

Understanding the General Effect Sheet

I. PROGRAM (20 points) – This is the outline of the routine. It needs to provide the basic element in the design of the choreographer’s thought process.

A. QUALITY/SUBSTANCE/DEPTH - how well was the routine thought out from start to finish

- Was there an interesting introduction to the routine that was visually appealing for the category?
- Do you see the dance phrases connecting with the thought process from start to finish?
- How basic is the concept - or was the material provided with a little more depth?
- Was the ending memorable for the content of the routine?

B. STAGING – think of the gym floor as a theatre stage

- Does the opening formation make a statement? Is it interesting or grab your immediate attention? Does the formation make sense to open the program like a play or musical would?
- Are the formations basic lines, triangles, boxes or random placement? Does this make sense with the choreography?
- Are the formations suitable to what movements are being performed?
- How do the performers move in and out of their formations? Is there a planned traffic pattern that appeals to the choreographer’s content of the show?
- Do the formations allow the staging to have some contrast or unity?
- Do the performers frame around a soloist or a smaller group? Does this formation connected to the soloist or smaller group? Does it make sense when this formation is taking place?
- Was the audience provided with a memorable ending? What did the performers do with their staging before “the curtain closed”?

C. CONTINUITY – non interruption of the outline of the performance design

- Does the choreography have a certain style, personality or concept?
- Is there a constant commitment or a lack of continuity to that style, personality or concept? Quite often what happens is there are a few choreographers who do not communicate their ideas together. If the captains make up the routine or the coach fixes a certain area that does not look right, the routine will appear choppy and this lacks continuity.

- Does each 8 count connect with the next 8 count phrase? The judge needs to look at the routine as a whole. These dance phrases need to connect and not look choppy or disconnected.
- Does the performance lack the continuity to stay in the category?
Example: The routine might have some wonderful creative moments and superb showmanship but not allow the prop or pom to be the hero of the program.
Example: The choreography begins off telling a story and leaves out parts between the beginning and the end.

D. CLIMAX – the most intense and memorable design of the choreography

- Does this portion of the dance have a big impact?
- Is the music building into this big impact?
- Is the method of build musically being utilized effectively in this moment?
- Does the choreography really “WOW” the audience?
- Are elements combined to create the climatic moment?
Example: The choreography combines the musical builds, with the design of the formational staging and interesting choreography and/or great equipment use all at one time? This is also a great achievement of triad.

E. AUDIO/VISUAL BLEND – the music selection is the driving force of the choreography – it provides the melody and sets the tone

- Does the music selection provide the basic outline to the structure of the routine?
- Are the movements being performed with the melody?
Example: You should be able to count the movements of the dance phrases to the music especially when the music picks up or slows down.
- Did the choreography allow for the visual impacts to come through at the same time it is being heard?
Example: When a flag routine picks up on the method of build in the music or when the kick sequences are highlighted in an appropriate portion of the musical impacts.
- Did the team take ownership to the music they selected? Sometimes teams do not keep up with the faster tempos. If another piece of music would fit better to portions of the choreography then the team did not take ownership of the music. It does not fit the basic outline for the routine’s driving force.

II. CREATIVITY (20 points) – this is the details to add to the outline of the choreography

A. RANGE OF MOODS/EMOTION – the emotional content of the program

- Is there an emotional connection coming from the performers?
- Do the performers demonstrate the emotions through their entire body and facial expressions?
- Does the mood reveal the meaning of the song?
- If the meaning of the song reaches different emotional levels, are the performers reflecting this outgrowth?

B. INTERPRETATION – a physical reading of the physical dance and/or equipment use

- Are there opportunities for lyrics to allow an explanation of the body movement to evolve? Very often there is.
- By using interpretation of the lyrics, this can easily add creative and memorable moments.
- Does the interpretation add to the expression of the mood?
- This is easy to state a contemporary/lyrical routine because this category asks for a clearly defined story.

C. MUSICALITY – the creative expansion of the audio and visual blend

- Are the body and equipment dynamics being brought to life with what is being heard?
- Did the choreography pick up on the soft, loud, building or elongated vocals?
- Was the choreography picked up on the back beats or main driving beats?
- Did the body rhythm pick up when another instrument was introduced?
- Did the performers use their bodies and/or equipment with all the musical pieces?
- Are you taking a moment to count with the melody? Reward a team when they selected a difficult musical and have choreographed this successfully.

D. VARIETY – a mixture and range of diverse moments

- Do not repeat.
Example: the pom tosses to achieve a pom exchange. Teams need to look for more creative ways to exchange.

- Reward a team when they have attempted variety of motions in their routine.

Example: A team has wonderful color effects by manipulating their arm work outside of the typical upper & lower V and has changed their arm position frequently. In a kick performance, a team has demonstrated 15 different ways to prep and land a kick. During a lyrical routine, a team might express the feeling of despair ten different ways with their body language.

- Is the choreography all the same? Are they repeating the same 8 count at the refrain in the music? Are they doing a lot of A-B work or ripples?
- Are the performers keeping you engaged and interested in their program?
- Is the team showing their ability change style?

E. ORIGINALITY – innovative, unique, creative, fresh idea!

- This is creatively hard to achieve as many of the routines are made up by the high school captains. Reward when something is original.
- Encourage teams to be inspired by something then change it to create their own style or to put a new twist on something already seen.

F. RISK/VULNERABILITY – open your mind, as this can affect many different aspects

- Did the team select a difficult musical piece that does not have a simple 8 count throughout?
- Is the choreography abstract to force the performers' body to be off center and make it awkwardly difficult to perform?
- Were the props challenging to manipulate?
- Was the team taking a risk with a new concept that has never been seen?
- Was the composition intricate?
- Were the dance phrases advances and physically demanding?

F. ENHANCEMENT – creative and artistic movements to accent the program

- If the routine has a concept, what elements were added to bring in more interest of that concept?
- If the song talks about a mood is this enhanced?
Example: A green pom is introduced when the lyrical talk about envy.
- Are body gestures being demonstrated to help accent the routine's interest level?
- Are movements being made bigger, bolder, stronger, and softer or a longer extension to accent the program?
- Are formations added to the interest of the program?

III. SHOWMANSHIP (10 points) – this is the mood, tone, and feeling of the program

A. COMMUNICATION – the message of the story

- Was there a physical connection from the performers to the audience?
- Was there a physical connection from one dancer to the next?
- Are the performers giving more meaning about the content of the song through their body language?

B. EMOTION

- Were the performers successfully able to express the intent of the choreography and the tone of the music?

C. ENERGY – the entire body feels the music

- Are the performers achieving the forcefulness with both the upper, lower body and facial content when the music is aggressive?
- Are the dancers carriage pulled up, do they glide more on their feet and demonstrate an upbeat attitude when the music is up lifting?
- If the mood is sad, how are the performers carrier their body weight, what is their position, what does their carriage look like, what do the fiscal expressions show?

D. PROFESSIONALISM – allowing the emotional mood to be a natural outgrowth

- Are the performers forcing the mood or emotions?
- Do the dancers demonstrate complete confidence in their roll? This is hard to achieve as these are young performers.
- Is the emotion a natural consequence of the musical and lyrical content?
- Does the team recover well when something goes wrong?