
2014-2015

Oregon School Activities Association

Dance and Drill Handbook



Tom Welter, Publisher
Peter Weber / Kyle Stanfield, Editor

Published by
OREGON SCHOOL ACTIVITIES ASSOCIATION
25200 SW Parkway, Suite 1
Wilsonville, OR 97070

Phone: 503.682.6722 Fax: 503.682.0960

How to find information in the Dance and Drill Handbook

*This handbook can be found on the OSAA website. Wording that has been changed from previous years is indicated by **bold italic** lettering. Linked references to other sections are **shaded** and Questions and Answers are **shaded**.*

1. General Rules	1
2. Performance Rules	2
2.1. Number of Rounds	2
2.2. Determination of Finalists	2
2.3. Changing Routines	2
2.4. Time Limits and Boundaries	2
2.5. Music	2
2.6. Special Effects	3
2.7. Practice Time	3
2.8. Props / Sets	3
2.9. Safety / Stunting	4
3. Dance and Drill State Championships Rules Violations	4
3.1. Determination of Violations	4
3.2. Protests	4
4. Dance and Drill State Championships Tabulation Procedures Performance Awards	4
4.1. Preliminary Round (All Teams, All Divisions)	4
4.2. Final Round (All Teams, All Divisions)	5
4.3. Determining the Score Qualifying Standard (QS)	5
4.4. Criteria for Determination of Winners	5
4.5. Qualifying Standard (QS)	5
5. Judging	6
5.1. Qualifications of Dance and Drill State Championships Judges	6
6. Drill Down	6
6.1. General Rules	6
6.2. Participants	6
6.3. Awards	6
6.4. Dance and Drill State Championships Drill Down Requirements	6
6.5. Drill Down Caller Responsibilities	7
Appendix	8
Execution	8
Content	9
Overall Effect	10

1. General Rules

1.1. Eligibility

- 1.1.1. All schools entering a team in the Dance and Drill State Championships must be current members of the Dance Drill Coaches Association (DDCA) and must be registered to participate in dance/drill with the OSAA. PENALTY: Disqualification of the team.
- 1.1.2. All student participants in the Dance and Drill State Championships including musicians and those who manipulate props/sets during performances must meet OSAA student eligibility rules. PENALTY: Disqualification of the team.
- 1.1.3. All teams entering the Dance and Drill State Championships must have competed in at least one OSAA sanctioned competition during the school year of that Dance and Drill State Championships unless a specific exception to this rule has been granted in writing by the OSAA to that school for that year's Dance and Drill State Championships. PENALTY: Disqualification of the team.

- 1.2. **Entry Fees.** Neither team nor individual participant fees shall be charged to schools entering a team in the Dance and Drill State Championships. Funds for administration of the Dance and Drill State Championships shall be generated from OSAA membership dues, activity fees, corporate sponsors and gate receipts.

1.3. Divisions

1.3.1. Division Restrictions

- (a) The "Dance/Drill" divisions are open only to teams, which do not use props, sets or anything removed from the body during the routine.
 - (1) A costume may not be manipulated by the wearer or other participant with the intent to be a backdrop, set or floor.
 - (2) Questionable manipulation of the costume to change the overall appearance of that costume must be approved by the **OSAA representative (or his designee)** prior to competing.
 - (3) A team member may be a musician or a dancer, but may not perform as both.

PENALTY: If a team uses "Show" equipment in a "Dance/Drill" division at the Dance and Drill State Championships **they shall be disqualified**.

- (b) The "Show" divisions are open to teams, which use props, sets and costume changes

1.3.2. Team size restrictions

<u>Division</u>	<u>Number of Performers</u>
4A/3A/2A/1A Dance	Minimum 6, 34 maximum
5A Small Dance	Minimum 10, 20 maximum
5A Large Dance	Minimum 21, 50 maximum
6A Small Dance	Minimum 10, 20 maximum
6A Large Dance	Minimum 21, 50 maximum
Show	Minimum 10, 50 maximum

- (a) The number of **performers** on the roster submitted on the Dance and Drill State Championships entry form **will dictate division**. Up to six more than the number of performers marked on the entry form **may gain access to the championship and special events**.
- (b) All teams must include at least the minimum number of performers on the floor together at some time within their routines. PENALTY: A performance that does not include at least the minimum number of performers on the floor together at some time during the routine shall result in a 10-point deduction.

(c) A school may not register or initiate performance without the minimum number of performers in their team. A team who does not have the minimum number of performers on their team will not be allowed to compete.

(d) The number of performers in a routine shall not exceed the division cap.

PENALTY: A performance that exceeds the divisional cap shall be disqualified from the competition.

1.3.3. Subdivisions. The above divisions may be subdivided by the OSAA up to a maximum of eight subdivisions if the quantity of teams and discrepancy in team performance size justify further division.

1.3.4. Minimum division size. If fewer than seven teams enter in a division, that division shall be combined with another division of similar team size or eliminated

1.3.5. One team per school. No school may enter more than one team in the Dance and Drill State Championships. No team may enter more than one division in the Dance and Drill State Championships. **PENALTY:** Disqualification of the team(s).

1.3.6. Division changes. No school may change divisions after the performance divisions are released unless that team's original division has been canceled.

1.4. Awards

1.4.1. A maximum of 50% of the teams in a division not to exceed five teams in any division shall receive Place Awards. Individual medallions shall be provided to the members of the top two teams in each division. In the case of an odd number of teams in a division, the number of teams receiving awards in that division shall be rounded up. Place Awards shall be based upon scores earned both rounds using the selection procedures specified in the Tabulation Procedures section of these rules.

1.4.2. Should fewer teams than the quantity of trophies allocated by the OSAA for the division reach the Qualifying Standard (QS), the uncontested trophies shall not be awarded.

2. Performance Rules

2.1. Number of Rounds. There shall be a preliminary round and a final round of competition.

2.2. Determination of Finalists. All teams shall perform during the preliminary round; the method of selecting teams to advance to the final round shall be announced prior to the competition.

2.3. Changing Routines. The same routine, music and costume must be used for both rounds, except when the change is mandated by OSAA for safety reasons. **PENALTY:** Ten point deduction for each change, routine, music or costume.

2.4. Time Limits and Boundaries

2.4.1. Definition: The "performance area" shall be defined by the inside edge of the boundary line of the basketball court on which the competition is held.

2.4.2. Judging and timing shall begin with the first step across the boundary line on to the performance area or the first note of music, whichever occurs first. Judging and timing shall end when the last member crosses the performance area boundary line at the end of the routine.

2.4.3. Time Limits:

(a) Dance Divisions – three to five minutes.

(b) Show Divisions – four to seven minutes.

(c) **PENALTY:** Three point deduction for either under or over time each round.

2.5. Music

2.5.1. Recordings. Recorded music, if used, must be contained on a compact disc (CD) or electronic music player identified with the school name. At the Dance and Drill State Championships, the

CD or electronic music player will be checked during the practice session, and will be kept by the sound crew until the competition is completed.

- 2.5.2. Music Cue Person.** A representative of each team must be present at the announcer's table during that team's practice and performance to cue the music. No responsibility will be taken by the sound crew if a representative is not present. The music cue person should have a "back-up" copy of the performance music available in case of mechanical failure of the original.
- 2.5.3. Mechanical Failure.** In case of a mechanical failure during the performance, the team will be given the option to go back to the beginning and repeat their performance.
- 2.5.4. Lyrics.** Music may have words, but all lyrics must be appropriate for a high school event. Lyrics that include profanity, encouragement of violence or sexual references are not appropriate for a high school event.
- 2.5.5. Live music.** Live music, if used, may be provided by a maximum of ten musicians who must remain inconspicuously outside of the performance boundary in order not to be counted toward the roster limit. The same ten musicians must be used throughout the performance, and they must meet the OSAA student eligibility rules. PENALTY: Disqualification of the team.
- 2.5.6.** A team member may be a dancer or a musician but not perform as both. Penalty: Infraction with live music and/or musicians is 10-point deduction.

NOTE: The Dance and Drill State Championships Finale Music ("One Singular Sensation") should not be used by a team competing at the Dance and Drill State Championships.

- 2.6. Special Effects.** The use of special effects must be cleared through the OSAA representative (or his designee) at the Dance and Drill State Championships. No provisions will be made for special lighting effects. PENALTY: Use of special effects not cleared through the OSAA representative (or his designee) at the Dance and Drill State Championships will result in disqualification of the team.

2.7. Practice Time. OSAA Board Policies, Dance/Drill – Pre-Competition Practice

Each dance/drill team shall receive the same amount of time on the floor for practice as is provided for other teams in the division, if practice time is provided. If a team misses its practice time, there will be no opportunity for rescheduling. A school may not independently schedule practice time for its team at the state championships site. *(Revised Fall 2005)*

PENALTY: A violation of OSAA Board Policy results in an appearance by the offending school before the OSAA Executive Board with a possibility of forfeiture of awards won at the contest, and the further possibility of sanctions and/or fines. NOTE: The Competition Committee shall allow equal amounts of practice time on the competition floor for all teams in a given division.

2.8. Props / Sets

2.8.1. Definitions:

- (a)** A "Prop" is anything that is not permanently attached or positioned on a uniform of the performer, which is manipulated in any skillful, physical, or mechanical manner to add to the overall effect of the performance.
- (b)** A "Set" is any piece of scenery, **floor** or backdrop placed in a standing position in view of the audience to enhance the theme or overall effect of the performance.

- 2.8.2.** Props and sets including floor coverings shall be constructed to fit through a standard gymnasium door. PENALTY: Props and sets exceeding the restriction will require alteration to meet those dimensions OR elect not to use the set/prop.
- 2.8.3.** Dancers may not perform on a prop or set higher than five feet tall (excluding the wheels, if any). See NFHS Spirit Rules. PENALTY: Performances on a prop or set greater than five feet in height shall result in the deduction of 10 points.
- 2.8.4.** Props and sets must be constructed as not to damage the floor or any other part of the performance facility. PENALTY: The school(s) responsible for any damage shall be assessed damage fees.

- 2.8.5.** Props and sets using special lighting or requiring electricity must be run by a power pack. No electrical provisions will be made by competition or facility personnel. **PENALTY:** Use of building electricity shall result in a 10-point deduction.

(a) Timing:

- (1) Time Limit:** Each Show team shall have 16 minutes on the floor to set-up, perform (4-7 minutes per Rule 2.4.3) and break down.
- (2) Procedure:** Timing will begin once the team's floor or props encompass more than half of the floor. Timing will conclude once the team and its props are clear of the floor.
- (3) Penalty:** One-half point (.5) deduction for every thirty seconds over the 16-minute time limitation.

(b) Floor Damage: To prevent damage to the performance floor, carpeting should wrap up the sides of the set from the bottom and be secured with nails from the side. No nails, tacks, staples or any other potentially damaging item shall be used on the portion of the protective material that contacts the floor.

(c) Questions: Questions regarding props and sets should be clarified by the OSAA representative (or his designee) at the Dance and Drill State Championships prior to competition.

- 2.9. Safety / Stunting.** The current National Federation Spirit Rules Book shall apply. For more complete information, including instruction and photographs of correct and incorrect stunt positions, see the current National Federation Spirit Rules Book available from the OSAA. ***For deduction penalties see the [Judges Affiliation Manual](#).***

3. Dance and Drill State Championships Rules Violations

3.1. Determination of Violations. Rules Violation Committee has the authority and responsibility to determine if the competition rules have been violated. The Rules Violation Committee will consist of the Judges Director, the Assistant Dance and Drill State Championships Director and the OSAA representative (or his designee) at the Dance and Drill State Championships. The determination of a violation may be based upon first hand observation by a committee member, or may be in response to a written protest filed by a participating coach. All decisions on alleged violations will be made by this committee and this committee only.

3.2. Protests

3.2.1. If a participating coach believes that a team has violated a competition rule, that coach has the right to file a written protest to the Rules Violation Committee specifying the team involved, the rule in question and the manner in which the coach believes the rule was violated. Protests must be filed prior to the final round of the competition unless the violation occurred exclusively during the final round. The issuance of a protest against another team is a very serious accusation and should not be frivolously undertaken.

3.2.2. If a protest is filed, the Rules Violation Committee shall meet to discuss the validity of the protest. Valid protests will be brought to the attention of the coaches of the offending team prior to second round, or awards (depending on when the violation occurred). Depending on the nature of the violation, the Rules Violation Committee may assess penalties against offending teams as indicated in these rules. All decisions shall be final.

4. Dance and Drill State Championships Tabulation Procedures Performance Awards

4.1. Preliminary Round (All Teams, All Divisions)

- 4.1.1.** Competing teams will be scored by a minimum of six judges using the linear scale.
- 4.1.2.** The maximum points per caption per judge, per round for all divisions are Execution – 300; Content – 300; Overall Effect – 300.
- 4.1.3.** Teams achieving the Qualifying Standard (QS) established by the DDCA membership will advance to round two.

- 4.1.4. Judges' comments will be recorded.

4.2. Final Round (All Teams, All Divisions)

- 4.2.1. Competing teams in the final round will continue to be scored by judges using the same linear scale and same captions, as referenced above.
- 4.2.2. The total points for each team from Final round are added to their total points from the Preliminary Round, and are calculated to determine the team's (averaged) Score, as shown on the Master Tabulation Sheet.
- 4.2.3. Placements for the event will be determined by averaged score minus penalties.
- 4.2.4. Judge's comments will be recorded.

4.3. Determining the Score Qualifying Standard (QS)

- 4.3.1. The formula for calculating a team's SCORE is to add together their points from each judge. Divide that total by three (the number of sub-captions); then divide that number by the number of judges, then divide by the number of rounds of performance and then deduct penalty points.
- 4.3.2. For example:
 - (a) $3548 / 3$ (sub-captions) = 1182.66
 - (b) $1182.66 / 6$ (# of judges) = 197.11
 - (c) $197.11 / 2$ (rounds) = 98.55
 - (d) 98.55 deduct three penalty points = 95.56 Final Score
- 4.3.3. A team's decimal point score will be rounded to the nearest one hundredth; up if the third number after the decimal is .005 or larger, such as 65.107 would be considered 65.11. Scores will remain unchanged if the second number after the decimal is .004 or smaller, such as 65.104 would be considered a 64.10.

4.4. Criteria for Determination of Winners. The Master Tabulation Sheet shall be filled in with the numerical total points, the average score and the ordinal place from each judge. Winners shall be determined using the following criteria IN THIS ORDER:

- 4.4.1. Placements will be awarded to the highest average scores in descending order.
- 4.4.2. In case of numerical tie, the lowest ordinal score will be used to break the tie. To determine the ordinal place, the tabulator shall add the scores from both rounds from each judge and assign a place according to that judge's scores. The highest numerical score shall receive an ordinal place of one, the next highest two, and so on.
- 4.4.3. In the case of a tie in both average score and ordinal points, an unbreakable tie shall be declared, two awards shall be given for that place and the next place shall be skipped in the assignment of placement.

4.5. Qualifying Standard (QS)

- 4.5.1. Teams will advance to the second round of the Dance and Drill State Championships if they meet the QS as established by the DDCA membership at the previous Spring Meeting.
- 4.5.2. Should fewer teams than the quantity of trophies allocated by the OSAA for the division reach the QS, the uncontested trophies shall not be awarded.
- 4.5.3. The Qualifying Standard (QS) is a numerical level of achievement that a team must reach in the first round performance to advance to the final round at the Dance and Drill State Championships.
- 4.5.4. At local events, a team's final averaged score from a one or two round event will determine if they met the QS for their State Division
- 4.5.5. The Team meets the QS if their final score is equal to or greater than the QS set for their division.

- 4.5.6. Points from the first round of the competition will be added to the points from the second round to show the final total points, which will determine the final (averaged) score (as calculated above) and if the team reached the QS determined for their State Division.
- 4.5.7. The QS is determined by the DDCA membership and is open to change to meet rising or falling standards of achievement.
- 4.5.8. The current Dance and Drill State Championships Qualifying Standard is as follows:
 - (a) 4A/3A/2A/1A Dance and Drill Classification/ Divisions 60
 - (b) 6A and 5A Dance and Drill Classification/ Divisions 65
 - (c) Show Divisions 65
- 4.5.9. Score sheets for each team and judge will be available after the second round.

5. Judging

5.1. Qualifications of Dance and Drill State Championships Judges

- 5.1.1. Judges must meet DDCA certification criteria each year to judge at the Dance and Drill State Championships *and meet the guidelines set for by the OSAA and [Judges Affiliation Manual](#).*

6. Drill Down

6.1. General Rules

- 6.1.1. An advanced Drill Down competition will be held at each Dance and Drill State Championships.
- 6.1.2. The caller may use the following commands: R/L Face, Attention, Parade Rest, Dress R/L Dress, Double Arm Dress, Ready Front, At Ease, Hand Salute, About Face, R/L Flank March, To the Rear March, and Double Commands. Half R/L Face, R/L Oblique, By the Numbers, Mark Time/Mark Time from an Oblique, Halt/Halt from an Oblique, Forward March/Forward March when called on an Oblique, Chain Commands, Double Chain Commands, In Place Halt, In Place Mark, Resume March, Hanging Commands, Cancel Commands.

6.2. Participants

- 6.2.1. At the Dance and Drill State Championships, each participating school will be eligible to enter eight team members to compete in the Drill Down.
- 6.2.2. Must wear the following at:
 - (a) Local Competitions – Costume or traveling outfit and shoes.
 - (b) Dance and Drill State Championships – Costume and shoes.
- 6.2.3. During the Drill Down, each participant will be expected to quietly leave the floor if he or she has committed an error. Students who remain in the competition the longest will be the winners of the Drill Down.
- 6.2.4. The Drill Down will generally function under an honor system, but "pullers" will be used if necessary.

6.3. Awards

- 6.3.1. At the Dance and Drill State Championships, the top six finishers will receive awards.
- 6.3.2. At local competitions, the host school determines the number and type of Drill Down awards.

6.4. Dance and Drill State Championships Drill Down Requirements

- 6.4.1. The Drill Down caller will be a certified caller approved by the DDCA Board and the OSAA Assistant Executive Director using the following criteria
 - (a) At least four years out of high school.
 - (b) Must have called at a competition during the current season.

- (c) May not call at a venue if they are a former coach of a competing team for two years after leaving the team.
 - (d) Appearance must be professional.
- 6.4.2. The two back-up personnel must meet the following criteria:
 - (a) Must be certified callers.
 - (b) Must be a minimum of two years out of high school.
 - (c) The **one** back-up do not pull.
 - (d) Appearance must be professional.
- 6.4.3. A minimum of four pullers must meet the following criteria:
 - (a) Must be a minimum of two years out of high school.
 - (b) May not be a coach of a competing team at this venue.
 - (c) Must have in-depth knowledge of drill down commands.
 - (d) Must be prepared to look for correct execution of the commands.
 - (e) Must be prepared to look for proper drill down technique.
 - (f) Appearance must be professional.
- 6.4.4. ***For additional information on responsibilities, commands and errors please see the DDCA Manual.***
- 6.5. Drill Down Caller Responsibilities – recommended for local and required for State competitions
 - 6.5.1. ***The caller may not be affiliated with a team participating in the caller's drill down. For additional requirements please see the DDCA Manual.***

APPENDIX

Execution

Part 1 – Sub-captions

- Technique - 100 pts. Proper demonstration of skills by the performer.
- Alignment & Spacing – 100 pts. Uniformity and consistency of alignment of form and interval spacing.
- Precision – 100 pts. Uniformity and consistency of body and prop/set placement and alignment in conjunction with timing.

Part 2 – Linear Scale

Box 1 30 – 39	Box 2 40 – 59	Box 3 60 – 79	Box 4 80 – 94	Box 5 95 - 100
Demonstration of technique is poor and reflects a lack of understanding of muscular control & development. There is hardly any demonstration of proper carriage, use of center, control of arms and legs and/or spotting.	Demonstration of technique is sporadic and reflects minimal understanding of muscular control & development. There is some demonstration of proper carriage, use of center, control of arms and legs and spotting.	Demonstration of technique is at an intermediate level and reflects a good degree of understanding of muscular control & development. There is moderate understanding & demonstration of proper carriage, use of center, control of arms and legs and spotting.	Demonstration of technique is at an advanced level and reflects a high degree of muscular control & development. There is strong demonstration of proper carriage, use of center, control of arms and legs and spotting.	Demonstration of technique is at a superior level and demonstrates complete muscular control & development. There is exceptional demonstration of proper carriage, use of center, control of arms and legs and/or spotting.
There is no consistency in maintaining lines, formations and interval spacing.	There is little consistency in maintaining lines, formations and interval spacing.	There is adequate consistency in maintaining lines, formations and interval spacing.	Lines, formations and interval spacing are maintained consistently.	There is phenomenal consistency in maintaining lines, formations and interval spacing.
There is no consistency in timing, stops, starts and understanding of rhythm. There is no uniformity in body placement and direction. Mistakes are constant and performers struggle to recover.	There is a basic achievement in consistency of timing, stops, starts and understanding of rhythm. There is little uniformity in body placement and direction. Mistakes are frequent and recovery is slow.	There is a satisfactory achievement of consistency in timing, stops, starts and understanding rhythm. There is average uniformity in body placement and direction. Mistakes are less frequent and recovery is evident but quick	There is excellent achievement of unity in timing, stops, starts, and rhythm. Uniformity in body placement and direction is clear and distinct. Mistakes happen rarely and recovery is quick and almost un-noticeable.	The achievement of unity in timing, stops, starts, and rhythm is outstanding. Uniformity in body placement and direction is flawless. Mistakes are virtually non-existent.

Content

Part 1 – Sub-captions

- Choreography - 100 pts. Creative use of the individual body and/or props/sets in conjunction with variety, complexity, style.
- Forms/Staging - 100 pts. Creative use of space through variety and complexity of forms and/or staging in conjunction with complimentary ensemble choreography.
- Maneuvering – 100 pts. Creative use of transitional movement in conjunction with complimentary choreography to create logical flow.

Part 2 – Linear Scale

Box 1 30 – 39	Box 2 40 – 59	Box 3 60 – 79	Box 4 80 – 94	Box 5 95 - 100
Individual choreographic elements are in their simplest form, lack variety, are repetitive and have no consistency in adherence to style. Combination of skills is non-existent. Choreography shows barely any creativity or uniqueness. Choreography only utilizes the primary beat of the audio and has a no variety in pacing and length of phrasing.	Individual choreographic elements are simplistic, have some variety, and are generally repetitive. Combinations of skills are elementary. Choreography is lacking creativity and uniqueness, but is beginning to demonstrate adherence to style. Choreography mainly utilizes the primary beat of the audio, but is starting to explore secondary beats and rhythms	Individual choreographic elements are at an intermediate level, have good variety, and are seldom repetitive. Combinations of skills are evident, but may lack difficulty. Choreography is starting to show some creativity and uniqueness and is demonstrating an adequate adherence to style. Choreography explores the use of multiple beats and rhythms and has good use of variety within pacing and phrasing.	Individual choreographic elements are at an advanced level, have excellent variety and offer little repetition. Combinations of skills are prevalent and display difficulty. Choreography is creative, unique and demonstrates a strong adherence to style. Choreography consistently utilizes multiple beats and rhythms of the music and makes effective use of pacing and phrasing.	Individual choreographic elements are at an advanced level, have outstanding variety and offer no repetition. Combinations of skills are frequent, ambidextrous and display a higher level of difficulty. Choreography displays superior creativity, originality and demonstrates an exceptional adherence to style. Choreography is a total and elevated reflection of the audio.
The ensemble displays no understanding of texture, layering, depth, dimension, weight, and density within the choreography and formations. Staging is non-existent, simplistic or stagnant and lacks manipulation of focus. There is no variety or difficulty in the types of formations being demonstrated and formations are usually set in the center of the floor.	The ensemble displays some understanding of texture, layering, depth, dimension, weight, and density within the choreography and formations, but attempts are basic. Staging is at times confusing and unsuccessfully manipulates focus. There is some variety in the types of formations being demonstrated, but formations are still simplistic and tend to be centrally stagnant.	The ensemble displays a moderate understanding of texture, layering, depth, dimension, weight, and density within the choreography and formations. Staging is adequate, and occasionally manipulates focus. There is variety in the types of formations being demonstrated. At times, formations challenge the performers. Utilization of the floor is adequate, but may not always make sense.	The ensemble displays an excellent understanding of texture, layering, depth, dimension, weight, and density within the choreography and formations. Staging is done very well, and creates very few focus problems. There is wide variety and complexity in the types of formations being demonstrated. Utilization of the floor has purpose and reason.	The ensemble displays sophistication with the use of texture, layering, depth, dimension, weight, and density within the choreography and formations. Staging creates an effortless flow to the routine. There is tremendous complexity and variety in the types of formations being demonstrated. Utilization of the floor has purpose, reason and introduces unexpected elements.
Transitions are chaotic, very simplistic, and repetitive. Transitional choreography is non-existent.	Transitions are confusing at times, simplistic, but have some variety. Transitional choreography is limited.	Transitions are logical, show some difficulty, and have good variety. Transitional choreography is evident.	Transitions are logical, exhibit difficulty, and are varied. Transitional choreography is complex and compliments the path of travel.	Transitions are complex, varied and can create effect themselves. Transitional choreography is complex and seamless.

Overall Effect

Part 1 – Sub-captions

- Projection - 100 pts. Effective communication that evokes emotional response.
- Visual Repertoire - 100 pts. Effective use of design through the use of visual elements.
- 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.