



OVERALL EFFECT

PART 1 - OVERALL EFFECT

1.1 EXPLANATION

- A. Overall Effect is the result of all the elements in a show's audio and visual presentation that collectively combine to display a successful effect. The Overall Effect caption evaluates the effectiveness and accomplishment of the show's effect, as a whole, by looking at the level of communication of performers, development of concept, and effect of music.

1.2 ACHIEVEMENT AND THE PERFORMERS AND CHOREOGRAPHER

- A. To judge the Overall Effect caption is to evaluate how well the performers are achieving the intent of the choreographer. This means *evaluation* of the **'how'** and **'what'** of the show. This encompasses not only giving credit to the contribution of excellence and communication by the performers but also the contribution of concept and design of the choreographer. This combination of the performer and choreographer's achievement results in the show's level of entertainment for which the judge must also know the **'why'** for its effectiveness.

1.3 SCORE SHEET SUB-CAPTIONS

- A. **Projection** - 100 pts. Effective communication that evokes emotional response.
 - 1. The performers' ability to communicate a wide range of emotions, expressions, and characters is evaluated in the Projection sub-caption. These qualities are communicated through a performer's level of concentration, commitment and understanding of their role, posture, body and facial language, as well as effort changes through choreography.
- B. **Visual Repertoire** - 100 pts. Effective use of design through the use of visual elements.
 - 1. Visual repertoire is the range of visual elements chosen by the choreographer to develop the program's concept. The development of theme and/or mood is supported by creative coordination of vocabulary, staging, pacing, color, and props/set. It is the planned presentation of all the visual opportunities to capture the eye, showcase the choreography, and communicate with the audience.
- C. **Audio Repertoire** - 100 pts. Effective use of design through the use of audio elements.
 - 1. The audio contribution to theme development and effect is reflected by the music selection, sequencing, and the effectual use of its lyrics, style, meter, and beats/counts. The audio has an important inter-relationship with the visual repertoire to provide musicality, flow, and communicate the show's intent.



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PART 2 - OVERALL EFFECT LINEAR SCALE

2.1

30-39	40-59	60-79	80-94	95-100
<p>Performers display a <i>lack</i> of involvement in creating appeal and emotion.</p> <p>Fear and insecurity <i>interrupt</i> any ability to communicate with the audience thus mood and/or character is <i>never</i> established.</p> <p>Performers display <i>no understanding</i> of their roles.</p> <p>The program is <i>incomplete</i>; the concept is <i>unclear</i> and/or <i>not developed</i>.</p> <p>Ideas <i>lack</i> interest, understanding, and/or appeal.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show <i>no understanding</i> of design.</p> <p>The audio reflects the theme through the <i>title only</i> or a <i>select</i> set of words in the lyrics.</p> <p>The quality, visual relationship and coordination to the audio is <i>limited</i> and/or <i>non-existent</i>.</p>	<p>Performers display <i>inconsistent</i> involvement in creating appeal and emotion.</p> <p>Communication between performer and audience conveys <i>occasional</i> and <i>sporadic</i> mood and/or character.</p> <p>Performers display a <i>weak</i> understanding of their roles.</p> <p>The program may be <i>complete or incomplete</i>; the concept may be <i>clear though under-developed</i>.</p> <p>Ideas are <i>not sophisticated</i> but still show <i>some</i> creativity and appeal.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show a <i>basic</i> understanding of design.</p> <p>The audio reflects the theme through the <i>title and lyrics</i> but <i>lacks</i> relation to the style.</p> <p>The quality, visual relationship and coordination to the audio is <i>minimal</i>.</p>	<p>Performers display <i>moderate</i> involvement in creating appeal and emotion.</p> <p>Communication between performer and audience conveys a <i>clear and apparent</i> mood and/or character.</p> <p>Performers display a <i>moderate</i> understanding of their roles.</p> <p>The program may be <i>complete or incomplete</i>; the concept is still a <i>work in progress</i> but offers a good <i>opportunity for success</i>.</p> <p>Ideas show <i>adequate</i> creativity and appeal.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show a <i>good</i> understanding of design.</p> <p>The audio reflects the theme through <i>all or combinations</i> of the following; title, lyrics, style, meter, beats/counts.</p> <p>The quality, visual relationship and coordination to the audio is <i>satisfactory</i>.</p>	<p>Performers display <i>consistent</i> involvement in creating appeal and emotion.</p> <p>Communication between performer and audience conveys an <i>intended</i> mood and/or character.</p> <p>Performers display a <i>strong</i> understanding of their roles.</p> <p>The program is <i>complete</i>; the concept is <i>well developed</i>.</p> <p>Ideas begin to <i>explore new realms</i> of creativity and appeal.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show an <i>excellent</i> understanding of design.</p> <p>The audio reflects the theme throughout <i>all aspects</i> and is <i>needed</i> to complete the design.</p> <p>The quality and contribution of the music and the visual relationship and coordination to the audio are very <i>complimentary</i> and create an <i>interdependence</i> of all parts.</p>	<p>Performers display <i>maximum</i> levels of appeal and emotion.</p> <p>Communication between performer and audience <i>continuously</i> conveys the <i>intended</i> mood and/or character.</p> <p>Performers display <i>superb</i> understanding of their roles.</p> <p>The program is <i>complete</i>; the concept is <i>refined, detailed and fully developed</i>. Ideas begin to <i>set new standards</i> while <i>exploring new realms</i> of creativity and imagination.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show a <i>mastery</i> of design.</p> <p>The audio and the theme are <i>inseparable</i>.</p> <p>The quality, visual relationship and coordination to the audio are <i>blended</i> to the point that one <i>cannot exist</i> without the other.</p>



PART 3 - FUNDAMENTALS OF EFFECT & PROJECTION

3.1 EXPLANATIONS

- A. Program Concept - (Projection, Visual and Audio Repertoire)
 - 1. The concept for a program is the foundation from which follows the progression of ideas, the continuity/through line, the communication of theme/plot, the reason and understanding of repertoire choices. Concept should provide understanding on the choice of music, type of entertainment, the choice of costumes/set/props, and intent of design. Theme/concept usually matures gradually during the season with the growing contribution of visual elements and performer achievement.
- B. Interpretation - (Projection, Visual and Audio Repertoire)
 - 1. Interpretation is a version or rendering of an idea. Today's shows are exploring concepts in literal and abstract interpretations of themes and music. To be literal is obvious or apparent in representing the theme or music. Abstract interpretation will be less evident, deviate from the expected, or provide a different outlook. Any type of interpretation should be evaluated for its consistency, depth, and clarity without judgement of its validity.
- C. Focus & Staging - (Visual Repertoire)
 - 1. Focus is created by use of the design elements of form, line, space, motion, color, weight, etc. While these may be elements of the Content caption, their impact is interpreted in Overall Effect. Forms provide the 'staging' of the choreography, manipulate focus and space to develop show ideas and emphasize musical dynamics. Effect is the result of the design and not the design itself.
- D. Pacing - (Visual and Audio Repertoire)
 - 1. Planned progression and momentum of a program is pacing. It entails the sequence of highs and lows of visual energy and music, the progression of story line, the placement of planned responses, and the continuance of variety. Tension and relief is a pacing concept in program and design planning.
- E. Tension & Relief - (Visual and Audio Repertoire)
 - 1. Tension and relief are catchwords for the concept that the music, drill, and repertoire of a show can create subliminal messages of intensity and relaxation. While more commonly identified with the dynamics of music and pacing, colors and shapes also provide impressions of moods and emotions.
 - 2. Appropriate use of the design elements of lines and forms will aid the show in communicating musicality, interpretation, focus, emotion, and flow. In general, repetition of form and/or the use of large mass forms create tension. Relief is the response to the change in form, such as going from mass to line. Linear forms also tend to have lesser impact in comparison to mass forms.
- F. Planned Responses - (Projection, Visual and Audio Repertoire)



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1. There are moments that are created by the coordination of visual and audio repertoire and performer contribution to invoke an audience reaction or highlights of entertainment. These effects or responses often refer to:
 - a. Intrigue, fascination
 - b. Surprise, impact
 - c. Comedy, sadness
 - d. Suspense, relief
 - e. Impression, clever
 - f. Creativity, originality
 - g. Appeal, beauty, repulsion
- G. Communication - (Projection, Visual and Audio Repertoire)
 1. Communication is effectively conveying emotion, mood, personality, and/or plot to the audience. The information conveyed by the performers can be as varied as the multitude of personalities, characters, and emotions available. The performer's level of concentration, commitment and understanding of their responsibilities will determine the effectiveness of the communication. It is expressed through effectual choices of posture, body and facial language, and effort changes, as well as through choreography, staging, and music.

PART 4 - JUDGING EFFECT

- A. Judging Overall Effect is evaluating the level of influence, the weight of impact, the degree of control by a performance over the audience. Visual and audio effect is created by excellence in performance and artistry in design. The OE judge will be questioning:
 1. How successfully is communication of mood being convey?
 2. Do the performers display commitment, concentration, recovery?
 3. Is there complete development of theme/concept?
 4. Is there imagination and creativity?
 5. Is there variety and planning of effects?
 6. How does color, costume, props/set contribute to the program?
 7. What design elements are used to create staging?
 8. How much attention is give to detailing, nuance, and artistic qualities?
 9. Is there a visual musicality?
 10. Is there continuity and pacing between effects?
 11. How much does the soundtrack enhance the repertoire?

4.2 IMPRESSION & ANALYSIS

- A. The OE judge uses both impression and analysis in responding to the effects of a performance. The judge goes through the process of being involved in the show's entertainment aspects and responding with impressions of feeling, fascination, intrigue, or appeal. Then the judge goes through the process of acknowledging the design elements of choreography and staging that creates those affects. It is the result of the design, not the design itself, that is the overall effect of a show.



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4.3 CONSTRUCTION

- A. When judging this caption, emphasis must be placed on reacting to the whole show and not to single isolated effects - being aware of the planning, pacing, and coordination. The judge needs to notice changes in focus, logical coordination of motion around the court, repetition of design, and strength of planned effects within the show's construction.

4.4 VISUAL REPERTOIRE

- A. Visual repertoire is most extensive sub-caption of the entire OE score sheet because it covers the *Content* and *Effect* of design and impact. It requires the judge to provide both an expressive (subjective) response and an (objective) reason for the response. It is not enough for the OE judge to just respond to the effectiveness of the moment, or communicate involvement. Technical reasons of why it is effective or provokes a response are necessary.

4.5 AUDIO REPERTOIRE

- A. Two senses, sight and sound, perceive the effects of a show. Music has a great influence over the effect and construction of a show. Its appeal, quality, mood, and orchestration have the ability, by itself, to provide entertainment and convey images. These qualities are interpreted and manipulated by the choreographer and should be recognized by the judge as the "audio/visual relationship". Such elements as progression, pacing, continuity, contrast, consistent concept, and quality sound and editing are factors of evaluating the choice of music. Elements of tempo, rhythm, dynamics and phrasing are evaluated in regards to the musicality of choreography and design.

4.6 ENTERTAINMENT

- A. The effect or reaction to the Repertoire of design and Projection of the performers is considered the entertainment. Entertainment comes in various forms and while we may not choose a particular form of entertainment as our favorite, it is important for the judge to objectively recognize the show's intent and the level of how well it is being achieved.
- B. People can be entertained in a variety of ways. The following are perceived responses of effect, which are not necessarily presented separately from one another. The best and most entertaining programs often blend all three.
 1. Emotional - feeling, expressive of emotions
 2. Intellectual - cerebral, stimulating, intriguing or fascinating
 3. Aesthetic - artistic, refined, appealing

4.7 INTERPRETATION

- A. There are many ways for the choreographer to convey a show concept or theme. This interpretation may be a literal, abstract, or a combination of both in representation of the theme or music. Being able to identify the intent of the interpretation will help the judge direct the appropriate comments.
- B. To be literal is to provide an apparent or obvious interpretation. There may be a direct correlation to music, words, theme, or character. The abstract interpretation may



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provide a less expected translation, or indirect representation. Use of music may be complimentary, contrasting or following less obvious voices.