Visual Effect

Evaluate the effectiveness of the program and the performers. The ability to maintain a connection with the audience through a combination of components contributes to effect. The performers are measured in part through excellence but, more significantly, in their ability to communicate the product to the audience.

Refer to Key Components --- Points of Emphasis: Visual Effect

Never	Box 2 Infrequently				Box 3 Sometimes			Box 4 Usually			Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90		100
0	60	74	87	100	114	126	140	154	166	180		200

Considerations in Effectiveness of the Repertoire

- Displays effective coordination amongst the visual and musical elements
- Displays effective presentation of the musical components including electronics
- Displays the concept clearly creating a cohesive and effective journey for the audience
- Offers consistent pacing through which the audience is engaged
- Displays effective staging
- Shows creativity and originality in the use of the program components
- Delivers a variety of effects
- Creates effective interpretation through body and/or form and/or equipment

Considerations in Effectiveness of the Performer

- Displays an effective level of communication with the audience
- Delivers a high level of excellence, expression, and emotion which contributes to effect
- Communicates confidence and expression through musical choices
- Offers an understanding of their role and responsibilities
- Displays an appropriate emotional intensity throughout the varied elements of the program
- Engages the audience
- Delivers detail, nuance and refinement through communicating the intent of the program design

Visual Effect—Key Components—Points of Emphasis

- Coordination
- Pacing – keeping you engaged
- Concept – clear and engaging
- Continuity
- Interpretation of music
- Impact and Climaxes – variety and intensity
- Aesthetic/Intellectual/Emotional Qualities
- Use of Form/Color/Communication
- Creativity/Originality – make it memorable

Key components: focus on the totality of the production: overall experience and intention of the show, emotional effect, engaging journey through the show, concept, and the overall mood established by design and communication, do you see what you hear especially during musical contours? how effectively coordinated and communicated are all sections?

Emphasis points: react first and then analyze (but don't overanalyze or venture into visual ensemble), speak to concept, coordination of all of the parts, engagement and range of emotion, confidence and delivery by performers, what is unique about the show and makes you want to see it again?

LOWER Third Emerging	MIDDLE Third Realizing	UPPER Third Fulfillment
The lower third of any box placement provides a bridge between the previous box and the next higher level of placement. CBA allows for movement into the next box when meeting one or two of the higher components. Group meets all of the criteria from the box below and some of the current box criteria, some of the time. ***Emerging***	The middle third of the box is for units that display most of components of the box itself. They might lean in the direction of the adjacent box, either above or below Fulfilling or Emerging. Group meets most of the criteria, most of the time. ***Realizing***	The upper third of the box is for units who display all the components of the box itself. They have "realized" all the components of the current box and are approaching, Emerging, some levels of the next box. Group meets all of the criteria, all of the time and some of the next box some of the time as they move higher. ***Fulfilling***

	Criteria met	BOX 2	BOX 3	BOX 4	Box 5
		Infrequently	*Sometimes*	*Usually*	*Continually*
EMERGING	Some/some		50----56	70----76	90---93
REALIZING	Most/most	37----42	57----62	77----82	94---96
FULFILLING	All/all	43----49	63----69	83----89	97--100

There are no solid line boundaries between box thirds nor the boxes themselves