

# OVERALL EFFECT - THE *INFLUENCE* OF PERFORMERS AND *EFFECT* OF VISUAL *IDEAS* WITH *RELATIONSHIP* TO *AUDIO* ELEMENTS.



# PROJECTION - EFFECTIVE COMMUNICATION THAT EVOKES AN EMOTIONAL RESPONSE.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
Performers display lack of involvement in creating appeal and emotion.	Performers display inconsistent involvement in creating appeal and emotion.	Performers display moderate involvement in creating appeal and emotion.	Performers display consistent involvement in creating appeal and emotion.	Performers display maximum levels of appeal and emotion.
Fear, insecurity interrupt any ability to communicate with the audience, thus mood and/or character is never established.	Communication between performer and audience conveys occasional and sporadic mood and/or character.	Communication between performer and audience conveys a clear and apparent mood And/or character.	Communication between performer and audience conveys an intended mood and/or character.	Communication between performer and audience continuously conveys the intended mood and /or character.
Performers display no understanding of their roles.	Performers display a weak understanding of their roles.	Performers display a moderate understanding of their roles.	Performers display a strong understanding of their roles.	Performers display superb understanding of their roles.

**EXPRESSION OF MOOD AND PERSONALITY THROUGH MOVEMENT  
QUALITIES THAT COMMUNICATE DISTINCTIVE CHARACTERISTICS  
OF ACTION AND ORIGINALITY.**

## PERFORMERS

- ❖ **COMPETENCIES OF THE PERFORMER**
- ❖ **PERFORMANCE FROM INDIVIDUALS**
- ❖ **ENSEMBLE EFFORTS**
- ❖ **CHOREOGRAPHER/DESIGNER EFFORTS**
- ❖ **MOVEMENT QUALITIES**

BOX 1

LACK OF INVOLVEMENT

FEAR AND INSECURITY OF PERFORMER

CHARACTER NEVER ESTABLISHED

NO UNDERSTANDING OF ROLE

BOX 2

INCONSISTENT INVOLVEMENT

OCCASIONAL/SPORADIC MOOD OR  
CHARACTER DISPLAYED BY PERFORMER

WEAK UNDERSTANDING OF ROLE

BOX 3

MODERATE INVOLVEMENT

CLEAR OR APPARENT MOOD OR  
CHARACTER DISPLAYED BY PERFORMER

MODERATE UNDERSTANDING OF ROLE

BOX 4

CONSISTENT INVOLVEMENT

INTENDED MOOD OR CHARACTER  
DISPLAYED BY PERFORMER

STRONG UNDERSTANDING OF ROLE

BOX 5

MAXIMUM LEVEL

CONTINUOUS MOOD OR CHARACTER  
DISPLAYED BY PERFORMER

SUPERB UNDERSTANDING OF ROLE



# VISUAL REPERTOIRE - EFFECTIVE USE OF DESIGN THROUGH THE USE OF VISUAL ELEMENTS.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
Ideas lack interest, understanding, and/or appeal.	Ideas are not sophisticated but still show some creativity and appeal.	Ideas show adequate creativity and appeal.	Ideas begin to explore new realms of creativity and appeal.	Ideas begin to set new standards while exploring new realms of creativity and imagination.
Elements of audio, color, costuming, body movement, theme, props/sets (if used), show no understanding of design.	Elements of audio, color, costuming, body movement, theme, props/sets (if used), show a basic understanding of design.	Elements of audio, color, costuming, body movement, theme, props/sets (if used), show a good understanding of design.	Elements of audio, color, costuming, body movement, theme, props/sets (if used), show an excellent understanding of design.	Elements of audio, color, costuming, body movement, theme, props/sets (if used), show a mastery of design.

# USING VISUAL ELEMENTS TO CREATE MUSICALITY, FLOW, AND THE OVERALL PACKAGE

## WRITERS

- ❖ CONCEPT
- ❖ PACING
- ❖ VEHICLE FOR PERFORMANCE
- ❖ PLANNED RESPONSES
- ❖ DESIGN ELEMENTS
- ❖ WRITTEN MUSICALITY

## BOX 1

LACK OF INTEREST

LACK OF UNDERSTANDING

NO UNDERSTANDING OF DESIGN

## BOX 2

IDEAS ARE NOT SOPHISTICATED

SOME CREATIVITY AND APPEAL

BASIC UNDERSTANDING OF DESIGN

## BOX 3

PROGRAM MAY BE COMPLETE OR  
INCOMPLETE

CONCEPT IS STILL A WORK IN PROGRESS

ADEQUATE CREATIVITY AND APPEAL

GOOD UNDERSTANDING OF DESIGN

## BOX 4

PROGRAM COMPLETE

CONCEPT IS WELL DEVELOPED

EXPLORATION OF NEW REALMS REGARDING  
CREATIVITY AND APPEAL

EXCELLENT UNDERSTANDING OF DESIGN

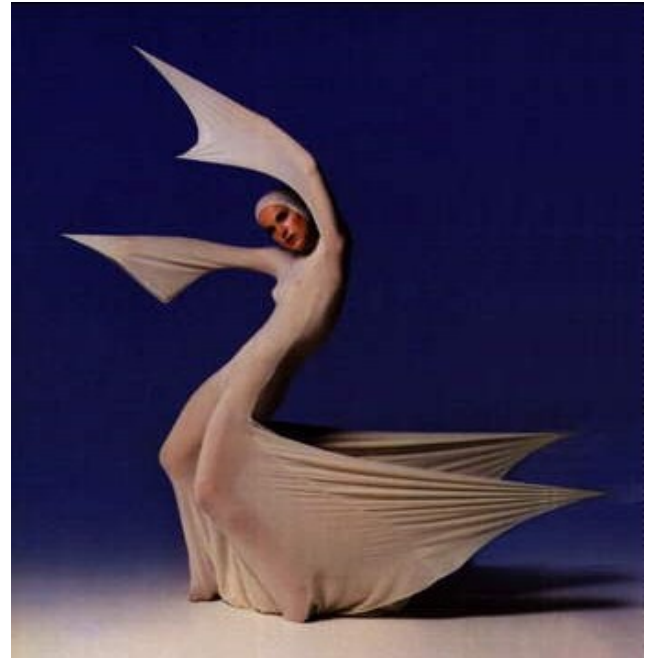
## BOX 5

PROGRAM COMPLETE

CONCEPT IS REFINED, DETAILED, AND  
FULLY DEVELOPED

SETS NEW STANDARDS AND EXPLORES  
NEW REALMS OF CREATIVITY AND  
IMAGINATION

MASTERY OF DESIGN



# AUDIO REPERTOIRE - EFFECTIVE USE OF DESIGN THROUGH THE USE OF AUDIO ELEMENTS.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
Audio reflects the theme through the title only or a select set of words in the lyrics.	Audio reflects the theme through the title and lyrics but lacks relation to the style.	Audio reflects the theme through all or combinations of the following; title, lyrics, style, meter, beats/counts.	Audio reflects the theme through all aspects and is needed to complete the design.	Audio and the theme are inseparable.
The quality, visual relationship and coordination to the audio is limited and/or non-existent.	The quality, visual relationship and coordination to the audio is minimal.	The quality, visual relationship and coordination to the audio is satisfactory.	The quality, visual relationship and coordination to audio is very complimentary, and creates an interdependence of all parts.	The quality, visual relationship and coordination to the audio are blended to the point that one cannot exist without the other.

**AUDIO REFLECTS THE THEME THROUGHOUT ALL ASPECTS  
AND IS NEEDED TO COMPLETE THE DESIGN.**

## WRITERS

- ❖ CHOICE OF MUSIC
- ❖ AUDIO CREATIVITY
- ❖ WRITTEN MUSICAL QUALITIES
- ❖ WITHIN PERFORMERS
- ❖ CHOREOGRAPHERS

## BOX 1

REFLECTION OF AUDIO THROUGH TITLE  
OR A FEW WORDS IN THE LYRICS ONLY

VISUAL RELATIONSHIP AND  
COORDINATION WITH AUDIO IS LIMITED  
OR NON EXISTENT

## BOX 2

AUDIO REFLECTED THROUGH TITLE AND  
LYRICS

LACKS RELATION TO STYLE

VISUAL RELATIONSHIP AND  
COORDINATION WITH AUDIO IS MINIMAL

## BOX 3

AUDIO REFLECTS THEME THROUGH ALL OR  
COMBINATIONS

VISUAL RELATIONSHIP AND COORDINATION  
WITH AUDIO IS SATISFACTORY

## BOX 4

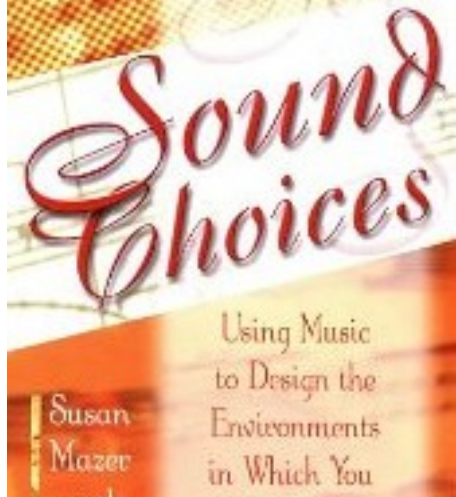
AUDIO REFLECTS THEME THROUGH ALL  
ASPECTS AND IS NEEDED FOR  
COMPLETION

VISUAL RELATIONSHIP AND  
COORDINATION WITH AUDIO ARE VERY  
COMPLIMENTARY AND CREATES  
INTERDEPENDENCE OF ALL PARTS

## BOX 5

AUDIO AND THEME ARE INSEPARABLE

VISUAL RELATIONSHIP AND  
COORDINATION WITH AUDIO ARE  
BLENDED



## Dance

Acid Acid Jazz Alternative Ambient Avant-Garde  
 Barbershop Baroque Bashment Bass Bebob  
 Bhangra Big Band Big Beat Bluegrass Blues  
 Booty Bass Breakbeat Britpop Cabaret Celtic  
 Chamber Music Choral Christian Rap Classical  
 Clicky Country & Western Dance Dance Hall  
 Death Metal Disco Doo Wop Downtempo  
 Drum'n'Bass Dub Easy Listening Electro Electronica  
 Eski Eurodance Fast Fusion Folk Folk-Rock Funk  
 Garage G-Funk Gospel Grime Grunge Hard Rock  
 Hardcore Heavy Metal Hip-Hop House JDM Indie  
 Industrial Jazz Jungle Latin Lo-fi Lounge Metal  
 New Age New Jack Swing New Wave Noise  
 Northern Soul Opera P-Funk Polka Pop  
 Porn Groove Progressive Rock Psychadelic Punk  
 R&B Ragga Ragtime Rave Reggae Retro Rock  
 Rock & Roll Salsa Samba Seldom Showtunes Ska  
 Slow Jam Slow Rock Soca Soft Rock Sonata Soul  
 Speed Garage Swing Symphony Synthpop Tango  
 Techno Techno-Industrial Trad Jazz Trance Tribal  
 Trip-Hop Turntablism Two Step UK Garage  
 Underground Urban World...

