



VISUAL EFFECT

REGIONAL A CLASS:

INTRODUCTORY TO FUNDAMENTAL SKILLS

| BOX 3 | | | BOX 4 | | | BOX 5 | | |
|--------------------------|-------|------------|----------------------|-------|------------|-------------------------|-------|------------|
| DISCOVERING INTRODUCTORY | | | EMERGING FUNDAMENTAL | | | ESTABLISHED FUNDAMENTAL | | |
| 65-69 | 70-74 | 75-79 | 80-83 | 84-88 | 89-92 | 93-95 | 96-98 | 99-100 |
| SOME | MOST | ALMOST ALL | SOME | MOST | ALMOST ALL | SOME | MOST | ALMOST ALL |

SAMPLE ALL ELEMENTS OF THE BAND

PROGRAM EFFECT

Whose PROGRAM offered the greater:

- **ENTERTAINMENT / APPEAL:** *The level of entertainment and appeal generated by the overall program.*
- **PACING AND CONTOURING OF VISUAL EFFECTS:** *The degree to which the pacing, shaping, and contouring of the visual effects engage the audience over time—including (but not limited to) both when they happen and at what intensity level; dynamic/expressive variety and gradations; developments; impacts; resolutions; and the manipulation of tension & release.*
- **COORDINATION OF VISUAL AND MUSICAL ELEMENTS:** *The degree to which all of the designed elements are coordinated (including both visual to visual and visual to musical) to achieve and enhance the programmed aesthetic, intellectual, and emotional effects.*
- **RANGE AND VARIETY OF EFFECTS:** *The range and variety of aesthetic, intellectual, and emotional effects—including (but not limited to) the use of form, body, equipment; props, colors & costumes; expressive qualities and characterizations; mood; and generation/release of tension, intensity, surprise, and excitement.*

SUB-CAPTION
SCORE
100

PERFORMER EFFECT

Whose PERFORMERS achieved the better:

- **SHOWMANSHIP / COMMUNICATION / AUDIENCE ENGAGEMENT:** *The degree to which the ability to engage the audience through showmanship skills—including (but not limited to) connection; communication; and emotional intensity—is developed and achieved.*
- **ACHIEVEMENT OF EXPRESSIVE CONTOURS AND QUALITIES:** *The degree to which the ability to deliver the expressive contours and qualities in the program—including (but not limited to) tension and release; developments, impacts, and resolutions; moods; and intensities—is developed and achieved.*
- **ACHIEVEMENT OF PLANNED EFFECTS:** *The degree to which the ability to deliver the range and variety of the planned effects in the program—including (but not limited to) sufficient intensity, expression, excellence, and precision—is developed and achieved.*

SUB-CAPTION
SCORE
100

STYLISTIC DIVERSITY IS ENCOURAGED AND ALL STYLISTIC CHOICES HAVE EQUAL OPPORTUNITY FOR SUCCESS.

The points of comparison listed above collectively represent a balanced assessment of the caption and are not intended to be in priority order.

Achievement should be recognized and rewarded through the balanced consideration of ALL aspects of BOTH sub-captions!

Measure the degree of success and achievement along the continuum and then compare to determine:

Who is better (ranking) and by how much (spreading), in order to arrive at each sub-caption score and the total score (rating).

TOTAL
MAX
SCORE
200

| SPREAD GUIDELINES | Very Close | Slight Advantage | Advantage | Decision |
|-----------------------------|------------|------------------|-----------|----------|
| 100-point sub-caption scale | 1 | 2 | 3 | 4+ |
| 200-point total score scale | 1-2 | 3-4 | 5-6 | 7+ |



REGIONAL A CLASS
VISUAL EFFECT
(SAMPLE ALL ELEMENTS OF THE BAND)



| BOX 3 | | | POINTS OF COMPARISON <i>REGIONAL A CLASS</i> | BOX 4 | | | BOX 5 | | |
|--|---------------|---------------------|--|---|---------------|---------------------|--|---------------------|----------------------|
| DISCOVERING INTRODUCTORY | | | | EMERGING FUNDAMENTAL | | | ESTABLISHED FUNDAMENTAL | | |
| 65-69 SOME | 70-74 MOST | 75-79 ALMOST ALL | | 80-83 SOME | 84-88 MOST | 89-92 ALMOST ALL | 93-95 ALMOST ALL | 96-98 ALMOST ALL | 99-100 ALMOST ALL |
| <i>The most entry-level skills and qualities that allow the performers to discover a positive emerging competitive experience.</i> | | | PROGRAM EFFECT | <i>Fundamental, basic skills & qualities with variety limited to this scope. Single efforts or slight layering of basic efforts. Minimal dynamic/tempo/expressive range, with basic contrast & few gradations.</i> | | | | | |
| <i>Simple concepts are introduced.</i> | | | ENTERTAINMENT / APPEAL | <i>Very basic due to the narrow range & variety of effects offered.</i> | | | | | |
| Introductory levels are discovered. | | | | Emerging rudimentary levels vary over time. | | | Established fundamental levels are moderate & may vary over time. | | |
| <i>The most introductory pacing of individual productions.</i> | | | PACING & CONTOURING OF VISUAL EFFECTS | <i>Simple effects & basic visual contrast—often irregularly paced.</i> | | | | | |
| The most introductory pacing shapes beginnings & endings of productions at a very basic level. | | | | Emerging pacing fundamentals offer very basic contrasts to achieve moments of rudimentary effect. | | | Established pacing fundamentals offer basic contrasts & impact points to achieve basic effectiveness over time. | | |
| <i>The most simple coordination of visual elements.</i> | | | COORDINATION OF VISUAL & MUSICAL ELEMENTS | <i>Simple coordination between visual elements & with the music. Beginning understanding of functional staging to support the music.</i> | | | | | |
| Introductory offerings are presented singly, with occasional fundamental coordination of visual elements for the most rudimentary effects. | | | | Fundamental offerings are often presented singly. Basic coordination between visual elements &/or the music occasionally achieves rudimentary effectiveness. | | | Fundamental offerings show basic coordination between visual elements & a few obvious musical elements to achieve basic effectiveness. | | |
| <i>Simple and very similar visual effects.</i> | | | RANGE & VARIETY OF EFFECTS | <i>Simple visual effects—often very similar.</i> | | | | | |
| Occasional simple effects introduce performers to the concept. | | | | Fundamental offerings offer nascent effect in isolated moments. | | | Moderate variety of fundamental effects over time. | | |
| <i>The discovery of the most entry-level achievement principles and skills that serve as a foundation for future growth.</i> | | | PERFORMER EFFECT | <i>Fundamental, basic achievement that serves as a foundation for future growth. Individual skills dominate, with some emerging awareness of the ensemble & the individual’s basic role within the ensemble. Achievement may vary between responsibilities, sections & over time.</i> | | | | | |
| <i>The performers are discovering the audience.</i> | | | SHOWMANSHIP / COMMUNICATION / AUDIENCE ENGAGEMENT | <i>There may be a beginning awareness of the audience but the performers are just learning how to communicate effectively.</i> | | | | | |
| The most simple communication is occasionally achieved through rudimentary completion of the content. | | | | Nascent achievement of the most fundamental skills is emerging. | | | Moderate achievement of fundamental skills engages at a nascent level. | | |
| <i>The performers are discovering the most basic contours.</i> | | | ACHIEVEMENT OF EXPRESSIVE CONTOURS & QUALITIES | <i>An understanding of simple effects & impacts is emerging but there is flat approach to expression and intensities.</i> | | | | | |
| The most simple contouring is occasionally achieved at rudimentary beginnings & endings. | | | | Nascent achievement of the most fundamental skills is emerging. | | | Moderate achievement of fundamental skills is established but may vary. | | |
| <i>The performers are discovering the concept of an effect.</i> | | | ACHIEVEMENT OF PLANNED EFFECTS | <i>Effects are often hampered by lack of training, stamina, or technique.</i> | | | | | |
| Occasional rudimentary achievement of the most simple effects. | | | | Nascent achievement of the most fundamental skills is emerging. | | | Moderate achievement of a fundamental range of effects is established but may vary. | | |