Chapter 9 – Overall Effect

Part 1 – What is Overall Effect

1.1 Explanation

1.1.1 Overall Effect is the ability to convey a theme or idea through the use of facial and body expression and character development, visual design elements and the choice, quality and use of the audio track.

1.1.2 The OE Judge will be questioning:

A. How successfully is the emotion, character or mood conveyed?
B. Is there complete construction of theme/concept?
C. How well can the judge see the music with the audio turned off?
D. How do they create planned effects?
E. How does color, costume, props/set contribute to the program?
F. How is design elements used to create visual repertoire?
G. Is there a visual illustration of the soundtrack?
H. Does the audio stay consistent with the program concept?
I. How much does the soundtrack enhance the visual repertoire?

1.1.3 To judge the Overall Effect caption is to evaluate how well the performers understand the intent of the choreographer and how well they can convey it to the audience. This means *evaluation* of the **'how'** *and* **'what'** of the show.

1.2 Sub-captions

1.2.1 Projection - 100 pts. Effective communication that evokes emotional response.

1.2.2 Visual Repertoire - 100 pts. Effective use of design through the use of visual elements.

1.2.3 Audio Repertoire - 100 pts. Effective use of design through the use of audio elements.

Part 2 – Linear Scale

Box 1 30 – 39	Box 2 40 – 59	Box 3 60 – 79	Box 4 80 – 94	Box 5 95 - 100
Performers do not communicate emotion, character or mood through facial expression or body language.	Performers sporadically communicate emotion, character or mood through facial expression or body language.	Performers frequently communicate emotion, character or mood through facial expression or body language.	Performers consistently communicate emotion, character or mood through facial expression or body language.	Communication of emotion, character or mood through facial expression or body language is unwavering.
The construction of the theme or idea is limited. The organization of the intent or storyline is non-existent. The intentional manipulation of music, choreography and forms is not apparent. There is no relationship of choreography to music, forms and staging.	The construction of the theme or idea is weak. The organization of the intent or storyline is singular. The intentional manipulation of music, choreography and forms is insufficient. There are significant errors in the show's relationship of choreography to music, forms and staging.	The construction of the theme or idea is evident. The organization of the intent or storyline is adequate. The intentional manipulation of music, choreography and forms is emerging. There are no significant errors in the show's relationship of choreography to music, forms and staging, but cohesiveness is lacking.	The construction of the theme or idea is complete. The organization of the intent or storyline is well developed. The intentional manipulation of music, choreography and forms is clear. There are only minor errors in the show's relationship of choreography to music, forms and staging, allowing cohesiveness to emerge.	The construction of the theme or idea is refined. The organization of the intent or storyline is highly developed. The intentional manipulation of music, choreography and forms is exceptional. There are no errors in the show's relationship of choreography to music, forms and staging, resulting in complete cohesiveness.
The audio track has no relation to the theme or idea. Musical choice lacks quality, variety and depth and severely limits the opportunity to create a visual illustration of the soundtrack through staging, motion and focus.	The audio track has an insufficient relationship to the theme or idea. Musical choice has minimal quality, variety and depth and limits the opportunity to create a visual illustration of the soundtrack through staging, motion and focus.	The audio track has a clear relationship to the theme or idea. Musical choice has sufficient quality, variety and depth and allows the opportunity to create a visual illustration of the soundtrack through staging, motion and focus.	The audio track is integral in the expression of the theme or idea. The use of the musical choice creates a well developed visual illustration of the audio track.	The audio track is inseparable in the expression of the theme or idea. The use of the musical choice creates a complete visual illustration of the audio track.

Part 3 – Fundamentals of Effect

3.1 Program Concept

What the show is about. The show should progress and develop creating a beginning, middle and end. The concept should have continuity, leading from one segment to another.

3.2 Focus & Staging

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.

3.3 Pacing

The planned progression and momentum of a program. It entails the sequence of highs and lows dictated by the music, the progression of story line, the placement of planned responses, and the ever changing variety of ideas.

3.4 Tension and Relief

3.4.1 Tension and relief are created through the dynamics of the music, colors, shapes, forms, focus and staging.

3.4.2 Repetition of form, weight/density and/or the use of large mass forms are examples of ways to create tension. Relief is the response to the change in form, such as going from mass to line.

3.5 Planned Effect

There are moments that are created by the coordination of visual and audio repertoire and performer contribution to invoke an audience response. 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 = opinion

3.6 Construction

Emphasis should 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.

Part 4 – Judging Effect

4.1 Projection

Projection should be evaluated in terms of the competency of the individual performer and the ensemble as a whole. The performance qualities would include: confidence, commitment to their role/character, ability to recover, ability to express the character/role/mood/storyline through facial and body expressions. There should be consistency from dancer to dancer and from beginning to end. If done effectively, a response should be evoked from each other and the audience.

4.2 Visual Repertoire

Visual repertoire covers the impact of Content and Design. It is not enough for the OE Judge to just respond to the effectiveness of the moment; they need to understand why it is effective or provokes a response. Artistic and design elements that effect visual repertoire are: line, texture, space, focus, time, form, motion, value, weight, and pacing. Organizational elements that effect visual repertoire are: repetition, balance, emphasis, contrast, individual or ensemble work.

4.3 Audio Repertoire

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. The Judge should be able to see on the floor what they hear in the music.

4.4 Entertainment

4.1.1 The effect or reaction to the repertoire of design and Projection of the performers is considered 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 evaluate how well it is being accomplished.

4.1.2 The following are perceived responses of effect, which are not necessarily presented separately from one another.
A. Emotional – feeling, expressive of emotions
B. Intellectual - cerebral, stimulating, intriguing or fascinating.
C. Aesthetic - artistic, refined, appealing.

4.5 Interpretation

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.