
2017-2018

Oregon School Activities Association

Dance/Drill Handbook



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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.*

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1. Rules and Procedures

1.1. Eligibility

- 1.1.1. **School Eligibility.** All schools entering a team in the Dance/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. **Student Eligibility.** All student participants in the Dance/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. **Coaches Certification.** Coaches must meet all OSAA Certification requirements, including the yearly OSAA Spirit Safety Clinic, in order for their teams to be eligible. *See OSAA Handbook, Executive Board Policies, Certification – Athletic Directors and Coaches.*
- 1.1.4. **Penalty for Use of an Ineligible Student.** Any school for which an ineligible student performs shall be disqualified from consideration for awards, and reported to the OSAA Executive Board for possible further sanctions and penalties.
- 1.1.5. **School Representation.** No school may enter more than one team in the Dance/Drill State Championships. No team may enter more than one division in the Dance/Drill State Championships.
- 1.1.6. **Previous Qualifying Competition.** All teams entering the Dance/Drill State Championships must have competed in at least one OSAA sanctioned competition during the school year of that Dance/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/Drill State Championships. PENALTY: Disqualification of the team.

1.2. State Championship Registration.

- 1.2.1. **Registration Form.** Entry forms and Dance/Drill Registration Information shall be posted on the OSAA website <http://www.osaa.org/activites/dnc/>, by early December. School athletic directors shall be notified by the OSAA when the Registration Form and Dance/Drill State Championships information is posted.
- 1.2.2. AD's / Coaches are responsible to meet the registration deadline, including submission of registration form, required support material and verifying accuracy of all materials prior to submission.
- 1.2.3. **Deadline.** The deadline for online receipt by the OSAA of entry forms for the Dance/Drill State Championships shall be clearly marked on the entry forms available on the OSAA website, <http://www.osaa.org/activites/dnc/>.

- 1.3. **Entry Fees.** Neither team nor individual participant fees shall be charged to schools entering a team in the Dance/Drill State Championships.

1.4. Divisions

1.4.1. Division Restrictions

- (a) The "Dance/Drill" divisions are open only to teams, which do not use props, sets, floor coverings, costume changes, backdrops or anything removed from the body during the routine.
 - (1) A team member may be a musician or a dancer, but may not perform as both.
 - (2) PENALTY: If a team uses "Show" equipment in a "Dance/Drill" division at the Dance/Drill State Championships they shall be disqualified.
- (b) The "Show" divisions are open to teams, which use props, sets, floor coverings or costume changes.

1.4.2. Team Size Restrictions

<u>Classification</u>	<u>Number of Performers</u>
4A/3A/2A/1A Dance	Minimum 6, 34 maximum
5A Dance	Minimum 10, 50 maximum
6A Dance	Minimum 10, 50 maximum
Show	Minimum 10, 50 maximum

- (a) 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 on 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 maximum.

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

1.4.3. Minimum Division Size. If fewer than seven teams enter for a division, the division shall be combined with another division.

1.4.4. Awards. 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.

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 music must be used for both rounds, except when the change is mandated by OSAA. PENALTY: Ten-point deduction for a music change.
- 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 Division – four to seven minutes.
 - (c) PENALTY: **One** point deduction for either under or over time each round.
- 2.5. Music**
 - 2.5.1. Recordings.** Recorded music, if used, must be uploaded to the OSAA website via the registration form prior to the competition.

- 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. 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.
- 2.5.5.** 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/Drill State Championships Finale Music ("One Singular Sensation") should not be used by a team competing at the Dance/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/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/Drill State Championships will result in disqualification of the team.
- 2.7. Practice Time.** Each dance/drill team shall receive the same amount of time on the floor for practice as is provided for other teams in the classification/division, if practice time is provided. If a team misses its practice time, there will be no rescheduling unless time allows in the practice schedule. A school may not independently schedule practice time for its team at the state championship site. If a team independently schedules a practice time or uses the floor outside its schedule practice time the school may be subject to disqualification, forfeiture, sanctions or fines.
- 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 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.** 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.
- 2.8.4.** 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.
- 2.8.5. Timing**
- (a) **Time Limit.** Each Show team shall have 16 minutes on the floor to set-up, perform (4-7 minutes per Rule 3.4.3) and break down.
- (b) **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.
- (c) **Penalty.** One-half point (.5) deduction for every thirty seconds over the 16-minute time limitation.

2.8.6. 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.

2.8.7. Questions. Questions regarding props and sets should be clarified by the OSAA Dance/Drill State Rules Interpreter (or his designee) at the Dance/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. 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/Drill State Championships Director and the OSAA representative (or his designee) at the Dance/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 final 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. 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 OSAA Dance/Drill Scoresheet and linear scale/rubric.

4.1.2. There are 100 maximum points per judge per round for all divisions (Execution – 40; Content – 30; Effect – 30).

4.1.3. 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 scoresheet and linear scale, as referenced above.

4.2.2. Blocking for the event will be determined by averaged score minus penalties.

4.2.3. Judge's comments will be recorded.

4.3. 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:

4.3.1. Placements will be awarded to the highest scores.

4.3.2. 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.

4.3.3. In the case of a tie in both 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.

5. Judging

5.1. Qualifications. Judges must meet DDCA certification criteria each year to judge at the Dance/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/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/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/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.

6.2.5. A maximum of six finishers will receive awards in the drill down competition.

6.3. Drill Down Requirements

6.3.1. 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.

6.3.2. 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 *first* back-up does not pull.

(d) Appearance must be professional.

6.3.3. 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.

6.3.4. For additional information on responsibilities, commands and errors please see the DDCA Manual.

6.4. Drill Down Caller Responsibilities – recommended for local and required for State competitions

6.4.1. The caller may not be affiliated with a team participating in the caller's drill down.

6.4.2. For additional requirements, please see the [*DDCA Manual*](#).

EXECUTION – LINEAR SCALE JUDGING RUBRIC

None of the time, to very little of the time. Very little of the time, to less than 1/2 the time. About 1/2 the time, to most of the time. Most of the time, to almost the whole time. Almost the whole time, to all the time.

		Novice			Developing			Good			Excellent			Superior		
		Low	Mid	High	Low	Mid	High	Low	Mid	High	Low	Mid	High	Low	Mid	High
		No Experience	Very Little Experience	Some Experience	Minimal	Basic	Moderate	Average	Above Average	Very Good	Proficient	Advanced	Outstanding	Expert	Extraordinary	Unprecedented
		3.0 - 3.2	3.3 - 3.5	3.6 - 3.9	4.0 - 4.5	4.6 - 5.2	5.3 - 5.9	6.0 - 6.5	6.6 - 7.2	7.3 - 7.9	8.0 - 8.4	8.5 - 8.9	9.0 - 9.4	9.5 - 9.6	9.7 - 9.8	9.9 - 10
Technique	Skill Level:	Dancers demonstrate no skills to some technical skills .			Dancers demonstrate minimal to moderate technical skills .			Dancers demonstrate average to very good technical skills .			Dancers demonstrate proficient to outstanding technical skills .			Dancers demonstrate expert to unprecedented technical skills .		
	Consistency:	Dancers demonstrate none of the time, to very little of the time:			Dancers demonstrate very little of the time, to less than 1/2 the time:			Dancers demonstrate about 1/2 the time, to most of the time:			Dancers demonstrate most of the time, to almost the whole time:			Dancers demonstrate almost the whole time, to all the time:		
		<p>Technical Foundation — Proper use of plié, relevé and extension.</p> <p>Rotation — Proper rotation of all extremities (appropriate for dance style).</p> <p>Placement — Proper body placement with the appropriate technique, for the chosen style of dance (head, neck, shoulders, hips, arms, hands, legs and feet).</p>														
Control	Skill Level:	Dancers demonstrate nonexistent to some control .			Dancers demonstrate minimal to moderate control .			Dancers demonstrate average to very good control .			Dancers demonstrate proficient to outstanding control .			Dancers demonstrate expert to unprecedented control .		
	Consistency:	Dancers demonstrate none of the time, to very little of the time:			Dancers demonstrate very little of the time, to less than 1/2 the time:			Dancers demonstrate about 1/2 the time, to most of the time:			Dancers demonstrate most of the time, to almost the whole time:			Dancers demonstrate almost the whole time, to all the time:		
		<p>Body Alignment — Correct alignment of all the 5 kinetic chain checkpoints: feet/ankles, knees, hips, shoulders, neck/head.</p> <p>Physical Dynamics — Proper physical conditioning and neuromuscular efficiency (to develop proper coordination and strength: functional flexibility; balance and stability muscular endurance; muscular strength).</p>														
Precision	Skill Level:	Dancers demonstrate nonexistent to some precision .			Dancers demonstrate minimal to moderate precision .			Dancers demonstrate average to very good precision .			Dancers demonstrate proficient to outstanding precision .			Dancers demonstrate expert to unprecedented precision .		
	Consistency:	Dancers demonstrate as a team none of the time, to very little of the time:			Dancers demonstrate as a team very little of the time, to less than 1/2 the time:			Dancers demonstrate as a team about 1/2 the time, to most of the time:			Dancers demonstrate as a team most of the time, to almost the whole time:			Dancers demonstrate almost the whole time, to all the time:		
		<p>Uniformity — Proper unity, timing, body placement and body directions.</p> <p>Recovery — Quick recognition and adjustment to errors.</p>														
Alignment and Spacing	Skill Level:	Dancers demonstrate as a team nonexistent to some alignment and spacing .			Dancers demonstrate as a team minimal to moderate alignment and spacing .			Dancers demonstrate average to very good alignment and spacing .			Dancers demonstrate proficient to outstanding alignment and spacing .			Dancers demonstrate expert to unprecedented alignment and spacing .		
	Consistency:	Dancers demonstrate as a team none of the time, to very little of the time:			Dancers demonstrate as a team very little of the time, to less than 1/2 the time:			Dancers demonstrate as a team about 1/2 the time, to most of the time:			Dancers demonstrate as a team most of the time, to almost the whole time:			Dancers demonstrate almost the whole time, to all the time:		
		<p>Clarity of Forms — Proper alignment of formations and correct spacing between performers. Properly maintained forms during transitions. Correct timing/arrival at form during transitions.</p> <p>Recovery — Quick recognition and adjustment to errors.</p>														

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CONTENT – LINEAR SCALE JUDGING RUBRIC

		<i>None of the time, to very little of the time.</i>			<i>Very little of the time, to less than 1/2 the time.</i>			<i>About 1/2 the time, to most of the time.</i>			<i>Most of the time, to almost the whole time.</i>			<i>Almost the whole time, to all the time.</i>		
		Novice			Developing			Good			Excellent			Superior		
		Low	Mid	High	Low	Mid	High	Low	Mid	High	Low	Mid	High	Low	Mid	High
		No Experience	Very Little Experience	Some Experience	Minimal	Basic	Moderate	Average	Above Average	Very Good	Proficient	Advanced	Outstanding	Expert	Extraordinary	Unprecedented
		3.0 - 3.2	3.3 - 3.5	3.6 - 3.9	4.0 - 4.5	4.6 - 5.2	5.3 - 5.9	6.0 - 6.5	6.6 - 7.2	7.3 - 7.9	8.0 - 8.4	8.5 - 8.9	9.0 - 9.4	9.5 - 9.6	9.7 - 9.8	9.9 - 10
Staging	Skill Level:	Designer demonstrates no skills to some staging skills.			Designer demonstrates minimal to moderate staging skills.			Designer demonstrates average to very good staging skills.			Designer demonstrates proficient to outstanding staging skills.			Designer demonstrates expert to unprecedented staging skills.		
	Consistency:	Use of Space, Dimensions/Layers and Focus is lacking & demonstrated at a beginning level.			Use of Space, Dimensions/Layers and Focus is basic and demonstrated at a beginning to intermediate level.			Use of Space, Dimensions/Layers and Focus is good, evident and demonstrated at an intermediate to inter--advanced level.			Use of Space, Dimensions/Layers and Focus is excellent, strong and demonstrated at an inter--advanced to highly advanced level.			Use of Space, Dimensions/Layers and Focus is extraordinary and demonstrated at an expert level.		
		Designer demonstrates none of the time, to very little of the time:			Designer demonstrates very little of the time, to less than 1/2 the time:			Designer demonstrates about 1/2 the time, to most of the time:			Designer demonstrates most of the time, to almost the whole time:			Designer demonstrates almost the whole time, to all the time:		
<p>Use of Space — Inventive staging and formation design, with a <u>purposeful</u> use of floor. Phrasing, musicality and continuity in the progression of forms/transitions. Forms that are appropriate for team size and style of dance.</p> <p>Dimensions/Layers — Staging that enhances and highlights the choreography, through creative texturing, layering, depth, height, weight, density and use of negative space. Staging that matches the concept/style of dance.</p> <p>Focus — Ability to direct the audience's focus through the staging and choreography. Create a manipulation of focus that is intentional, purposeful, demonstrates different methods of focus, maintains interest and highlights key moments.</p>																
Choreography	Skill Level:	Designer demonstrates no skills to some choreographic skills.			Designer demonstrates minimal to moderate choreographic skills.			Designer demonstrates average to very good choreographic skills.			Designer demonstrates proficient to outstanding choreographic skills.			Designer demonstrates expert to unprecedented choreographic skills.		
	Consistency:	Style and Creativity, Musicality and Phrasing, Movement and Layers/Level is lacking and demonstrated at a beginning level.			Style and Creativity, Musicality and Phrasing, Movement and Layers/Level is basic and demonstrated at a beginning to intermediate level.			Style and Creativity, Musicality and Phrasing, Movement and Layers/Levels is good, evident and demonstrated at an intermediate to inter-advanced level.			Style and Creativity, Musicality and Phrasing, Movement and Layers/Level is excellent, strong and demonstrated at an inter-advanced to highly advanced level.			Style and Creativity, Musicality and Phrasing, Movement and Layers/Level is extraordinary and demonstrated at an expert level.		
		Designer demonstrates none of the time, to very little of the time:			Designer demonstrates very little of the time, to less than 1/2 the time:			Designer demonstrates about 1/2 the time, to most of the time:			Designer demonstrates most of the time, to almost the whole time:			Designer demonstrates almost the whole time, to all the time:		
<p>Style and Creativity — Unique individual and ensemble choreography that is inventive and demonstrates a strong adherence to style.</p> <p>Musicality and Phrasing — Choreography that is driven by the music and utilizes multiple beats, sounds, rhythms, vertical layers, levels and syncopations. Choreography that animates the music and brings the audio track to life, with phrases that are full, complex and continuous. (If the beats, rhythms or vocals in the music are <u>not</u> the intended driving force behind the choreography, is the interpretation and intent of the choreography apparent?)</p> <p>Movement — Choreography that flows and easily transitions from one movement to the next, in a way that is appropriate for the style of dance.</p> <p>Layers/Levels — Choreography that has intricate levels and layers that are well--coordinated with the forms and staging.</p>																
Complexity (Difficulty)	Skill Level:	Designer and dancers demonstrate nonexistent to some choreographic and staging complexity.			Designer and dancers demonstrate minimal to moderate choreographic and staging complexity.			Designer and dancers demonstrate average to very good choreographic and staging complexity.			Designer and dancers demonstrate proficient to outstanding choreographic and staging complexity.			Designer and dancers demonstrate expert to unprecedented choreographic and staging complexity.		
	Consistency:	Demand, Combined Skills and Appropriateness is lacking and demonstrated at a beginning level.			Demand, Combined Skills and Appropriateness is basic and demonstrated at a beginning to intermediate level.			Demand, Combined Skills and Appropriateness is good, evident and demonstrated at an intermediate to inter-advanced level.			Demand, Combined Skills and Appropriateness is excellent, strong and demonstrated at an inter-advanced to highly advanced level.			Demand, Combined Skills and Appropriateness is extraordinary and demonstrated at an expert level.		
		Designer and dancers demonstrate difficulty of choreography and staging none of the time, to very little of the time through:			Designer and dancers demonstrate difficulty of choreography and staging very little of the time, to less than 1/2 the time through:			Designer and dancers demonstrate difficulty of choreography and staging about 1/2 the time, to most of the time through:			Designer and dancers demonstrate difficulty of choreography and staging most of the time, to almost the whole time through:			Designer and dancers demonstrate difficulty of choreography and staging almost the whole time, to all the time through:		
<p>Demand — Aerobic and strength conditioning required; technical skills required; challenges of stability, balance, use of center; speed, agility and quickness.</p> <p>Performer-to-performer responsibilities. Demands of the staging and formations, complexity of transitions, weight sharing and stunting.</p> <p>Combined Skills — Challenging technical and athletic dance combinations. Combined and layered skills demonstrated simultaneously. Flexibility, ambidexterity, directional changes and multiple planes of motion utilized within combinations. (Consistency: What is the percentage of team members demonstrating these skills?)</p> <p>Appropriateness — Ability to create demand on the dancer that is appropriate for the skill level and training of the dancers on the team. Choreography that is safe for dancers to perform.</p>																

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EFFECT – LINEAR SCALE JUDGING RUBRIC

None of the time, to very little of the time. Very little of the time, to less than 1/2 the time. About 1/2 the time, to most of the time. Most of the time, to almost the whole time. Almost the whole time, to all the time.

		Novice			Developing			Good			Excellent			Superior		
		Low	Mid	High	Low	Mid	High	Low	Mid	High	Low	Mid	High	Low	Mid	High
		No Experience	Very Little Experience	Some Experience	Minimal	Basic	Moderate	Average	Above Average	Very Good	Proficient	Advanced	Outstanding	Expert	Extraordinary	Unprecedented
		3.0 - 3.2	3.3 - 3.5	3.6 - 3.9	4.0 - 4.5	4.6 - 5.2	5.3 - 5.9	6.0 - 6.5	6.6 - 7.2	7.3 - 7.9	8.0 - 8.4	8.5 - 8.9	9.0 - 9.4	9.5 - 9.6	9.7 - 9.8	9.9 - 10
Creativity	Skill Level:	Designer demonstrates non-existent to some creativity .			Designer demonstrates minimal to moderate creativity .			Designer demonstrates average to very good creativity .			Designer demonstrates proficient to outstanding creativity .			Designer demonstrates expert to unprecedented creativity .		
		Concept, Visual Coordination and Progression of Design is lacking and demonstrated at a beginning level.			Concept, Visual Coordination and Progression of Design is basic and demonstrated at a beginning to intermediate level.			Concept, Visual Coordination and Progression of Design is good, evident and demonstrated at an intermediate to inter-advanced level.			Concept, Visual Coordination and Progression of Design is excellent, strong and demonstrated at an inter-advanced to highly advanced level.			Concept, Visual Coordination and Progression of Design is extraordinary and demonstrated at an expert level.		
	Consistency:	Designer demonstrates none of the time, to very little of the time:			Designer demonstrates very little of the time, to less than 1/2 the time:			Designer demonstrates about 1/2 the time, to most of the time:			Designer demonstrates most of the time, to almost the whole time:			Designer demonstrates almost the whole time, to all the time:		
		<p>Concept — A theme, storyline or concept that is imaginative, purposeful and well planned. Concept that is unique, rather than ordinary. Concept, notion or idea that is being conveyed well. Audio/music selections that are of high quality have a clear relationship to the theme/idea and enhance the show.</p> <p>Visual Coordination — Visual elements of the show that are carefully planned and coordinated. Staging, transitions, choreography, phrasing, pacing, musicality, costuming, and environment (sets and props, if used) that all work together.</p> <p>Progression of Design — Concept or story that builds and develops throughout the routine/show. Concept or story that is complete.</p>														
Projection	Skill Level:	Dancers demonstrate no skills to some projection skills .			Dancers demonstrate minimal to moderate projection skills .			Dancers demonstrate average to very good projection skills .			Dancers demonstrate proficient to outstanding projection skills .			Dancers demonstrate expert to unprecedented projection skills .		
		Delivery and Communication, Character and Confidence is lacking and demonstrated at a beginning level.			Delivery and Communication, Character and Confidence is basic and demonstrated at a beginning to intermediate level.			Delivery and Communication, Character and Confidence is good, evident and demonstrated at an intermediate to inter-advanced level.			Delivery and Communication, Character and Confidence is excellent, strong and demonstrated at an inter-advanced to highly advanced level.			Delivery and Communication, Character and Confidence is extraordinary and demonstrated at an expert level.		
	Consistency:	Dancers demonstrate none of the time, to very little of the time:			Dancers demonstrate very little of the time, to less than 1/2 the time:			Dancers demonstrate about 1/2 the time, to most of the time:			Dancers demonstrate most of the time, to almost the whole time:			Dancers demonstrate almost the whole time, to all the time:		
		<p>Delivery and Communication — Ability to be genuine in their performance. Ability to use <u>whole body</u> projection and expression. Ability to communicate the intended story/concept/style to the audience and keep the audience engaged in their performance.</p> <p>Character — Understanding of their role. Commitment to conveying their character, mood or emotion.</p> <p>Confidence — Confidence, energy, performance stamina, power and eye contact, when appropriate for the style/story/concept presented.</p>														
Overall Impression	Skill Level:	The show and performers demonstrate a nonexistent to some Overall Impression .			The show and performers demonstrate a minimal to moderate Overall Impression .			The show and performers demonstrate an average to very good Overall Impression .			The show and performers demonstrate a proficient to outstanding Overall Impression .			The show and performers demonstrate an expert to unprecedented Overall Impression .		
		Artistic Impression and Distinctive Qualities of the show are lacking and demonstrated at a beginning level.			Artistic Impression and Distinctive Qualities of the show are basic and demonstrated at a beginning to intermediate level.			Artistic Impression and Distinctive Qualities of the show are good, evident and demonstrated at an intermediate to inter-advanced level.			Artistic Impression and Distinctive Qualities of the show are excellent, strong and demonstrated at an inter-advanced to highly advanced level.			Artistic Impression and Distinctive Qualities of the show are extraordinary and demonstrated at an expert level.		
	Consistency:	The show and performers demonstrate none of the time, to very little of the time:			The show and performers demonstrate very little of the time, to less than 1/2 the time:			The show and performers demonstrate about 1/2 the time, to most of the time:			The show and performers demonstrate most of the time, to almost the whole time:			The show and performers demonstrate almost the whole time, to all the time:		
		<p>Artistic Impression — Ability to make the audience think? Ability to make the audience feel? An ability to use artistic design methods, such as aesthetic, emotional, intellectual methods or elements of surprise to evoke a response. (Judges: Give credit to the <u>appreciation</u> of the show's artistic design, not a personal emotional reaction to the performance.)</p> <p>Distinctive Qualities — Excellence, high standards and maturity through all elements of the performance/show. The ability to leave a memorable and lasting impression.</p>														

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OSAA / DDCA DANCE DRILL SCORESHEET

Team: _____ 1A 2A 3A 4A 5A 6A Division: _____

Event/Date: _____ Judge: _____

None of the time, to very little of the time. Very little of the time, to less than 1/2 the time. About 1/2 the time, to most of the time. Most of the time, to almost the whole time. Almost the whole time, to all the time.

Novice			Developing			Good			Excellent			Superior		
Low	Mid	High	Low	Mid	High	Low	Mid	High	Low	Mid	High	Low	Mid	High
No Experience	Very Little Experience	Some Experience	Minimal	Basic	Moderate	Average	Above Average	Very Good	Proficient	Advanced	Outstanding	Expert	Extra-ordinary	Unprecedented
3.0 - 3.2	3.3 - 3.5	3.6 - 3.9	4.0 - 4.5	4.6 - 5.2	5.3 - 5.9	6.0 - 6.5	6.6 - 7.2	7.3 - 7.9	8.0 - 8.4	8.5 - 8.9	9.0 - 9.4	9.5 - 9.6	9.7 - 9.8	9.9 - 10

Technique	Reward the performer's proper demonstration of: Technical Foundation Rotation Placement	Score /10
Control	Reward the performer's proper demonstration of: Body Alignment Physical Dynamics Quality	/10
Precision	Reward the performer's accuracy and clarity as a team for: Uniformity Recovery	/10
Alignment & Spacing	Reward the performer's accurate demonstration of staging for: Clarity of Forms Recovery	/10
Staging	Reward the routine's creative written design through: Use of Space Dimensions/Layers Focus	/10
Choreography	Reward the routine's creative written choreographic design through: Style & Creativity Musicality & Phrasing Movement Layers/Levels	/10
Complexity (Difficulty)	Reward the routine's written use of choreographic and staging difficulty through: Demand Combined Skills Appropriateness	/10
Creativity	Reward the show's inventiveness of performance design through: Concept Visual Coordination Progression of Design	/10
Projection	Reward the performer's emotional commitment and communication abilities for: Delivery & Communication Character Confidence	/10
Overall Impression	Reward the entire show's connection and communication through: Artistic Impression Distinctive Qualities	/10

The term "show" refers to the overall design concept of a routine (the big picture). In this context, it is applicable to all divisions/routines. It is not referenced to the Show Division, but it does include it.

Total Points (100)	/100
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