

Judge for yourself: Self-Assessment for a Colorguard Show

This document, based on information from the 2004 WGI Rule Book, was created for Regional-A and A-Class instructors to help them to examine their show based on the focus of each WGI caption. It is intended to help staff to clarify the philosophy and intent of the staff, find where the strengths & weaknesses of their program are, and to assist with goalsetting for the season, even as it is going on.

Philosophy

1. What is important to the staff: competition, excellence, education, social acceptance, artistic integrity, reputation?
2. Is the group entered in the correct class of competition?
3. Is this show written to a correct level for its performers?
4. Are the students trained to perform this show with excellence?
5. Do the performers enjoy it and get something out of it?
6. Has your ego as an instructor been set aside or does it drive the show, schedule and experience of your students?

General Effect

1. What is the overall intention of this show... in other words, what should the audience take away?
2. Is there a clear program concept?
3. Do the performers have a common "personality"?
4. How many specific events or effects have been built into the show? Are they varied or similar? When do they occur? What reaction is expected? Are they working?
5. How well have these effects been paced through the show?
6. Are there impact points & resolutions at the beginning & end of phrases?
7. Do the ideas flow logically? Are they linked together or unrelated?
8. Is the concept abstract or fairly straight forward?
9. Does the concept show good imagination? Is it unique? Does it stand out?
10. Is the group's timing & precision good enough to create performance effect?
11. Does the guard have a unique "look"?
12. Can the performers relate to the sound track? Can they understand & reflect the musical mood & intent?
13. Do the performers show confidence, enthusiasm & pride?

Ensemble Analysis

1. Do the events within the show occur logically?
2. Is the stage balanced?
3. How is space used?
4. Are line, texture, & shape explored?
5. When do performers do equipment or dance (at a halt or on the move?)
6. Are skills blended? at a reasonable level?
7. Does the design of the show reflect the musical structure? (melodic line & rhythm?)
8. Does the design of the show reflect phrasing, tempo & dynamics?
9. Do the design of halted equipment & movement phrases create dimensionality?
10. Are there intermediate qualities within the design? (longer or more layered phrases?) Do they help or hinder the students?
11. For ensemble excellence, is there clarity & readability? (timing & accuracy, expressive dynamics)
12. Is there a sense of ensemble cohesiveness?
13. Has this show been written to encourage training & the consistent development of basic skills? Is it achievable?

Equipment

1. Do the performers display training in principles such as position sense?
2. ...timing & method?
3. ...spatial pathways?
4. ...balance?
5. ...articulation?
6. Do they display a high level of excellence with basic dynamic expressive efforts such as time & weight?
7. Do they have a basic understanding of expressive techniques of space, time, weight, & flow?
8. Do they display a high level of excellence in achieving skills such as spins?
9. ...tosses?
10. ...carving/extensions?
11. ...beginning multi-planal work?
12. ...layering on movement (some)?
13. ...expressive dynamic efforts mostly involving time & weight)?
14. Are there intermediate challenges? (multi-planal work, a good level of layering on movement, some work from different parts of the equipment, a fuller range of expressive dynamic efforts, broader range of tempo/meter/rhythm, some ambidexterity, longer phrasing in general)?
15. Do the intermediate challenges help or hinder the students in demonstrating their mastery of basic equipment skills?

Movement

1. Do the performers display excellent training in principles such as centering?
2. ...balance?
3. ...posture/alignment?
4. ...beginning weight shifts?
5. ...articulation (emphasis on feet)?
6. Do they display high level of excellence in achieving skills such as traveling (walking, running)?
7. ...simple jumps/ hops/ leaps?
8. ...military & single dance turns?
9. ...simple moves into the ground?
10. ...postural & gestural shaping?
11. ...basic drill/staging responsibilities?
12. ...dynamic effort qualities mostly involving time & weight
13. ...movement or shaping layered with equipment?
14. ...use of isolated body parts?
15. Do they display a high level of excellence with basic dynamic expressive efforts such as time & weight?
16. Do they have a basic understanding of expressive techniques of space, time, weight, & flow?
17. Are there intermediate challenges (chasses & sautés in traveling, grand jetés (split leaps), chaine' turns, more varied moves into the ground, layering & longer phrases, broader range of expressive dynamics, broader drill/staging responsibilities, larger kinetic space)?
18. Do the intermediate challenges help or hinder the students in demonstrating their mastery of basic movement skills?