

COLOR GUARD VOCABULARY

PROGRAM CONTENT

Creativity/Innovation/Imagination - The uniqueness and/or originality of the overall color guard program design.

Coordination/Construction/Staging - (Including colors, uniforms, themes or any other areas of color guard design) The extent to which all the elements are involved and work together to create effect and that the performers are staged for effective communication.

Variety – The number or collection of different elements in all aspects of construction. The quality or condition of varied elements and absence of repetitive components.

Integration - The degree to which the color guard is an integral and necessary part of the band forms, drill or staging.

Musical Interpretation - The extent to which the visual presentation portrays the meaning, theme or mood of the musical presentation.

Effort Changes - Note levels and demand in changes of direction, speed, or equipment handling. One example: Moving equipment in a slow and lyrical manner and then an immediate change to a quick, more articulate type of movement.

Expressive Components - The level of expression by body movement and/or equipment handling. Expression is the dynamics of movement. These components exist in every move and can be observed in the components of space, time, weight, path, flow, breath and rhythm.

ACCURACY & EXCELLENCE

Interval/Spacing - The performers' accurate and consistent control of distance relationships between bodies.

Form Control - The degree to which there is consistency and cohesion within the color guard in maintaining control of body placement in the drill.

Communication - (Communication of Roles) The extent to which the performers demonstrate an understanding of their visual responsibilities and convey their understanding through their performance

Method/Technique - The degree to which the performer uses consistent and refined movement techniques.

Timing - The degree to which there is consistency and cohesion within the ensemble maintaining control of time while moving body and equipment.

Recovery - The performers' ability to compensate rapidly for space and time discrepancies.

Showmanship/Emotion/Style - (Individual Expression) The performers' use of energy, intensity and control of body and equipment. The extent to which the performers demonstrate a level of believability with passion

Color Guard Evaluation Criteria

	Box 1 Novice 0-39	Box 2 Apprentice 40-59	Box 3 Proficient 60-79	Box 4 Distinguished 80-89	Box 5 Distinguished 90-100
Repertoire Effect (100)	<p>There is little or no creativity/ imagination.</p> <p>There is little or no coordination or staging.</p> <p>There is little or no variety.</p> <p>There is little or no integration of guard and band.</p> <p>The written program does not enhance the musical program.</p> <p>There is little or no demand in effort changes.</p> <p>There is little or no level of expressive components.</p>	<p>Creativity/imagination is seldom evident.</p> <p>Coordination and effective staging are seldom evident.</p> <p>Variety is evident to a small degree.</p> <p>Integration of guard and band is evident to a small degree.</p> <p>The written program does enhance the musical program in a few instances.</p> <p>Demand of effort changes is seldom evident.</p> <p>Expressive components are very limited.</p>	<p>Program communicates a moderate degree of creativity and imagination.</p> <p>Moderate success in coordination and effective staging.</p> <p>Variety is evident in a moderate level.</p> <p>Moderate success in the integration of guard and band.</p> <p>Inconsistencies in musical interpretation limit the effectiveness of the program.</p> <p>The level of effort changes is evident in some instances.</p> <p>Expressive components are moderately successful.</p>	<p>Program communicates a high degree of creativity and imagination.</p> <p>There is a consistent high degree of coordination and effective staging.</p> <p>Variety is evident at a high level.</p> <p>There is a high level of success in the integration of guard and band.</p> <p>Musical interpretation is strong however visual enhancement is not always maximized.</p> <p>The level of effort changes is high and evident in a majority of the program.</p> <p>Expressive components are successful to a high degree.</p>	<p>Program constantly communicates a high degree of creativity and imagination.</p> <p>There is a superior level of coordination and effective staging throughout the program.</p> <p>Variety is evident at the highest level.</p> <p>There is a very high level of success in the integration of guard and band.</p> <p>Musical interpretation is very strong and visual enhancement is maximized.</p> <p>The level of effort changes is very high and evident throughout the program.</p> <p>Expressive components are successful at a superior level.</p>
Performance Effect (100)	<p>Interval problems exist throughout performance.</p> <p>Form control problems exist throughout the performance</p> <p>There is little evidence of communication.</p> <p>There is little or no display of Method or Technique</p> <p>Timing problems exist throughout the performance.</p> <p>There is little or no attempt at recovery.</p> <p>There is little or no emotional involvement.</p>	<p>Interval problems exist throughout much of performance.</p> <p>Form control is seldom evident.</p> <p>Communication is lacking. Performance seems mechanical and uninspired.</p> <p>Display of method or technique is seldom evident.</p> <p>Performers occasionally display timing control during the performance.</p> <p>Recovery is seldom evident.</p> <p>Emotional involvement is lacking.</p>	<p>Some minor interval problems throughout the performance.</p> <p>Form control is evident during much of the program.</p> <p>Performers display an average level in communicating their understanding and visual intent.</p> <p>Display of method or technique is at a moderately successful level.</p> <p>Performers display timing control through much of the performance.</p> <p>Recovery is slow from most performers.</p> <p>The audience is entertained, although the level of emotional involvement is diminished.</p>	<p>There are a few minor interval problems throughout the performance.</p> <p>Form control is evident during most of the program.</p> <p>Almost all performers display a high level of communicating their understanding and visual intent.</p> <p>Almost all performers display a uniformity of method or technique throughout most of the program.</p> <p>Performers display timing control during almost all of the performance.</p> <p>Recovery is well done by most of the performers.</p> <p>The audience is constantly entertained and often affected by the display of emotional involvement.</p>	<p>There are no interval problems during the performance.</p> <p>Form control is evident during all of the performance.</p> <p>All performers display a high level of communicating their understanding and visual intent.</p> <p>All performers display a uniformity of method or technique throughout the program.</p> <p>Performers display timing control during all of the performance.</p> <p>Recovery is well done by all of the performers.</p> <p>The audience is constantly entertained and absorbed by the display of intensities of emotional involvement.</p>

The Kentucky format color guard evaluation form is available at <http://www.kyband.com/judgingsheet>.

This sheet is a collaboration of over 20 volunteers consisting of Kentucky band directors, color guard instructors, adjudicators and the staff at kyband.com. It was created during the winter and spring of 2011. This sheet is not an attempt to standardize judging or to create a standardized sheet. This form was designed using the same format as the Kentucky (KMEA) band judge's sheet. Kyband.com has had numerous requests from band directors and contest hosts requesting a "KMEA style color guard judging sheet similar to the percussion sheet on the website." One advantage of this sheet is that it will permit the host of KMEA sanctioned contest to give the same instructions to the color guard judge as they will present to the band judges during the judge orientation meeting.

The layout was predetermined by the KMEA template. The content of the sheet was determined by examples of sheets provided by DCI, WGI, Mark Culp, Dana Arnold and other independent sheets that have been collected. During the construction the sheet was presented in several stages to our group of volunteers for their input.

We would like to say a special thank you to the following people for their contribution to the project: Dana Arnold, Mark Culp, John Fannin, Lisa Murrey, Whitney Sarbacker, Dr. John Stroube and Brooke Suiter. These people contributed specific input or resources that were requested to complete this project. Being included on these lists does not constitute an endorsement of this form by any of those individuals. We do want to thank them and all of the volunteers that were involved in the project.

This sheet will be similar in many ways to others that you may already be using. The primary difference will be layout, presentation, color, etc. The sheets that will be used at contests will ultimately be determined by the hosts, and as in any case the outcome of a contest will be determined by the adjudicator not the sheet. This sheet is not endorsed by KMEA or any other association.

For more information or to make suggestions regarding this form contact:

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