



# *OKLAHOMA WINTER GUARD CIRCUIT TRAINING!*

*December 9, 2018*



# *Introductions...*



*Derek Smith*

*Director of Interplay  
Winter Guard*

*Susie Harloff*

*Avon Middle School  
Guard Director*



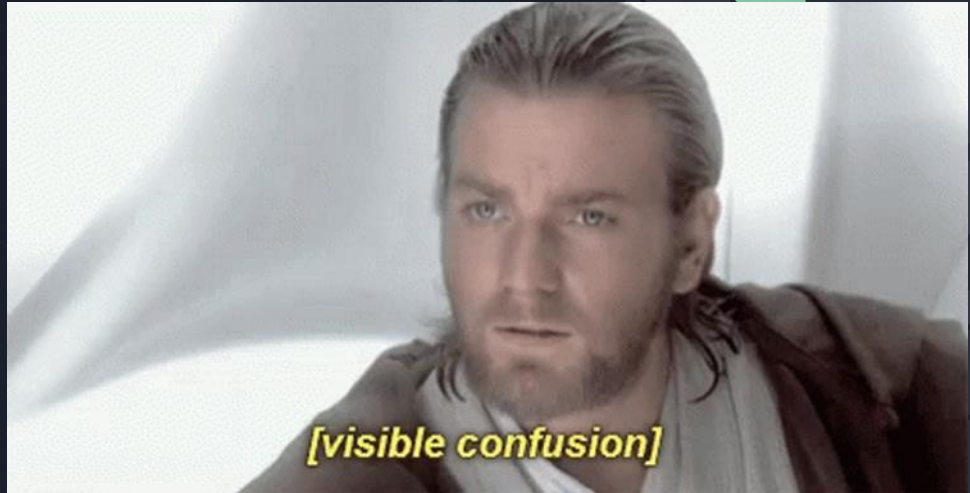
*Richard Saucedo*

*Former Carmel High  
School Band Director*

# Understanding the Sheets...

Presented by:

Derek Smith



DEPTH

WEIGHT...SPACE...TIME...

UMMM...WHAT ARE THEY EVEN TALKING ABOUT???

VARIETY

DESIGN  
ANALYSIS

FLOW  
RANGE  
TRAINING!



*Some of our categories that are evaluated...*

*MOVEMENT  
SKILLS*

**EQUIPMENT  
SKILLS**

PRINCIPLES  
OF DESIGN

EFFECT  
STRATEGIES



# RANGE

Basic skills at the A class level are different than basic skills at the World class level

Variations within each judged category that are presented...

...from BASIC to  
**COMPLEX**  
skills.

A blue parallelogram and a light green parallelogram are positioned in the upper left corner of the slide. The word **VARIETY** is written in large, white, bold, sans-serif capital letters, tilted at an angle, and enclosed within a thick red rectangular border.

# VARIETY

EXPLORING MANY OR  
ALL OF THE CATEGORIES  
AND PROVIDING  
VARIATION WITHIN...



# DEPTH

REFLECTS ADDITIONAL FACTORS BEYOND  
SKILLS OR CHOICES... HOW ARE SKILLS AND  
CHOICES: LAYERED, CONNECTED?  
IS THERE: RISK, DIFFICULTY, PROXIMITY?  
HOW OFTEN DO THEY OCCUR?





# LOOKING AT THE SHEETS AND SCORING...

THE FIRST JOB OF THE JUDGE IS TO  
RANK...THEN TO RATE. BASED ON  
IMPRESSION, CRITERIA AND COMPARISON.

LET'S LOOK  
AT THE  
SHEETS...



**A Class guards demonstrate intermediate level qualities in repertoire and performance. Successful Effect combines a logically written repertoire with an achieved and communicated performance.**

Stylistic diversity is to be encouraged with all choices given equal potential for success.

# Repertoire Effect

Score

100

**Whose repertoire contained the greater:**

- Program Concept & Production Values
- Dramatic Contour & Pacing of Planned Effects
- Effective Design of Equipment, Movement, and Staging
- Range and Variety of Effects: Aesthetic, Emotional, Intellectual
- Musicality/Mood

# Performance Effect

Score

100

## Whose performers better:

- Demonstrated Excellence as an Effect
- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained the Dramatic Contour and Planned Effects
- Engaged the Audience through a Range and Variety of Effects
- Established/Sustained Designed Mood, Artistic Qualities, and Visual Musicality

## Sub Caption Spread Guidelines

Insignificant Differences	Slight Differences	Moderate Differences	Significant Differences
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths

TOTAL

200

Box 1	Box 2			Box 3			Box 4			Box 5		
<b>0 to 6</b>	<b>7</b>	<b>14</b>	<b>22</b>	<b>30</b>	<b>40</b>	<b>50</b>	<b>60</b>	<b>70</b>	<b>80</b>	<b>90</b>	<b>94</b>	<b>98</b>
Seldom Experiences <b>0 to 6</b>	Rarely Discovers <b>7 to 29</b>			Sometimes Knows <b>30 to 59</b>			Frequently Understands <b>60 to 89</b>			Always Applies <b>90 to 100</b>		

# WGI GENERAL EFFECT A CLASS

BOX 1 Seldom Exp.			BOX 2 Rarely Discovers			BOX 3 Sometimes Knows			POINTS OF COMPARISON	BOX 4 Frequently Understands			BOX 5 Always Applies														
0 to 06			07 to 29			30 to 59				60 to 89			90 to 100														
0	3	6	7	13	14	21	22	29		30	39	40	49	50	59	60	69	70	79	80	89	90	93	94	97	98	100
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:						SOME/SOME		MOST/MOST		ALL/ALL to 4 SOME/SOME		SOME/SOME		MOST/MOST		ALL/ALL to 5 SOME/SOME		SOME/SOME		MOST/MOST		ALL/ALL					
REPERTOIRE EFFECT – AT AN INTERMEDIATE LEVEL, WHOSE REPERTOIRE CONTAINED THE GREATER:																											
• The program is unclear and under-developed.	• Undeveloped, some thought and clarity. • Some creativity with unsophisticated concepts. • Minimal or growing PV. • Incomplete program limits scoring potential.						• Clear, moderately developed, with adequate creativity. • Generally successful PV provides moderate enhancement. • Program may still be a work in progress.						PROGRAM CONCEPT AND PRODUCTION VALUE			• Clear and identifiable with good imagination, creativity and greater depth. • Impressive and effective PV provides frequent enhancement.						• Clear, successful and fully developed blend of concepts. • Successful and effective PV provides consistent enhancement. • Some effective advanced intermediate approaches.					
	• Pacing is attempted, at times engaging.						• Attempted and moderately engages the audience.						DRAMATIC CONTOUR AND PACING OF PLANNED EFFECTS			• A sound understanding engages the audience successfully.						• Well planned and engages the audience throughout.					
	• Some fundamentals, often weak, occasionally depict the concept and create effect. • Coordination is attempted.						• Proper fundamentals of EQ/MV design, staging, and coordination yield some designed effects.						EFFECTIVE DESIGN OF EQ, MV AND STAGING			• Good EQ/MV design, staging and coordination frequently yield successful designed effects.						• EQ/MV design, staging, and coordination always yield successful designed effects and depict the concept with quality and range.					
	• Sometimes attempted, at times engaging.						• Moderately developed, with adequate creativity.						RANGE AND VARIETY OF EFFECTS: AESTHETIC/ EMOTIONAL/ INTELLECTUAL			• Clear and identifiable with good imagination, creativity and greater variety and depth.						• Imaginative, successfully utilizing a variety of effects.					
	• Sporadic.						• Yields some designed effect.						MUSICALITY/ MOOD			• More consistently sustained.						• Fully sustained, effective and always enhancing.					

## PERFORMANCE EFFECT - AT AN INTERMEDIATE LEVEL, WHOSE PERFORMERS BETTER:

Lacks performer involvement or excellence for engagement, emotion or effect.	<ul style="list-style-type: none"> <li>Some general awareness.</li> </ul>	<ul style="list-style-type: none"> <li>Aware, with moderate achievement for longer periods of time.</li> </ul>	DEMONSTRATED EXCELLENCE AS AN EFFECT	<ul style="list-style-type: none"> <li>Good for this level.</li> </ul>	<ul style="list-style-type: none"> <li>High achievement throughout.</li> </ul>
	<ul style="list-style-type: none"> <li>Occasional or inconsistent.</li> <li>Incomplete program limits the opportunity to demonstrate skills.</li> </ul>	<ul style="list-style-type: none"> <li>Understood and moderately successful.</li> <li>Program may be a work in progress, but provides adequate opportunity.</li> </ul>	ENGAGED THE AUDIENCE THROUGH A RANGE AND VARIETY OF EFFECTS	<ul style="list-style-type: none"> <li>Understood, with improved communication and engagement.</li> </ul>	<ul style="list-style-type: none"> <li>Strong throughout, with added depth and ability to manipulate audience response.</li> </ul>
	<ul style="list-style-type: none"> <li>Occasional understanding.</li> </ul>	<ul style="list-style-type: none"> <li>Aware, with moderate achievement for longer periods of time.</li> </ul>	EMBODIED/ SUSTAINED CHARACTER/ ROLE/ID/STYLE	<ul style="list-style-type: none"> <li>Confident and consistent.</li> </ul>	<ul style="list-style-type: none"> <li>Understood and communicated with greater depth.</li> </ul>
	<ul style="list-style-type: none"> <li>Discovering but sporadic.</li> </ul>	<ul style="list-style-type: none"> <li>Developing, with some consistency from section to section and moment to moment.</li> </ul>	DELIVERED/ SUSTAINED THE DRAMATIC CONTOUR AND PLANNED EFFECTS	<ul style="list-style-type: none"> <li>More consistent from section to section and moment to moment.</li> </ul>	<ul style="list-style-type: none"> <li>Strong throughout, with added depth and ability to manipulate audience response.</li> </ul>
	<ul style="list-style-type: none"> <li>Inconsistent and sporadic.</li> </ul>	<ul style="list-style-type: none"> <li>Developing, with some consistency from section to section and within the show.</li> </ul>	ESTABLISHED/ SUSTAINED DESIGNED MOOD, ARTISTIC QUAL AND VIS MUSICALITY	<ul style="list-style-type: none"> <li>More consistent from section to section and within the show.</li> </ul>	<ul style="list-style-type: none"> <li>Strong throughout, with added depth and ability to manipulate audience response.</li> </ul>



THE DESIGN  
PROCESS...



A blue parallelogram and a light green parallelogram are positioned in the top-left corner of the slide. The blue shape is partially behind the green one.

Where do we  
start???

*That's up to you!*



# Some jumping off points...

- **Music - important considerations:**
  - Tempo, depth/complexity of score, length of song, pacing, content
- **Story**
  - Be careful here...you only have 4 minutes
- **Simple Idea**
  - Sometimes a simple idea can go a LONG way!

**CONSIDER COMPATIBILITY WITH YOUR STUDENTS!**

# The Basics of Performance

Presented by:

Susie Harloff



# Important Things to Keep in Mind:

- Developing great performers is a PROCESS.
- Performance instruction should begin right away in your season.
- Most students don't know what it means to perform, so we have to be intentional about teaching them how to do it.
- The level of the ensemble and the venue for performance should guide the depth of content.



# Performance During Technique

- Start basic (chin/eyes up, look at the audience, smile)
- Give comments and corrections about it, just as you would with technique
- Across the floors are one of the best times to practice performance
- As technique becomes more comfortable, performance qualities become more coordinated with the show theme



# Finding Examples of Great Performers

- From within the guard (Be careful not to pull the same kids every time; be conscious of your students personality)
- Videos/pictures online
- Videos/pictures of the students themselves
- Examples from other genres (dance, theater, percussion, winds)



# The Facial Run-Through

- You have to start somewhere!
- You have to be intentional and clear
- This is a building step, you may not need to continue once the culture of performing and communicating is established and maintained by the students.





# Facial Run-Through Steps

1. Listen to show music or an excerpt if the theme changes.
2. List words and phrases that come to mind - write on board or chart paper - or do digitally in a FB group
3. As the designer/director, choose the 3-4 words/phrases that best reflect the theme of the show/song...these are the words/emotions the students will be communicating
4. Choose one word and ask students HOW they could communicate this word with their face, body. Allow students to share examples and try it out! (If no one is participating, you would need to guide or start to give examples.)
5. Gather SEVERAL examples of facials that you can do for each word. Faces should not be glued in one position!
6. Have students sit in a circle with their backs to each other. Play music and have them try the faces while the music plays. If they have choreography, even better. They can 'air' the choreo while adding the facials.
7. As they get comfortable, turn and face each other in the circle (at a later time!) Encourage using each other to motivate stronger performances.



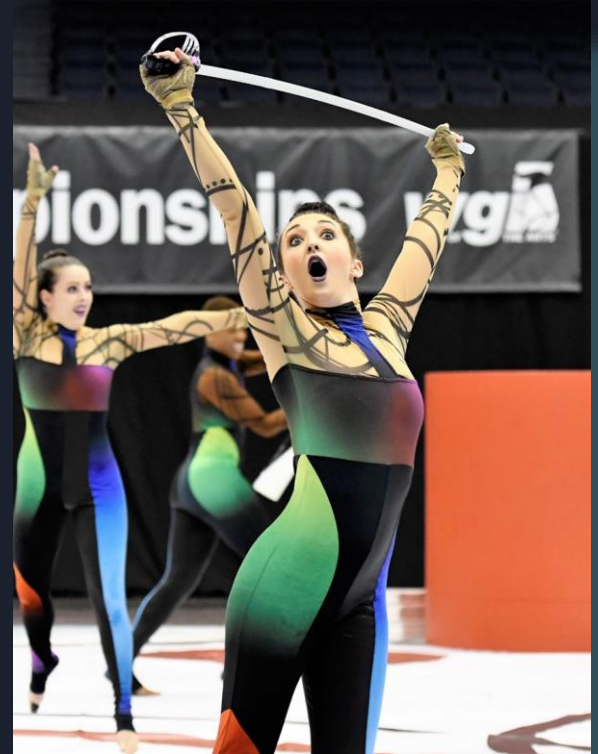
# A Few More Notes on Facial Run-Throughs

- The end goal is to be able to play the entire show and have students JUST do facials! It is MUCH harder than it sounds!!
- Include facial warm-ups!
- This is a great activity to do on the bus ride to a competition or show! Or just before warm-up while you're in your holding area.
- IF YOUR SHOW TELLS A STORY, MAKE SURE THE STUDENTS KNOW IT!
- IF YOUR SHOW IS BASED ON A THEME OR A REAL EVENT OR PIECE OF ART, MAKE SURE THE STUDENTS KNOW IT!
- The more your students learn about what their show is about, the more they can connect with it and be able to communicate it to others.



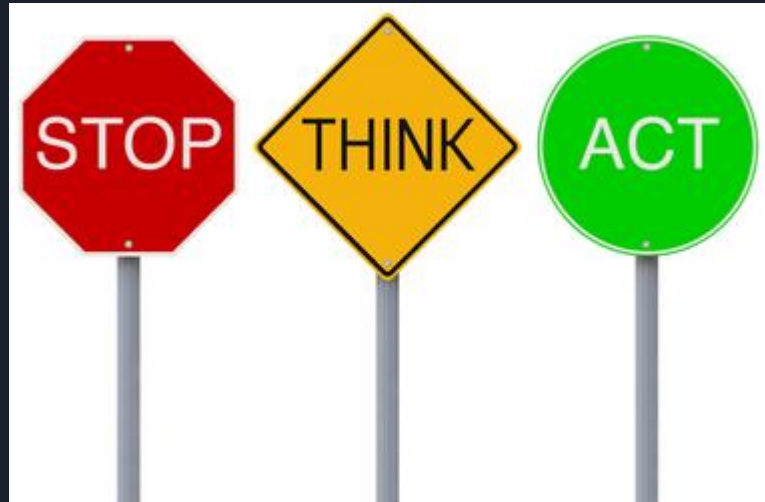
# Taking it to the Next Level

- Ownership - When it comes from the students themselves, it means a lot more
- Improvisational activities
- Theater games



# Creating a Safe and Professional Environment in (and out) of Rehearsals

Presented by:  
Richard Saucedo





# It's a Whole New World Out There...

Are you aware of the heightened legal, media, and societal attention the music and arts educational community is receiving concerning the care and safety of student participants?



# What has Changed?

- Perception is reality....like it or not.
- Hugging students is no longer acceptable
  - There are some exceptions based on your school/student(s) but not hugging is usually the best option



# SOCIAL MEDIA

It has changed our world for the good AND the bad

- Judges MUST be conscious and vigilant about ANY and ALL social media posts
  - ANY post could be misinterpreted as partiality towards a group
- You MUST know your school & state policy concerning posting photos with students in them
- ANYTHING you post online, email, and/or anything electronic can become a matter of public record



# Staff Ethics and Morality Issues

Actions which could result in ethical ramifications:

- Teaching style
- Personal actions, in AND out of rehearsals
- Maintaining proper teacher/student relationships
- Using proper language
- Flirting
- Inappropriate touching
- Engaging in physical relationships
- Inappropriate use of school facilities
- Relationships with directors and other staff members



# COMMUNICATION IS KEY!

- Know your site principal!
- If an issue should arise, communicate with your administrators BEFORE they hear it from someone else

