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Oregon School Activities Association

Dance and Drill Handbook



Tom Welter, Publisher
Mike Wallmark, Editor

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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.*

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How to use this Handbook.

If looking for information on a specific topic, first refer to the table of contents. Each section is organized with rules listed first, followed by other requirements, policies, and / or procedures. Some sections also offer helpful hints at the end.

Levels have been assigned to each rule or policy within each section. These levels were created to designate a path to change or update the rule or policy. These levels represent the MINIMUM action needed to change. It should be noted that in many cases, the membership is polled for their opinions and concerns regarding changes that might not necessarily require a membership vote. Most sections list these levels in the right-hand column. Some entire sections are one level and listed as such at the beginning of the section.

Minimum Action needed for Change.

LEVEL A	DDCA Board Only
LEVEL B	DDCA Board and Membership
LEVEL C	DDCA Board and OSAA Executive Board
LEVEL D	DDCA Board, Membership, and OSAA Executive Board
LEVEL E	OSAA Executive Board Only
LEVEL F	DDCA Board and/or Approval from OSAA Assistant Executive Director

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 Oregon Dance/Drill Activity Program and must be registered to participate in dance/drill with the OSAA. PENALTY: Disqualification of the team. LEVEL E
- 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. LEVEL E
- 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. LEVEL E

- 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. LEVEL E

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 Technical Committee 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 10-point deduction. LEVEL D

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

1.3.2. Team size restrictions LEVEL D

<u>Division</u>	<u>Number of Performers</u>
3A/2A/1A Dance	Minimum 6, 34 maximum
4A Dance	Minimum 8, 34 maximum
5A Dance	Minimum 10, 50 maximum
6A Dance	Minimum 10, 50 maximum
Show	Same as School Classification

(a) The number of names on the roster submitted on the Dance and Drill State Championship entry form for teams in the Dance divisions may be up to six more than the number of performers marked on the entry form, so long as the total on the roster does not exceed the maximum for the division. LEVEL D

(b) All teams must include at least the minimum number of performers on the floor together at some time within their routines. LEVEL D

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. LEVEL D

1.3.4. Minimum division size. If fewer than eight teams enter in a division, that division shall be canceled or combined with another division. LEVEL D

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). LEVEL D

1.3.6. Division changes. No school may change divisions after the entry deadline unless that team's original division has been canceled. LEVEL D

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. 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 from performance judges both rounds using the selection procedures specified in the Tabulation Procedures section of these rules. LEVEL D

1.4.2. Should fewer teams than the quantity of trophies allocated by the OSAA for the division reach the Qualifying Standard (QS), additional teams shall be advanced to the second round based upon higher Average Score until the number of advancing teams is equal to the quantity of trophies that will be awarded. Advancing teams not making QS shall receive comments, but not scores during second round, and shall be awarded trophies based upon first round scores only. LEVEL D

2. Performance Rules

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

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. LEVEL F

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. LEVEL F

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. LEVEL F

- 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. LEVEL F
- 2.4.3. Time Limits:**
- (a) Dance Divisions – four to six minutes.
 - (b) Show Divisions – four to seven minutes.
 - (c) PENALTY: Three point deduction for either under or over time each round. LEVEL F
- 2.5. Music**
- 2.5.1. Recordings.** Recorded music, if used, must be contained on a cassette tape or compact disk identified with the school name. At the Dance and Drill State Championships, the cassette or CD will be checked during the practice session, and will be kept by the sound crew until the competition is completed. PENALTY: Music not recorded on a cassette tape or compact disk will not be allowed.
- 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. However, judging will not take place until the team reaches the part of the routine where the music was previously stopped. PENALTY: There will be no penalty due to mechanical failure.
- 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. LEVEL F
- 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. LEVEL F
- NOTE: The Dance and Drill 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 Assistant Executive Director. No provisions will be made for special lighting effects. PENALTY: Use of special effects not cleared through the OSAA Assistant Executive Director will result in disqualification of the team. LEVEL F
- 2.7. Practice Time.** By OSAA Board Policy, Dance/Drill – Pre-Competition Practice, teams may not arrange for independent practice time at the Dance and Drill State Championships site prior to the competition. 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. LEVEL E

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. LEVEL A

(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. LEVEL A

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. LEVEL A

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. LEVEL A

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. LEVEL A

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 10-point deduction. LEVEL A

(a) Props and sets may be positioned on the floor prior to the timing of the performance. Suggested time limit should not exceed a total of 13 minutes for set-up, performance and takedown. LEVEL A

(b) Questions regarding props and sets should be clarified by the Rules Violation Committee prior to competition. LEVEL A

(c) 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. LEVEL A

2.9. Stunts. Rule 2 "General Risk Management" of 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. LEVEL C

2.9.1. Pre-State Video Preview. Each team is required to submit a videotape/CD of lifts and stunts the team intends to include in that year's Dance and Drill State Championship routine to the Tech Commissioner to be received by the first Friday in March. Following review of the lifts and stunts, the coach will receive an approval email or an email providing instructions on how the lift or stunt needs to be modified to comply with the NFHS Spirit Rules Book. An email address at which to contact the coach must be included with the tape/CD. LEVEL C

2.9.2. Stunts. National Federation Partner Stunt Restrictions 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. PENALTY: Ten point deduction. LEVEL C

2.9.3. Safety. Infractions of safety rules result in a penalty of a one-point deduction. See Tech Appendix. LEVEL C

3. Dance and Drill 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 Judges Director, the Dance and Drill State Championships Director and the

OSAA Assistant Executive Director in charge of Dance Teams. 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. LEVEL F

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. LEVEL F

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. LEVEL F

4.1.3. Teams achieving the Qualifying Standard (QS) established by the DDCA membership will advance to round two. LEVEL F

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. LEVEL F

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:

$$3548 / 3 \text{ (sub-captions)} = 1182.66$$

$$1182.66 / 9 \text{ (# of judges)} = 131.4$$

$$131.4 / 2 \text{ (rounds)} = 65.7$$

$$65.7 \text{ deduct three penalty points} = 62.7 \text{ Final Score}$$

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. LEVEL F
- 4.5.2.** Should fewer teams than the quantity of trophies allocated by the OSAA for the division reach the QS, additional teams shall be advanced to the second round based upon higher Average Score until the number of advancing teams is equal to the quantity of trophies that will be awarded. Advancing teams not making QS shall receive comments, but not scores during second round, and shall be awarded trophies based upon first round scores only. LEVEL F
- 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 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 State Championship Qualifying Standard is as follows:

(a)	4A and 3A/2A/1A Dance Drill Classification/ Divisions	60
(b)	6A and 5A Dance 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 be 21 years of age or older and may not have attended high school within the previous three years. LEVEL F
- 5.1.2.** Judges may not judge a team with which they were affiliated as a member, advisor or choreographer within the past four years. LEVEL F
- 5.1.3.** Judges will be contracted and assigned to captions for Championship venues months in advance of the event to offer preparation at local events and ultimately provide qualified judging panels. Judges will be assigned to the caption and venue that best fits their expertise

and abilities to provide balanced and qualified judging panels. Judges with an immediate school affiliation will not be assigned to judge the same school's division. LEVEL F

5.1.4. Judges will be assigned to judge the most appropriate caption and division to fit their abilities and meet the needs of the teams. Rotation of captions and divisions in consecutive years will be given serious consideration. LEVEL F

5.1.5. Judges must meet DDCA certification criteria each year to judge at the Dance and Drill State Championships. LEVEL F

5.2. Judging Performance

5.2.1. General Guidelines

(a) Judges must be familiar with the Judges Affiliation Manual. LEVEL F

(b) A judge's first priority should be to analyze each performance and score the appropriate category on the score sheet accordingly. Judges should NOT place the teams in an overall ranking and then attempt to score each caption to justify that ranking. LEVEL F

(c) Judging should be based solely on what the judge sees during that performance. Prior reputation, expectations or knowledge of previous performances or results must be disregarded. LEVEL F

(d) A judge's second priority should be to verbally justify using taped comments the scores given on the score sheet. LEVEL F

(e) Judges should strive to be consistent in their scoring and open minded to all team styles. LEVEL F

(f) Judges should make decisions. Ties should be avoided in both individual categories and overall scores. LEVEL F

(g) Judges should not penalize teams for errors beyond the control of the team such as problems with the sound system or crew. LEVEL F

5.2.2. Use of the Linear Scale to Judge Performance.

(a) Point allocation. LEVEL F

Box 1	30 – 39
Box 2	40 – 59
Box 3	60 – 79
Box 4	80 – 94
Box 5	95 – 100

(b) Judges should assign scores in full points. Judges may not use tenth of a point gradations when assigning scores. LEVEL F

5.2.3. Performance Caption Definitions and Linear Scale. See Appendix.

5.2.4. Guidelines for Recorded Performance Judges' Comments

(a) When using digital and/or cassette recorders, the judge should record the following introduction sequence at the beginning of the recording, to allow for early confirmation that the correct team and judge comments are being downloaded:

(1) Name of the TEAM being judged.

(2) Name of the JUDGE.

(3) CAPTION being judged.

(4) Name and date of the COMPETITION.

(5) A friendly but neutral GREETING. LEVEL A

- (b) Judges should avoid a time lag on the recording between the opening comments and the actual judging comments by using the pause button to stop recording after the opening or by filling the time with a general comment on the team, yet making it clear that judging has not yet begun. Judges should keep the recorder continuously running once a team has begun its performance until the end of the performance.
- (c) Judges should not take their eyes off the performing team and should record comments while the team is performing. LEVEL A
- (d) Recorded criticisms should be constructive. Besides pointing out discrepancies and weaknesses, credit should be given for strengths and good points of the team and its routine. If a weakness is identified, a team generally welcomes suggestions made by a judge as to how that weakness may be corrected. LEVEL A
- (e) Care should be taken to avoid wording comments in such a way they may embarrass any team member or advisor. A team enjoys a positive, excited judge. The judge's manner and tone of voice should be expressive and honest and should be presented in such a way that the delivery is not offensive to a team or advisor. Judges should keep in mind that the tapes may be played for team members and / or parents, so emotions should be expressed in a positive, constructive manner. LEVEL A
- (f) Comments should be consistent with the points given on the score sheet. For example, a judge should not continually use the word "excellent" on the tape, and then assign an average score. However, it is still possible for a judge to refer to a particular aspect or portion of the routine as excellent while still assigning the team an overall average or below average score. LEVEL A
- (g) Be explicit. Avoid excessive general comments. Judges should apply comments to specific movements and identify the places where the movements occur by referring to floor patterns, choruses, kick combinations, etc. Keep up with the routine as it is performed; have a running commentary throughout the performance. Avoid "going off" on only one element of the routine or one aspect of the score sheet to the exclusion of a balanced set of comments. LEVEL A
- (h) Study dance and drill terminology prior to the competition so comments can be specific and appropriate to the routine. LEVEL A
- (i) Because time is limited between teams, recaps at the end of performances should be brief and focus on major strengths and weaknesses. LEVEL A

6. **Honorary All-State Team.** The Honorary All-State Dance/Drill Team is a group selected in conjunction with each Dance and Drill State Championships each year. This provides an opportunity for team members to receive special credit in an individual way.

6.1. All-State Rules

- 6.1.1. Any team entered in the Dance and Drill State Championships may send senior representatives deemed deserving by their dance team coach. ***Should a team that had intended to participate at State, drop from the competition prior to State, students from that team shall become ineligible for All-State recognition or participation.*** Representatives must be recommended by the coach and meet the coach's qualifications and be able to execute the skills outlined in the tryout entry information. LEVEL F
- 6.1.2. The All-State Team will be selected from contestants based upon school classification of the dancer regardless of the performance division in which the dancer's team is competing at the Dance and Drill State Championship. LEVEL F
- 6.1.3. The same routine will be taught to all participants and will reflect current dance styles in Oregon. Kicks and Splits will also be evaluated. LEVEL A

- 6.1.4.** The try-out site will be selected by the All-State Director, Dance and Drill State Championships Director, and the DDCA Board of Directors with the approval of the OSAA Assistant Executive Director. LEVEL F
- 6.1.5.** Try-outs are closed to all but the participants and All-State personnel. No advisor, parent or friend may watch, but the team coach (preferably), or adult supervisor must be available at all times. LEVEL F
- 6.1.6.** Any participant without a coach or adult supervisor present and available from time of check-in to the conclusion of try-outs will be disqualified. LEVEL A
- 6.1.7.** Participants late to check-in, judging, or the review will be disqualified unless the coach presents a valid reason that is cleared through the All-State Director. LEVEL A
- 6.2. Judging**
- 6.2.1.** Participants will be identified by number only. Name or school will not be known by judges. LEVEL A
- 6.2.2.** Try-outs for each All-State team will be judged separately. LEVEL A
- 6.2.3.** There will be three judges selected by the All-State Director and approved by the OSAA Assistant Executive Director for the selection of each All-State team. LEVEL F
- 6.2.4.** Judges
- (a)** Do not necessarily have to be a DDCA qualified team judge; LEVEL F
 - (b)** May judge more than one year. LEVEL F
 - (c)** Should have a good dance or drill background; LEVEL F
 - (d)** Must have no connection with participants or teams in the current Dance and Drill State Championships. LEVEL F
 - (e)** Judging criteria for the dance and drill sections includes technique, style, rhythm, personality and accuracy. LEVEL A
 - (f)** Judging criteria for the kicks section includes technique, rhythm, height and accuracy. LEVEL A
 - (g)** Judging criteria for right and left splits includes technique and flexibility. LEVEL A
- 6.2.5.** Participants will be judged in grooming including neatness and cleanliness. LEVEL A
- 6.2.6.** Each group will perform the routine two times during judging. LEVEL A
- 6.2.7.** Each group will return for a review session for the judges. LEVEL A
- 6.2.8.** The score sheet and method of tabulation to be used will be determined by the DDCA Board of Directors and the OSAA Assistant Executive Director. LEVEL F
- 6.2.9.** Each group may be videotaped while being judged to be used by judges later if needed to pick a winner. LEVEL A
- 6.2.10.** All members receiving an All-State medal must be considered a team member in good standing at the time of the Dance and Drill State Championships. This includes meeting OSAA eligibility at the time of All-State try-outs as well as at the Dance and Drill State Championships. LEVEL A

7. General Information and Helpful Hints

- 7.1.** Purpose. To give team members an opportunity to compete on an individual basis. This enables each person to be judged on his / her own talent, often times not shown in a team performance. A good team member does not stand out in a team.

- 7.2. Try-out dates will be determined by the DDCA Board of Directors. Information on the try-out dates, times, regulations, and the Dance and Drill State Championships entry material will be posted on the OSAA website, www.osaa.org, on the Dance/Drill homepage. .
- 7.3. Coaches are encouraged to use a questionnaire / interview process in order to pick qualified candidates rather than sending all seniors to the try-outs.
- 7.4. The learning session will take place the night before try-outs. The try-outs and the winter meeting are held on the same day at the same location.
- 7.5. Appearance:
 - 7.5.1. It is highly recommended for participants to wear leotard and tights, or a unitard, or leotard and dance pant, with appropriate support. If dance pants are worn, they should be tight to the leg, not baggy or hanging over the feet. Judges must be able to see participants' feet in order to judge technique accurately.
 - 7.5.2. Dance shoes, ballet shoes or jazz shoes are recommended. Dance "tennis" shoes that do not easily show good foot technique are not appropriate.
 - 7.5.3. Hair off face.
 - 7.5.4. Make-up is advised but should be natural looking since judges are close to the performer.
 - 7.5.5. No extra clothing, such as shorts, sweatpants, shirts or tanks, should be worn during the judging session, as it is a distraction to the judges.
 - 7.5.6. Participants should not identify their school or team by wearing school colors or dressing alike.
- 7.6. Participants will be expected to warm up on their own before try-out time.
- 7.7. The judges will not be present during the learning session.
- 7.8. No questions will be answered during the learning session.
- 7.9. Participants will be competing on a total comparison with all participants entered in their All-State division.
- 7.10. During the scheduled breaks, participants may practice, eat lunch, freshen up, etc. Coaches may meet with participants during breaks; however, it is recommended that coaches spend time encouraging and supporting participants, rather than "coaching."
- 7.11. There will be a waiting area available for coaches / adult supervisors.
- 7.12. All-State winners will be announced at the Dance and Drill State Championships before the Dance and Drill State Championships team winners are announced.
- 7.13. The review session is very important for the participant as well as the judges.

8. Drill Down

The Entire Drill Down Section is Level A

8.1. General Rules

- 8.1.1. An advanced Drill Down competition will be held at each Dance and Drill State Championships.
- 8.1.2. 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.

8.2. Participants

- 8.2.1. At the Dance and Drill State Championships, each participating school will be eligible to enter eight team members to compete in the Drill Down.

- 8.2.2. At local competitions, the host school determines the number of team members to compete in the Drill Down.
 - 8.2.3. Must wear the following at:
 - (a) Local Competitions – Costume or traveling outfit and shoes.
 - (b) Dance and Drill State Championships – Costume and shoes.
 - 8.2.4. 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.
 - 8.2.5. The Drill Down will generally function under an honor system, but "pullers" will be used if necessary.
- 8.3. Awards**
- 8.3.1. At Dance and Drill State Championships, the top six finishers will receive awards.
 - 8.3.2. At local competitions, the host school determines the number and type of Drill Down awards.
- 8.4. Dance and Drill State Championships Drill Down Requirements**
- 8.4.1. 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.
 - 8.4.2. 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 two back-ups do not pull.
 - (d) Appearance must be professional.
 - 8.4.3. 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.
- 8.5. Drill Down Caller Responsibilities – recommended for local and required for State competitions**
- 8.5.1. The caller is not affiliated with a participating team.
 - 8.5.2. Practice prior to starting the actual drill down. Do a rehearsal when the group is in front of the audience. This is a good time to recheck for the clarity of your voice.
 - 8.5.3. Determine if you need to use a microphone. Remember, with hundreds or thousands of people in the audience, the microphone may be better. This not always the case as the microphone may be muffled.

- 8.5.4. During the practice, look at the level of the group – do not call above or below the level of the group. Time of year is an indicator of level.
 - 8.5.5. At local competitions, if time allows, practice may be between rounds. Excuse all except those who have questions. This is not a review of drill commands. If they have those types of questions, refer them to their coaches.
 - 8.5.6. Tell the participants what you will call, e.g., "I will call anything from parade rest to obliques if I need to."
 - 8.5.7. Know how many and what type of awards are to be given.
 - 8.5.8. The participants may stand in any position within the formation of the drill down.
 - 8.5.9. Remind audience to be as quiet as possible.
 - 8.5.10. Give breaks during the drill down to allow the audience to applaud.
 - 8.5.11. Remind participants drill down is on an honor system and if they make an error and do not realize it, a puller will explain the error (whenever possible) then excuse that participant from the drill down.
 - 8.5.12. Start drill down with simple, basic calls, and then progressively get more difficult as needed.
 - 8.5.13. When approximately 12 to 15 participants are left, move everyone to the center. Make everyone move in order to break the entire group's concentration, not just a few.
 - 8.5.14. When only finalists remain and a chain command is called, drill off anyone who makes a mistake while executing the chain, regardless of where in the chain the mistake is made. For example, an error on the first command of the chain is not considered a greater violation than an error made toward the end of the chain. All errors executed in a chain are weighted equally.
 - 8.5.15. Dresses will only be used when setting up the group; they will not be used as a form of elimination.
 - 8.5.16. When using by the numbers, you must say "by the numbers" two times and when canceling by the numbers, you must say, "cancel by the numbers" two times also.
 - 8.5.17. Half faces will be called "Half right face" not "Right half face."
 - 8.5.18. The caller may say "to the" in front of flanks, to the rear, and obliques. This is only if the caller desires to.
 - 8.5.19. "As you were" is not an Oregon State Drill Down command.
 - 8.5.20. The DDCA Handbook is the correct guideline for all DDCA sanctioned drill downs.
- 8.6. Drill Down Puller Responsibilities**
- 8.6.1. Watch for mistakes in the execution of the commands.
 - 8.6.2. Watch for mistakes in the proper technique of the commands.
 - 8.6.3. Pull participants who make a mistake.
 - 8.6.4. Explain the mistake to the participants whenever possible.
- 8.7. Stationary Drill Down Commands.** When executing stationary commands, heels must close together, focus remains straight ahead, arms must be straight down at the sides with fingers and thumbs closed.
- 8.7.1. AT EASE is the command to relax. Both feet may move.
 - 8.7.2. DOUBLE ARM DRESS is the command used to line up the group to start the drill down. When the caller calls "Double arm dress," the hands come to the shoulders with elbows straight out from the shoulders, and then extend hands and arms straight out from the shoulders. Participants move toward or away from the center of the formation until fingertips are

touching. Dresses will only be used when setting up the group; they will not be used as a form of elimination. 1=hands at shoulders. 2=arms extended.

- 8.7.3.** DRESS RIGHT DRESS OR DRESS LEFT DRESS is another command used to line up the group to start the drill down. This command is usually used if space is limited and the caller needs participants to be closer together than Double Arm Dress. When the caller calls "Dress Right Dress," the right hand comes to the left shoulder with right elbow at shoulder height, the left hand comes up to the left shoulder with the left elbow at the side. Then the right hand extends to the right straight out from the shoulder and the left hand returns to the side. Participants move to the right until fingertips are touching the shoulder of the person next to them. "Dress Left Dress" is executed exactly reverse of the right. Dresses will only be used when setting up the group; they will not be used as a form of elimination. 1=hands at shoulder. 2=proper arm extended and other arm down at side.
- 8.7.4.** PARADE REST is the command to step out with the left foot, hands placed behind back with right hand on top. Thumbs are acceptable. Can be executed on the oblique. 1=step out.
- 8.7.5.** ATTENTION is the command to close the left foot to the right from "Parade Rest." There must be acknowledgement with both the head and arms. 1=close left foot to right, or acknowledgment with head and arms.
- 8.7.6.** HAND SALUTE is the command to raise the right hand in a salute position over the right eyebrow. Left arm may remain down or rise to the waist. 1=hand to eyebrow, 2=down.
- 8.7.7.** ALL FACES RIGHT, LEFT, HALF must be executed with a heel toe pivot. "Right Face" is the command to turn to the right 90 degrees. Pivot on the right heel and left toe 90 degrees. "Left Face" is the command to turn to the left 90 degrees. Pivot on the left heel and right toe 90 degrees. "Half Right Face" and "Half Left Face" are executed the same only turning 45 degrees. If the caller has the participants remain there for a time, the toe may be lowered to the ground. Half faces will be called "Half right face," not "Right half face." 1=first position, 2=close.
- 8.7.8.** ABOUT FACE must be executed with a heel toe pivot. Dig the right foot behind the left and pivot on the left heel 180 degrees. 1=dig, 2=close.
- 8.7.9.** BY THE NUMBERS is the command to execute stationary commands only after the caller counts 1, 2; or 1, depending if the command is a two-count command or a one-count command. When executing stationary commands when not by the numbers, the tempo is set by the caller's rhythm between words. When calling "Half _____ face," the tempo is set between the second and third words.
- 8.8. Marching Drill Down Commands.** When marching, arms can move in any style. Feet must lift off the ground and focus remains straight ahead.
- 8.8.1.** MARK TIME is the command to march in place. The caller will call "Mark time march" (which sets the tempo and begins the sequence). Always start marching on the left foot. Arms may move to your own style of marching, but when "Halt" is called, arms must return to the sides. The execution command for marching is "March." Calling "Mark Time March" while on an oblique is discussed below.
- 8.8.2.** HALT is the command to stop marching. The caller will call "Squad Halt," or "Halt." When halting on an axis, "Halt" is called on the left foot; take one more step with the right foot and close with the left foot. This is a two count halt. Continue marching until the caller calls mark time, halt. Instructions on Halt commands for obliques follow below.
- 8.8.3.** FORWARD MARCH commands the squad to move forward on an axis. When the caller gives the command "Forward March" from the attention position on an axis, immediately begin marching forward with the left foot. When the command is called from a mark time on an axis, "march" is called on the left foot; step right foot in place, then begins marching forward with the next left step. Forward March from an oblique is discussed below.

- 8.8.4.** RIGHT FLANK MARCH is the command to turn 90 degrees to the right. When the caller calls "Right Flank March", "march" is called on the right foot; step out with the next left, then turn right and continue marching.
- 8.8.5.** LEFT FLANK MARCH is the command to turn 90 degrees to the left. When the caller calls "Left Flank March," "march" is called on the left foot; step out with the next right, then turn to the left and continue marching.
- 8.8.6.** RIGHT OBLIQUE MARCH is the command to turn 45 degrees to the right. Executed the same as a "Right Flank" only turning 45 degrees. To maintain integrity, the left foot must step out on the oblique.
- 8.8.7.** LEFT OBLIQUE MARCH is the command to turn 45 degrees to the left. Executed the same as a "Left Flank" only turning 45 degrees. To maintain integrity, the right foot must step out on the oblique.
- 8.8.8.** TO THE REAR MARCH is the command to turn 180 degrees to the right, in effect facing the rear. Executed the same as a "Right Flank" only turning 180 degrees instead of 90 degrees. "March" is always called on the right foot.
- 8.8.9.** CHAIN COMMANDS: The caller will call any number of marching commands in a row. When going from a right flank to the rear or vice versa, just continue the step. When going from a left flank to the right or to the rear, you must take a step between the left flank and the right to stay on the correct foot.
- 8.8.10.** DOUBLE COMMANDS: When the caller calls "Double" before any marching command, execute two of the commands called. "Double to the ____ counts as one command. Example: Double to the Right Flank, to the Left Flank = two right flanks and one left flank. Double to the Right Flank, Double to the Left Flank = two right flanks and two left flanks.
- 8.8.11.** DOUBLE CHAIN COMMANDS: Double commands may be intermixed with single commands in a chain command.
- 8.8.12.** IN PLACE HALT is the command to halt on an oblique. It is a two count halt with "Halt" called on the left foot.
- 8.8.13.** MARK TIME MARCH (FROM AN OBLIQUE) is the command to return the squad to the proper axis while performing a "mark time march." If the last axis point marched on is to the right, "March" will be called on the right foot; step out with the left foot and turn right and continue marching in place. If the last axis point marched on is to the left, "March" will be called on the left foot; step out with the right foot and turn left and continue marching in place.
- 8.8.14.** IN PLACE MARK is the command to mark time while still facing the oblique. This is a two-count command with "Mark" called on the left foot. This command is called after there has been forward directional movement on the oblique and the caller wishes to have the squad mark time march while still facing the oblique.
- 8.8.15.** SQUAD HALT (FROM AN OBLIQUE) is the command to return the squad to an axis. A three count halt is used to return to the proper axis. If the last axis point marched on is to the right, "Halt" will be called on the right foot; step out with the left foot and turn right; close with the left foot. If the last axis point marched on is to the left, "Halt" will be called on the left foot; step out with the right foot and turn left; close with the right foot. If "Squad Halt" is called while on an axis, execute two count halt.
- 8.8.16.** FORWARD MARCH (WHEN CALLED ON THE OBLIQUE). When "Forward March" is called from an oblique, the squad must return to the proper axis to begin marching forward. Once the squad is moving forward, obliques may be called resulting in the squad to move forward on the oblique. When "Forward March" is called while halted or marking time on an oblique and the axis point is to the right, step out with the left foot toward the oblique, turn to the axis point, and continue marching.

- 8.8.17.** When "Forward March" is called while halted or marking time on the oblique and the axis point is to the left, step with the left foot in place, step forward on the oblique with the right foot, and step toward the axis with the left foot and continue marching. Continue marching forward until the caller calls mark time, halt or in place halt.
- 8.8.18.** RESUME MARCH is the command to resume the most recent march command. When "Resume March" is called after the squad has been marking time, the squad will resume a mark time march. When "Resume March" is called after the squad has been marching forward, the squad will resume a forward march. "Resume March," when called, will be called from an oblique. Examples:
- (a) Starting from an axis point, "mark time march, right oblique march, in place halt, resume march" = continuing a mark time on the right oblique.
 - (b) Starting from an axis point, "forward march, right oblique march, in place halt, resume march" = continuing to march forward on the right oblique.
- 8.8.19.** HANGING COMMANDS: If the caller calls "by the numbers, right face, left face, right face," executes the first right face and left, then calls a march command, begin marching; once marching stops, the remaining right face is the hanging command and must be executed before any other stationary command.
- 8.8.20.** CANCELING COMMANDS IN A CHAIN: The only commands that can be canceled are commands given in a string that has not yet begun execution. This will prevent having to re-number commands.
- 8.8.21.** Hanging commands cannot be canceled once a new chain command is given. Examples:
- (a) "Right Flank, Left Flank, Right Flank, cancel the second command, march" = right flank, right flank.
 - (b) "By the numbers, right face, left face, about face, cancel the third command" = right face, left face.
 - (c) "By the numbers, right face, left face, right face." Execute the first two commands. Call "Mark time march" and "Halt." Call "about face, left face, cancel the second command." The canceled command will be the left face because it is in the string that has not yet begun execution. When the caller starts executing commands, the order will be right face (the hanging command), about face.
- 8.9. Errors Which Cause Elimination From Drill Down Competition**
- 8.9.1. Stationary Commands**
- (a) Any anticipation, delays, or flinches are incorrect. This includes not executing commands in rhythm with the caller's rhythm.
 - (b) Heels not touching upon conclusion of stationary commands.
 - (c) Not using heel toe pivot when executing faces.
 - (d) Lack of head and arm acknowledgement when Attention is called.
 - (e) Eyes and head focused to floor during all commands except when at Parade Rest.
 - (f) Looking around with the eyes or head to see if they are correct.
 - (g) Left hand on top when at Parade Rest. Thumbs either up or down is acceptable.
 - (h) Fingers and thumbs separated while stationary.
 - (i) Any movement of the arms, hands, or fingers while stationary.
 - (j) Unusual placement of the hands such as cupped, thumbs tucked under, or hands angled back.

8.9.2. Marching Commands

- (a) Toes not lifting off the floor when marching.
- (b) Heels not touching the floor while marching.
- (c) Not stepping out on the axis or oblique.
- (d) Rushing, hesitating, non-specific punctuation of foot placement on turns, marching, and by the numbers.
- (e) Executing a mark time march from an oblique with a two-count start is considered an error.
- (f) Downward focus of eyes and head while executing commands.
- (g) Heels are apart after coming to a halt.
- (h) Head moving around during marching.
- (i) Fingers and thumbs separated while marching.

APPENDIX

Execution

Technique – 100 pts.

Proper achievement of body alignment, centering, balance, and gesture.

Technique – Technique is the muscular control AND the process of movement. It refers to not only the physical skills needed to perform but also the style in which it is directed. Muscular control is a physical conditioning that deals with the skills of body’s alignment, awareness of center, control of balance, and manipulation of gesture. Style is the characteristic that determines how those skills are used.

Spacing & Alignment – 100 pts.

Uniform achievement of consistent intervals within shapes.

Spacing & Alignment – Spacing and alignment is the demonstration of spatial intervals and the defining of lines and forms. It requires the skill of awareness of the space around the performer while stationary and moving.

Precision – 100 pts.

Uniform achievement of timing and placement of head, arms, hands, legs, feet, torso, and prop / sets (if used).

Precision – Precision is the accuracy of timing and placement of body / body parts, and props (if used.) Precision in timing is seen by the exactness of stops and starts, and clarity of rhythm. Placement deals with the direction of the body and position of the body parts, in relation to the other performers. Props are considered an extension of the body and are evaluated by the same timing and placement precision criteria.

Execution Linear Scale:

30-39	40-59	60-79	80-94	95-100
There is no adherence to style.	There is sporadic demonstration of style.	There is moderate demonstration of style.	There is well-defined demonstration of style.	There is distinct demonstration of style
Individuals show no uniformity in body alignment, centering, balance, and gesture.	Individuals show occasional understanding of body alignment, centering, balance, and gesture.	Individuals show adequate understanding of body alignment, centering, balance, and gesture.	Individuals show a high-level understanding of body alignment, centering, balance, and gesture.	Individuals show a refined and technical understanding of body alignment, centering, balance, and gesture.
Individuals exhibit a lack of unity in timing, stops, starts, rhythm, spatial awareness and intervals.	Individuals exhibit a basic achievement of unity in timing, stops, starts, rhythm, spatial awareness and intervals.	Individuals exhibit satisfactory achievement of unity in timing, stops, starts, rhythm, spatial awareness and intervals.	Individuals exhibit excellent achievement of unity in timing, stops, starts, rhythm, spatial awareness and intervals.	Individuals exhibit exceptional achievement of unity in timing, stops, starts, rhythm, spatial awareness and intervals.
Concentration is weak. Breaks and flaws are constant. Recovery is non-existent.	Concentration is sporadic. Breaks and flaws are frequent. Recovery is slow and rare.	Concentration is developing and moderately demonstrated. Breaks and flaws are periodic. Recovery is evident.	Concentration is strong and consistent. Breaks and flaws are infrequent. Recovery is smooth.	Concentration is flawless. Breaks and flaws are virtually non-existent. Recovery is effortless.

Content

Choreography – 100 pts.

Creative use of body, rhythm, space, and props / sets (if used) in conjunction with variety and complexity.

Choreography – Choreography, in its basic form, is the use of the body to create motion, line, and form. The body may be an individual or an ensemble, and it is evaluated for its creative use, visual effect, and depth of skill and range of vocabulary. Choreography also addresses the identity of style, movement quality, and relationship to the music. Choreography of props are also evaluated under the same criteria.

Floor Patterns – 100 pts.

Creative use of space through a variety of shapes and staging.

Floor Patterns – The forms created by the ensemble and their placement on the court is evaluated in this sub-caption. Forms provide the ‘staging’ of the choreography, manipulate focus and space to develop show ideas and emphasize musical dynamics.

Maneuvering – 100 pts.

Creative use of logical movement from shape to shape in conjunction with a variety of transitional choreography.

Maneuvering – The locomotion created by individuals and ensemble is considered maneuvering. This entails the ability to move logically about the floor to create new staging within the show. Evaluation of maneuvering considers not only the creativity of patterns, pathways, flow, and staging of the movement, but also the creativity and complexity of the choreography placed on that maneuver.

Content Linear Scale

30-39	40-59	60-79	80-94	95-100
The show construction displays simple / singular demand on the performer.	The show construction displays basic / singular demand on the performer.	The show construction displays moderate / compound demand on the performer.	The show construction displays intricate / multiple demand on the performer.	The show construction displays complex / multiple demand on the performer.
Movement vocabulary is very limited and specific	Movement vocabulary is elementary.	Movement vocabulary has occasional attempts at multiple tasks.	Movement vocabulary has frequent attempts at multiple tasks.	Movement vocabulary is diverse and challenging: consistently displaying multiple tasks.
Patterns are non-existent and centrally stagnant.	Patterns are simple in shape, dimension and interpretation. Variety is minimal. Use of floor is weak and repetitious.	Patterns are still simple in shape, but are developing in dimension and interpretation. Variety is moderate. Use of floor is adequate.	Patterns are involved in shape, and show a high level of dimension and interpretation. Variety is evident. Use of floor is excellent.	Patterns are sophisticated and integrated, both in dimension and in interpretation. Variety is strong and original. Use of floor is at a maximum.
Maneuvering has abrupt and non-structured chaotic flow.	Maneuvering has predictable and sometimes disorderly flow.	Maneuvering exhibits coordination and satisfactory flow.	Maneuvering exhibits well organized flow.	Maneuvering exhibits the highest skill of superbly organized flow.

Overall Effect

Projection – 100 pts.

Effective communication that evokes emotional response.

Projection – The performers’ ability to communicate a wide range of emotions, expressions, and characters is evaluated in the Projection sub-caption. These qualities are communicated through posture, body and facial language, and effort changes, as well as through choreography. The performer’s level of concentration, commitment and believability are also a part of the ability to project those expressions.

Repertoire – 100 pts.

Effective use of the design elements of color, costuming, staging, theme, and prop / sets (if used).

Repertoire – Repertoire evaluates of the choreographer’s contribution of vocabulary, staging, pacing, coordination, theme, mood, color, and prop / sets. It is the planned presentation of all the visual opportunities to capture the eye, showcase the choreography, and communicate with the audience.

Musicality – 100 pts.

Effective use of music through selection and coordination.

Musicality - The sub-caption “Musicality” on the Overall Effect score sheet addresses the interpretation of the choice of music and its translation into choreography / design in regards to communicating the show’s intent.

Overall Effect Linear Scale

30-39	40-59	60-79	80-94	95-100
Performers fail to convey mood or character.	Performers occasionally convey mood or character.	Performers often convey moderate expression of mood and character development.	Performers consistently convey intended mood while characters are maintaining established communication with the audience.	Performers continuously convey intended mood while influencing audience response through maximized character communication.
The program is unclear and underdeveloped. Ideas lack interest, creativity, and understanding.	The program is weak but somewhat developed. Ideas present some interest and creativity and are sometimes understandable.	The program is clear and moderately developed. Ideas present adequate levels of interest and creativity and are usually understandable.	The program is strong and well developed. Ideas present excellent levels of interest and begin to explore new realms of creativity.	The program is superb and fully developed. Ideas set new standards of creativity and imagery.
The quality and contribution of the music and prop / sets (if used) is very limited.	The quality and contribution of the music and prop / sets (if used) is minimal.	The quality and contribution of the music and prop / sets (if used) is satisfactory.	The quality and contribution of the music and props / sets (if used) is very complementary.	The quality and contribution of the music and prop / sets (if used) is exceptional.