel special and will cost no more to create. There is no substitute for taste and detail.*

#### EQUIPMENT & PROPS DESIGNED TO DISPLAY

#### PHYSICAL SKILLS

- ◆ These are an extension of your costumes and should be designed to coordinate to them and one another. Consider shape, line, fabric, color in design.
- ◆ Know how you will use them within the show or on the stage
- ◆ Know what musical ideas you will be interpreting and how they will augment these ideas
- ◆ Be creative. Design NEW props!

*The word design implies a uniqueness and originality. Anyone can copy - it takes genius and daring to be original. Make each design choice uniquely your own!*

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## PLANNING YOUR BASIC MOVEMENT TRAINING

Based on the show concepts, style and personality, design the proper training for the following components of movement. Include warm-up and technique instruction. Little will be as important to you as the correct TRAINING time you will invest in your students. Don't short change this investment.

- ◆ Movement fundamentals - preparing the body for heightened responsibilities
- ◆ Basics of step/time/space/line
- ◆ Method of traveling
- ◆ Turns/jumps/leaps/in and out of the ground
- ◆ Postural and gestural qualities
- ◆ Dance techniques
- ◆ Expressive qualities of movement dynamics (weight/time/space/flow)

Movement rehearsal should be done in appropriate attire - clothing that will allow the instructor to watch for posture, alignment, starts of moves, etc. Bulky attire will conceal this development of body skills relative both to movement and the manipulation of equipment. Wear the kind of shoe you will use in the show.

Basics/Technique classes should follow a pattern. Consistency will encourage focus and achievement. Set the example for your students. Discipline should be understood and SELF-IMPOSED. *Screaming at the students will only put tension into the body and impair productivity.*

MAKE CORRECTIONS. Don't let students practice errors. YOUR OBSERVATION SKILLS must be sharp and you must KNOW HOW TO MAKE CORRECTIONS.

Be able to do what you ask of your students; much of what they learn will be through observation.

## STAGING/ DRILL DESIGN

The three basic approaches from which to choose in designing your show are:

Geometric Drill--use of basic forms: circle, square cone, cylinder, linear, curvilinear. This is what most of us have known over the years.

Freeform, Textured, Segmented--this approach to form design provides contrast from the starkness of "line" geometric drill and opens up the stage more dimensional equipment moves.

Theatrical. Here we deal with staging, entrances, exits & interaction between sections or characters.

### *Consider the following design points as you plan your show:*

- ◆ BALANCE IS AN IMPORTANT FACTOR IN SUCCESSFUL DESIGN. Design may be either symmetric (formally balanced) or asymmetric (informally balanced). Freeform requires balance.
- ◆ Visual Ideas should *flow or evolve logically* from one to another.
- ◆ WHERE you stage a picture or set is important to control the focus of your design.
- ◆ Always write your form show knowing in advance what kind of visual concepts you wish to present because this will tell you how much space to plan on.
- ◆ Staging of sections will make a difference in how your visual effects/presentations will work.
- ◆ Know in advance what kind of equipment presentation is suitable for the drill form or set you have designed:

- ◆ The closer the space in any form , the stronger the INTENSITY/DYNAMICS of the move will be. The more open the space the lesser the INTENSITY/DYNAMICS will be.
- ◆ Single bounding line forms using all the performers in one big picture is an important opportunity to create a major impact or resolution to a musical/visual idea. This often is successful at the start or resolution of a big idea.
- ◆ Contrast is an important feature to successful design. If you have done LINE, GEOMETRIC drill, give thought to creating contrast through texture or segmentation. If you have been doing segmentation, texture or theater, give some relief or contrast to the eye through geometric/line drill.
- ◆ BE SURE YOUR DESIGN IS CLEAR AND READABLE AND PLEASING TO THE EYE.
- ◆ BE SURE YOUR CONCEPT EXISTS ON THE FLOOR AS WELL AS IN YOUR MIND.

The design team must WORK TOGETHER to plan and create a good design. Your staging person must know in advance when to open up space or where to segment for feature ideas or when to create that big picture for a full ensemble equipment statement.

BOTH MUSICALLY AND VISUALLY

**PACE YOUR SHOW,  
CONTOUR YOUR SHOW  
PROVIDE VISUAL & MUSICAL INTEREST THROUGH CONTRAST,  
AND ABOVE ALL  
REMEMBER THE IMPORTANCE OF  
STAGING - FOCUS - CONTINUITY - COORDINATION - LAYERING - APPEAL  
&  
E F F E C T**

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## UNDERSTANDING THE SCORING SYSTEM

### THE THREE TIERED CRITERIA REFERENCE.

The 3-tiered criteria is a detailed, specific, expanded system that focuses on and rewards all three levels of development. It is based on a curriculum specifically reflecting the steps involved within various classes. It provides opportunity for all performers to be rated accurately and to experience a higher numerical grade for successful efforts in all three classes.

### THE FIVE STEPS IN LEARNING

Our developmental criteria is based on the 5 steps involved in the learning process. This theory is an accepted educational premise, and describes the process of understanding and finally performing any skill. These steps are:

Step 1 (Box 1) EXPERIENCE - material is introduced to the student. The concept is presented with the principle/theory behind it.

Step 2 (Box 2) DISCOVER - The student attempts to convey the material to physical application and discovers his/her capabilities and what must be done to improve. The student practices the skill.

Step 3 (Box 3) KNOW - The student knows what is expected, grasps the material presented and is becoming skilled in its application. Muscle memory and dexterity are developing.

Step 4 (Box 4) UNDERSTAND - The student has a solid grasp of the material and can demonstrate the skills with good proficiency. The student has entered performance level and understands how to control his/her body to achieve the skill.

Step 5 (Box 5) APPLY - The skills are fully absorbed and easily applied.

### PREMISE OF A TIERED CRITERIA REFERENCE

The premise is based on the learning concept previously described where information or skill is first experienced, then processed and finally applied. To explain the development of these stages we have used the words EXPERIENCES, DISCOVERS, KNOWS UNDERSTANDS AND APPLIES to delineate the 5 levels of learning and doing. There is an overlap of boxes 4 & 5 from Class A to open class and then from Open class to world class. This allows for the student-instructor review and for a re-establishment of prior skills at the same time new skills are added. This premise implies that we recognize BEGINNING, INTERMEDIATE AND ADVANCED skills in vocabulary, design and performance. In this way, performers and instructors can plan their programs with a natural development and progression in mind. They can be graded much as they would in school, and the system provides both curriculum and achievement recognition through score.

The following is a chart which will basically tell you about the progression of the curriculum.

#### CLASS A:

Box 1: The student EXPERIENCES the basic skills.

Box 2: The student DISCOVERS the basic skills

Box 3: The student KNOWS the basic skills

Box 4: The student UNDERSTANDS basic skills and EXPERIENCES some intermediate skills.

Box 5: The student APPLIES skills & DISCOVERS some intermediate skills.

#### OPEN CLASS:

Box 1: The student UNDERSTANDS basic skills and EXPERIENCES some intermediate skills. (note the repetition of Class A box 4)

Box 2. The student APPLIES skills & DISCOVERS some intermediate skills. (note the repetition of Class A. Box 4). The intent is that when graduating from A class, the scores will probably lay somewhere beginning in box 3.

Box 3: The student APPLIES basic skills, KNOWS intermediate skills.

Box 4: The student APPLIES basic skills, UNDER-STANDS Intermediate skills, EXPERIENCES some advanced skills.

Box 5. The student APPLIES basic and intermediate skills and DISCOVERS some advanced skills.

Each of the criteria reference boxes begins with a directive, based on the curriculum and the level of development of the student. (see above chart) The criteria will then offer more detailed delineated descriptions.

Consistent scoring is a major concern to judges and instructors. There are some situations which lead to numbers which bounce around. We are sensitive to the impact this has on the performer and the insecurity it places in the instructor. We have identified several factors contributing to this problem.

#### GENERAL OBSERVATIONS

Inconsistent exposure places both judges and guards at a disadvantage. The local judge will be measuring the unit's growth; the WGI judge will be unaware of this factor but will be trying to grade relative to all the other class A or Open guards viewed that season. This difference can reflect in the scores.

When a large number of guards are very similar to each other, either in program or achievement, judges' rankings may be more at variance resulting in placement differences. This is why we encourage the guards to establish a personality and program that will "set them apart" from their competitors and perhaps offer them a competitive edge.

The size of the contest can influence ratings significantly as more and more guards come together and must be RANKED. Early season smaller Regionals sometimes yield scores that are higher than is appropriate in light of the fact that shows are often not fully complete and the judge's number base is not yet established. Subsequent larger Regionals expose the guards to a broader field of competitors and the process of ranking can lower the earlier score in some cases.

One of the biggest questions in the minds of most instructors, arise at Championships when the double panels will yield ranking differences of 10 to 14 places. The obvious instinctive reaction is that one of the judges is incompetent. Usually it will be the judge with the lowest ranking. The truth of the matter is that when judges have seen some of the units and not others, there is a different familiarity put into the mix. Sometimes there has been an opportunity to critique with those instructors and the guard may stand out in the judge's mind. Couple this with the similarity between many guards (especially in the middle of the class) and these ranking separations can easily occur.

One of the prime purposes of the double panel at Championships is to assure the unit of the fairness that the "average score" will yield. Over the years, it has become very clear that for the most part, the average score is usually quite fair and equitable.

*The instructors' focus should go to this average score and ranking more than to the individuals who comprised the team that produced that average score.*

#### "EXPECTATIONS FROM THE 3-TIERED CRITERIA"

This system is designed to afford the judge the opportunity to rank the guards within the subcaptions, profiling for them, a clear picture of their strengths and weakness. This will produce a scoring picture that will be different from the compressed scores from the past. Box ties should be drastically reduced because there will be room to indicate each units achievement within the sub-caption.

This system will allow the units to see the growth they may achieve over the course of the season because there will be adequate numbers available for this process to be reflected.

Units will have the opportunity to reach maximum scores in every class because the system is designed specifically for this potential to occur. Scores given to an A class Guard will not be comparable to guards in the Open or World classes. This class comparison is no longer an issue. Guards should now measure their success based upon how close they come to reaching the maximum score. Those who previously measured their relativity to Open or World class as a guide to when they should move up to the next class, now have a new and different method to determine this.

The important issues here deal with guiding each group through a step-by step process in their growth and development, moving into the next class when all of the training and skills have been established.

#### CLASSIFICATION IMPLEMENTATION

There is a strong potential impact relative to guards who may be competing in the wrong class. Because this criteria is so strongly attuned to the curriculum involved in the developmental process, should a guard compete in an inappropriate class, their scores will soundly reflect this. For example, a group competing in the Open class who is truly more suited in the World class, or a guard competing in the A class who is truly more suited to be in the Open class, may receive early season scores in upper box 4 and box 5, suggesting that a re-classification may be in order. the same is true of those who are competing in a class beyond their skills, the box 2 scores they could receive will indicate this same mis-classification suggesting a move to a lower class.

It now becomes extremely important for all guards to place themselves in the proper class. This is of particular concern in local circuits where some guards re-group for the purpose of having a balanced number of groups in each of their local classes.

#### IN GENERAL

Keep a note book identifying the strengths and weaknesses the judges pointed out. Try to set your lesson plan to incorporate areas identified for improvement. Indicate your growth and continue to add to your book noting subsequent comments and whether or not the focus areas are improving. If serious scoring inconsistencies should occur, call it to the attention of the Chief Judge and ask that it be looked into. This will vary somewhat within the local judging circuit and WGI. Each judging focus will be influenced by differing factors as mentioned earlier.

#### USE YOUR CRITIQUE TIME BY BEING PREPARED

- ◆ Start by identifying your guard, its class, and yourself if you don't know the judge.
- ◆ Don't offer excuses. Address the facts, the situation and the performance.
- ◆ Know and understand the system & listen carefully to judges tapes
- ◆ Make notes on judging comments which you don't understand or which need clarification.
- ◆ Relate your scoring comments to the criteria reference and the directed focus for your class .
- ◆ Apply good communication skills in dialog with all judges.

#### BE REMEMBERED FOR THESE STRONG QUALITIES. PLAN TO IMPLEMENT JUDGING INPUT IN A LOGICAL WAY

You should have your own list of "Things to do" which will be integrated into your lesson plan

over several rehearsals. When judges point out weak spots or areas of concern in the written program, if these observations match your own awareness, then simply check them off and tell the judge that you will be addressing these concerns in the near future. If the judge adds new concerns, then consider and discuss these concerns to determine if they require technical reinforcement or design changes. Go to your list of things to do and incorporate them at an intelligent point in the development of the guard. Don't negate your own agenda of rehearsal points based only on judging observations. Address them in the appropriate time and manner.



## HOW TO BE A SUCCESSFUL AND EFFECTIVE TEACHER

Many of today's instructors come from the unique school of "past experience". Some bring a wonderful sense of work ethics, personal sensitivity and technical knowledge. Some carry harsh and difficult mannerisms and a lack of organization or focus. They are all the products of their own learning experiences and have only their own teachers after whom they can pattern their style. Many are young guard graduates who don't have the maturity or experience helpful in any teaching situation.

With the tremendous growth of winter guards within the scholastic arena we now find the added responsibility of being in tune with the various attitudes, chains of command, budgetary and time limitations, involvement of parents and the list goes on and on. The following information is intended to assist the guard instructor in understanding those areas which could make their lives easier and lead them and their students to more rapid and higher success

### WHAT ARE THE QUALIFICATIONS OF A GOOD INSTRUCTOR?

- ◆ They are fully competent to teach all techniques involved in the area for which they are hired; program, design, technique, movement
- ◆ They understand their moral and ethical responsibilities relative to the students.
- ◆ Language - profanity is unacceptable.
- ◆ Fraternalization with students is inappropriate especially in scholastic situations.
- ◆ Rude or insulting remarks which diminish the student's esteem are inappropriate.
- ◆ They have a sense of Responsibility and a Work Ethic that is consistent and timely.
- ◆ Punctuality at rehearsals
- ◆ Preparedness with lesson plans
- ◆ Productivity and time management
- ◆ Accountability to director, students, staff
- ◆ They have strong **COMMUNICATION SKILLS**:
  - Relative to dealing with administration
  - Relative to dealing with students
  - Relative to dealing with parents
  - Relative to dealing with other staff
  - Relative to dealing with circuits and competition administrators
- ◆ They are enthusiastic with a strong sense of commitment.
- ◆ They have a balanced personality.
- ◆ They understand the importance of team effort, team building and compromise where necessary.
- ◆ They can establish attainable goals and the means to achieve them.
- ◆ **They know how to LAUGH, PUT COMPETITION INTO PERSPECTIVE, TURN LEARNING INTO FUN AND MOTIVATE STUDENTS TO DISCOVER THEIR GREATEST POTENTIAL.**

TIME MANAGEMENT  
WORK LESS - PRODUCE MORE - HAVE FUN

In every work situation time is of the essence. The person who plans his/her time and details the tangible aspects of the job will find themselves far and ahead of those who fly by the seat of their pants. The guard program plan is no exception. Developing this kind of time planning will not only serve you well, it will impress every other individual with whom you work. Everyone has lives they must attend to outside of this activity. They will support you best when they can know your needs well in advance.

#### THE MASTER CALENDAR

The master calendar is for EVERYONE connected with the production of your color guard.

On your master calendar, enter established dates for performances, trips, exams, proms, school breaks or any other date that will impact on your production schedule.

Working backwards from the first show, figure how many rehearsals you will need to teach the show. Note the start of production showing all rehearsals.

Working backwards from when you will begin teaching the show, determine how many weeks you will need to teach basics. (If you are a scholastic guard, basics may already have been taught prior to band season). Note this class time. Be sure you allow time needed to teach technique.

If you are a scholastic guard, move to the calendar time when the Fall season ends and schedule the time you will begin rehearsals. Plan time to have the show FINISHED for the first contest.

#### THIS IS YOUR PRODUCTION AND PERFORMANCE SCHEDULE

Did you allow any time off between band or corps and your winter guard.? Please consider burn-out. Determine whether you want to hold 2 or 3 full weekend Guard camps which will give you Friday night for 4 hours, Saturday for 8 hours and Sunday for 4 to 6 hours, or if you want to do all-day Saturdays or a series of weeknights. Don't let school work suffer so be careful of overdoing school nights.

#### DETAIL YOUR PRODUCTION SCHEDULE

- ◆ Project when your music must be chosen
- ◆ Indicate when costume and prop designs must be complete.
- ◆ Indicate a production schedule for sewing people showing when you want prototypes made up?
- ◆ Indicate budget planning deadlines.
- ◆ Indicate show planning meetings .
- ◆ Indicate fund raisers.

PUT ANY REMINDER ON YOUR CALENDAR THAT WILL KEEP YOU ON TARGET. GIVE THIS CALENDAR TO EVERY PERSON INVOLVED IN THIS PROJECT. Prepare a more simplified version for the performers. IF YOU PLAN YOUR TIME, YOU ARE FAR MORE LIKELY TO SUCCEED, FAR LESS APT TO BE CAUGHT OFF BASE OR BEHIND SCHEDULE AND PARENTS, MEMBERS AND ADMINISTRATION WILL BE BETTER ABLE TO SUPPORT YOUR EFFORTS.

**-o0o-**

*Perhaps the greatest skill you can develop is the ability to communicate with people. This skill will serve you throughout life and will absolutely serve you as a teacher. The following is truly.....*

## THE BEST INFORMATION YOU'LL EVER GET

Excerpts from Dale Carnegie's  
*"HOW TO WIN FRIENDS AND INFLUENCE PEOPLE"*

### FUNDAMENTAL TECHNIQUES IN HANDLING PEOPLE

- ◆ Don't criticize, condemn or complain
- ◆ Give honest and sincere appreciation
- ◆ Arouse in the other person an eager want.

### 6 WAYS TO MAKE PEOPLE LIKE YOU

- ◆ Become genuinely interested in other people
- ◆ Smile
- ◆ Remember that a person's name is the most important sound in the language to that person.
- ◆ Be a good listener; encourage others to talk about themselves.
- ◆ Talk in terms of the other person's interests
- ◆ Make the other person feel important - Do it sincerely.

### 12 WAYS TO WIN PEOPLE TO YOUR WAY OF THINKING

- ◆ The only way to get the best of an argument is to avoid it.
- ◆ Show respect for the other person's opinions. Never say, "you're wrong".
- ◆ If you are wrong, admit it quickly.
- ◆ Begin in a friendly way.
- ◆ Get the other person saying "yes, yes" immediately.
- ◆ Let the other person do a great deal of the talking.
- ◆ Let the other person feel that the idea is his/ hers.
- ◆ Try honestly to see things from the other person's point of view.
- ◆ Be sympathetic with the other person's ideas and desires.
- ◆ Appeal to the nobler motives.
- ◆ Dramatize your ideas.
- ◆ Throw down a challenge.

### HOW TO CHANGE PEOPLE WITHOUT GIVING OFFENSE OR AROUSING RESENTMENT

- ◆ Begin with Praise and honest appreciation.
- ◆ Call attention to people's mistakes indirectly.
- ◆ Talk about your own mistakes before criticizing the other person.
- ◆ Ask questions instead of giving direct orders.
- ◆ Let the other person save face.
- ◆ Praise the slightest improvement and every improvement; be hearty in your approbation & lavish in your praise
- ◆ Give the other person a fine reputation to live to.
- ◆ Use encouragement, make the fault seem easy to correct.
- ◆ Make the other person happy about doing the thing you suggest.

### LEADERSHIP

**A great attribute to effective teaching**

*"How did I end up in this position and now that I'm here, do I really want the job? Oh Well, since I've got it, what do I have to do to be great?"*

*Apply this information to yourself, your staff or to your student leaders.*

BE CONFIDENT IN YOURSELF

- ◆ If you have hang ups or fears then face them up front - be honest with yourself

BE IMAGINATIVE

- ◆ Never be ordinary or predictable; make everything a new adventure.
- ◆ Problem-solve in new ways
- ◆ Don't be afraid of being laughed at
- ◆ Plan ahead for any emergency or situation you might encounter

RESPECT YOURSELF AND OTHERS

- ◆ Always see things from the other persons point of view as well as your own.
- ◆ Treat others as you would like to be treated.
- ◆ Never walk ahead of or behind your peers - **WALK ALONG SIDE THEM.**
- ◆ Make it a point to **KNOW** all the members of your group. Draw them to you by making them feel important.

KNOW THE AREA IN WHICH YOU LEAD

- ◆ Be prepared & knowledgeable - don't expect to fake your way
- ◆ Plan your rehearsal times. Know what you need to accomplish and get it done.
- ◆ Always have Plan B in case of any unexpected situation. This is a major life lesson. If you're caught short and panic you invite loss of leadership.

HAVE GREAT COMMUNICATION SKILLS

- ◆ Half of communicating is **LISTENING AND HEARING.**
- ◆ Teach communication by example. Get everyone to feel safe opening up **AT THE RIGHT TIME AND IN THE RIGHT WAY**

HAVE A SENSE OF HUMOR

- ◆ Put everything into perspective - Laughter is often the best cure-all in the world Feel free to laugh at yourself from time to time.
- ◆ Anything that is **FUN** is **NEVER** work. Turn life and all its challenges into **FUN**

Your leadership isn't something you can force on other people. Bring to your job knowledge, enthusiasm, great ideas and a desire to get things done. Then one day you'll look around and realize that people are following along wanting to be a part of your plan, asking how you do it!!!

**-ooo-**