



CONTENT

_____ Team Name

_____ Division

_____ Event / Date

The elements of COMPOSITION, their CREATIVITY, COORDINATION, and DEPTH.

Poor			Developing			Satisfactory			Excellent			Superior		
30 - 39			40 - 59			60 - 79			80 - 94			95 - 100		
30 - 33	34 - 36	37 - 39	40 - 46	47 - 52	53 - 59	60 - 66	67 - 72	73 - 79	80 - 84	85 - 89	90 - 94	95 - 96	97 - 98	99 - 00

<p>CHOREOGRAPHY 100 pts.</p> <p>Creative use of the individual body and/or props/sets (if used) using rhythm, line, and space in conjunction with variety, complexity and style.</p> <p>COMMENTS</p>	
<p>FORMS / STAGING 100 pts.</p> <p>Creative use of space through variety and complexity of forms and/or staging in conjunction with complementary ensemble choreography.</p> <p>COMMENTS</p>	
<p>MANEUVERING 100 pts.</p> <p>Creative use of logical movement utilizing variety and complexity in conjunction with complementary transitional choreography.</p> <p>COMMENTS</p>	
Total Points	
Score (points / 3)	



Judge _____

CONTENT LINEAR SCALE

30-39	40-59	60-79	80-94	95-100
<p>The show construction displays simple/singular demand upon the performer.</p> <p>Demonstration of style and expressive gradations of space, time, weight, flow are not apparent through individual responsibilities.</p> <p>Methods and techniques are non-existent.</p> <p>Phrasing is not noticeable.</p> <p>Choreography is very limited and specific while displaying a relationship only to the primary beat of the audio with no relationship to the melody.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are non-existent; use of floor is centrally stagnant.</p> <p>Arrangement displays a lack in fundamentals of design in choreography, staging, transitions and props/sets (if used) with abrupt and/or non-structured chaotic flow.</p>	<p>The show construction displays basic/singular demand upon the performer.</p> <p>Demonstration of style and expressive gradations of space, time, weight, flow are beginning to be displayed through individual responsibilities.</p> <p>Methods and techniques are still in the discovery stage, often extremely incomplete, lacking development.</p> <p>Phrasing is short and sporadic and set to simple/repeated counts.</p> <p>Choreography is elementary while still relating to the primary beat and occasionally relating to the basic melody of the audio.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are infrequent; use of floor is weak and repetitious.</p> <p>Arrangement occasionally displays an awareness of fundamentals of design in choreography, staging, transitions and props/sets (if used) with predictable and sometimes disorderly flow.</p>	<p>The show construction displays moderate/compound demand upon the performer.</p> <p>Demonstration of style and expressive gradations of space, time, weight, flow are moderately displayed through individual responsibilities.</p> <p>Methods and techniques require a moderate degree of mental and physical challenge.</p> <p>Phrases are fuller and explore multiple combinations while still set to simple/repeated counts.</p> <p>Choreography occasionally attempts multiple tasks while beginning to explore various aspects of the audio not related to the primary beat and melody.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are apparent; use of floor is adequate.</p> <p>Arrangement often displays basic knowledge of the fundamentals of design and logic in choreography, staging, transitions and props/sets (if used) with satisfactory flow.</p>	<p>The show construction displays intricate/multiple demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight, flow are consistently displayed through individual responsibilities.</p> <p>Methods and techniques require a high degree of mental and physical challenge.</p> <p>Phrases may be longer and involve more complex combinations as well as mixed/complex sets of counts.</p> <p>Choreography frequently displays multiple tasks, usually reflecting most aspects of the audio and/or occasionally exploring realms independent of audio (indirect).</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are highly developed; use of floor is excellent.</p> <p>Arrangement frequently displays a mastery of design and logic in choreography, staging, transitions and props/sets (if used) with well organized flow.</p>	<p>The show construction displays complex/multiple demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight, flow are standard setting through individual responsibilities.</p> <p>Methods and techniques require the highest degree of physical and mental development.</p> <p>Phrases are full and challenge the performer with complex and varied combinations both in body and counts.</p> <p>Choreography, direct and/or indirect, is diverse, challenging; consistently displaying multiple tasks, and is a total and elevated reflection of the audio.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are inseparable; use of floor is at a maximum.</p> <p>Arrangement constantly displays a sophisticated level of design and logic in choreography, staging, transitions and props/sets (if used) with superbly organized flow.</p>



EXECUTION

_____ Team Name

_____ Division

_____ Event / Date

The level of QUALITY and EXCELLENCE of the performers' ACTIONS and TRAINING.

Poor			Developing			Satisfactory			Excellent			Superior		
30 - 39			40 - 59			60 - 79			80 - 94			95 - 100		
30 - 33	34 - 36	37 - 39	40 - 46	47 - 52	53 - 59	60 - 66	67 - 72	73 - 79	80 - 84	85 - 89	90 - 94	95 - 96	97 - 98	99 - 00

<p>TECHNIQUE 100 pts. Proper achievement of body alignment, centering, balance, and gesture.</p> <p>COMMENTS</p>	
<p>ALIGNMENT / SPACING 100 pts. Uniform achievement of alignment and/or intervals within forms.</p> <p>COMMENTS</p>	
<p>PRECISION 100 pts. Uniform achievement of all aspects of body movement; alignment, placement, spacing, timing, and props/sets (if used).</p> <p>COMMENTS</p>	
Total Points	
Score (points / 3)	



_____ Judge

EXECUTION LINEAR SCALE

30-39	40-59	60-79	80-94	95-100
Demonstration of technique is not evident .	Demonstration of technique is sporadic .	Demonstration of technique is moderate .	Demonstration of technique is well defined .	Demonstration of technique is distinct and clear .
Methods reflect a lack of physical and mental development.	Methods reflect a small degree of physical and mental development.	Methods reflect a good degree of physical and mental development.	Methods reflect a high degree of physical and mental development.	Methods reflect the highest degree of physical and mental development.
Individuals show no uniformity in body alignment, centering, balance, and gesture.	Individuals show occasional sense of body alignment, centering, balance, and gesture.	Individuals show adequate understanding of body alignment, centering, balance, and gesture.	Individuals show a strong understanding of body alignment, centering, balance, and gesture.	Individuals show a refined and technical understanding of body alignment, centering, balance, and gesture.
There is no consistency in the responsibilities relative to drill/staging and orientation.	There is little consistency in the responsibilities relative to drill/staging and orientation.	There is moderate consistency in the responsibilities relative to drill/staging and orientation.	There is excellent consistency in the responsibilities relative to drill/staging and orientation.	There is superior consistency in all responsibilities relative to drill/staging and orientation.
Individuals exhibit a lack of unity and consistency 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 a 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.
Breaks are constant . Recovery is nonexistent .	Breaks and flaws are frequent . Recovery is slow and rare .	Breaks and flaws are sporadic . Recovery is evident .	Breaks and flaws are infrequent . Recovery is evident and quick .	Breaks and flaws are virtually non-existent . Recovery is effortless .



OVERALL EFFECT

_____ Team Name

_____ Division

_____ Event / Date

The ENTERTAINMENT level presented by PERFORMERS and the VISUAL and AUDIO elements.

Poor			Developing			Satisfactory			Excellent			Superior		
30 - 39			40 - 59			60 - 79			80 - 94			95 - 100		
30 - 33	34 - 36	37 - 39	40 - 46	47 - 52	53 - 59	60 - 66	67 - 72	73 - 79	80 - 84	85 - 89	90 - 94	95 - 96	97 - 98	99 - 00

<p>PROJECTION 100 pts. Effective communication that evokes an emotional response.</p> <p>COMMENTS</p>	
<p>VISUAL REPERTOIRE 100 pts. Effective use of design through the use of visual elements.</p> <p>COMMENTS</p>	
<p>AUDIO REPERTOIRE 100 pts. Effective use of design through the use of audio elements.</p> <p>COMMENTS</p>	
Total Points	
Score (points / 3)	



Judge _____

OVERALL EFFECT LINEAR SCALE

30-39	40-59	60-79	80-94	95-100
<p>Performers display lack of involvement in creating appeal and emotion.</p> <p>Fear, insecurity interrupt any ability to communicate with the audience thus mood and/or character is never established.</p> <p>Performers display no understanding of their roles.</p> <p>Program is incomplete; the concept is unclear and/or not developed.</p> <p>Ideas lack interest, understanding, and/or appeal.</p> <p>Elements of audio, color, costuming, body movement, theme, props/sets (if used), show no understanding of design.</p> <p>Audio reflects the theme through the title only or a select set of words in the lyrics.</p> <p>The quality, visual relationship and coordination to the audio is limited and/or non-existent.</p>	<p>Performers display inconsistent involvement in creating appeal and emotion.</p> <p>Communication between performer and audience conveys occasional and sporadic mood and/or character.</p> <p>Performers display a weak understanding of their roles.</p> <p>Program may be complete or incomplete; concept may be clear though under-developed.</p> <p>Ideas are not sophisticated but still show some creativity and appeal.</p> <p>Elements of audio, color, costuming, body movement, theme, props/sets (if used), show a basic understanding of design.</p> <p>Audio reflects the theme through the title and lyrics but lacks relation to the style.</p> <p>The quality, visual relationship and coordination to the audio is minimal.</p>	<p>Performers display moderate involvement in creating appeal and emotion.</p> <p>Communication between performer and audience conveys a clear and apparent mood and/or character.</p> <p>Performers display a moderate understanding of their roles.</p> <p>Program may be complete or incomplete; concept still a work in progress but offers opportunity for success.</p> <p>Ideas show adequate creativity and appeal.</p> <p>Elements of audio, color, costuming, body movement, theme, props/sets (if used), show a good understanding of design.</p> <p>Audio reflects the theme through all or combinations of the following; title, lyrics, style, meter, beats/ counts.</p> <p>The quality, visual relationship and coordination to the audio is satisfactory.</p>	<p>Performers display consistent involvement in creating appeal and emotion.</p> <p>Communication between performer and audience conveys an intended mood and/or character.</p> <p>Performers display a strong understanding of their roles.</p> <p>Program is complete; the concept is well developed.</p> <p>Ideas begin to explore new realms of creativity and appeal.</p> <p>Elements of audio, color, costuming, body movement, theme, props/sets (if used), show an excellent understanding of design.</p> <p>Audio reflects the theme through all aspects and is needed to complete the design.</p> <p>The quality, visual relationship and coordination to audio is very complimentary, and creates an interdependence of all parts.</p>	<p>Performers display maximum levels of appeal and emotion.</p> <p>Communication between performer and audience continuously conveys the intended mood and /or character.</p> <p>Performers display superb understanding of their roles.</p> <p>Program is complete; the concept is refined, detailed and fully developed.</p> <p>Ideas begin to set new standards while exploring new realms of creativity and imagination.</p> <p>Elements of audio, color, costuming, body movement, theme, props/sets (if used), show a mastery of design.</p> <p>Audio and the theme are inseparable.</p> <p>The quality, visual relationship and coordination to the audio are blended to the point that one cannot exist without the other.</p>

OREGON HIGH SCHOOL COMPETITION SCORE SHEET



TECHNICAL

PENALTY SHEET

_____ Team Name

_____ Division

_____ Event / Date

<p>Time</p> <p>Dance / Drill: 4 - 6 Minutes Show: 4 - 7 Minutes Category: 2 - 3 Minutes Kick: 1.5 - 2 Minutes</p> <p>3-Point</p>	<p>Performance Time</p>	<p>T Penalty</p>
<p>General</p> <p>Rule # _____</p> <p>Violation: _____</p> <p>Change or DQ</p>	<p>Number of Performers or Kicks</p>	<p>G Penalty</p>
<p>QA</p> <p><input type="checkbox"/> Choreography Q1 <input type="checkbox"/> Music Q2 <input type="checkbox"/> Costume Q3</p> <p>Rule # _____ <input type="checkbox"/> Warning Given</p> <p>Violation: _____</p> <p>Rule # _____ <input type="checkbox"/> Warning Given</p> <p>Violation: _____</p> <p>Rule # _____ <input type="checkbox"/> Warning Given</p> <p>Violation: _____</p> <p>1-Point</p>		<p>Q Penalty</p>
<p>Safety</p> <p>Rule # _____</p> <p>Violation: _____</p> <p>Rule # _____</p> <p>Violation: _____</p> <p>Rule # _____</p> <p>Violation: _____</p> <p>1-Point</p>		<p>SA Penalty</p>
<p>Stunts</p> <p>Rule # _____</p> <p>Violation: _____</p> <p>Rule # _____</p> <p>Violation: _____</p> <p>10-Point</p>		<p>ST Penalty</p>
<p>Props</p> <p>Rule # _____</p> <p>Violation: _____</p> <p>Change or DQ</p>		<p>P Penalty</p>

TOTAL PENALTY POINTS:



Judge #1 _____

Judge #2 _____

Rec'd by Coach _____

T I M E - 3 pts	
OSAA 2.4.3	Dance Drill: Maximum of 6 minutes. Penalty for over time. - 3 pts Show: Maximum of 7 minutes. Penalty for over time. - 3 pts
DDCA	Category: 2-3 minutes. Penalty for over or under time. - 3 pts 1.5-2 minutes Kick Category. Penalty for over or under time. - 3 pts
G E N E R A L	
OSAA 1.3.1(1)	A costume may not be manipulated by the wearer or other participant with the intent to be a backdrop, set or floor. - 10 pts
OSAA 2.3	Changing your routine, music, costume between rounds - 10 pts
DDCA	Number of Kicks below 50 - DQ
Q A - C H O R E O G R A P H Y - 1 pt	
Q1.1	No drug or alcohol references through dance or prop - 1 pt
Q1.2	No sexual references or motions being acted out through dance movement or prop - 1 pt
Q1.3	No violent references or movement through dance or prop. - 1 pt
Q1.4	Movement that depicts bodily harm/abuse is prohibited. - 1 pt
Q A - M U S I C - 1 pt	
Q2.1	No drug or alcohol references through music - 1 pt
Q2.2	No sexual references through music - 1 pt
Q2.3	No violent references through music - 1 pt
Q2.4	No swearing in music lyrics - 1 pt
Q2.5	No inappropriate language or suggestive material bleeped but understood - 1 pt
Q A - C O S T U M E - 1 pt	
Q3.1	No bare midriffs, including nude leotard. If costume is two-piece (separate top & bottom) a leotard must be worn under costume. - 1 pt
Q3.2	No exposed bare skin on front and side of dancer's torso from the crotch to the armpits. This includes sheer or flesh cutouts. - 1 pt
Q3.3	Exposed skin or nude cutouts to middle of back are acceptable as long as done in good taste. Includes sheer or flesh cutouts. - 1 pt
Q3.4	Nude colored costuming MUST be in good taste and age appropriate. - 1 pt
Q3.5	Costumes must be modest. Give consideration to all body types with special attention paid to necklines and bottom lines. - 1 pt
Q3.6	Low-cut tops, high-cut leotards, rear-end cheeks and cleavage are NOT acceptable. Infraction needed by 1/3 of team. - 1 pt
Q3.7	All performers must wear effective support-undergarments. Costumes must allow for proper foundation garments. The costume must cover the support garments. Clear/nude bra straps showing are acceptable. - 1 pt
S A F E T Y - 1 pt	
R3/Sec1/Art2 R2/Sec2/Art1	Hard Jewelry is "legal" if securely affixed to costume and will not interfere with the safe execution of a dance move or stunt. Team's school shall be responsible for the repair of a damaged floor. - 1 pt
R3/Sec1/Art5	Costume Risks: Pant legs long enough to step on, Hairpieces that fall off, "Revealed" items become unattached, Body piercing, Safety pins outside of costume. - 1 pt
R3/Sec1/Art6	Dance Shoes: Generally, any dancers who are performing "Cheerleading Style Lifts", stunts or tumbling must wear shoes that cover the toes and entire sole of the foot. - 1 pt
Ex A	Exception A: Dance division team members who are not performing "Cheerleading Style Lifts", stunts or tumbling must wear some type of dance shoe, but lyrical sandals/paws are acceptable.
Ex B	Exception B: Show division team members who are not performing "Cheerleading Style Lifts", stunts or tumbling may dance without shoes so long as a floor is being used AND any lifts are "Dance Style Lifts" not above prep level.
Ex C	Exception C: Show division team members do not need to wear shoes for Level One tumbling.
Tumbling Level 1	Basic rolls, bridges, handstands, cartwheel, round-off handstand forward roll, back walkover, front walkover. Lyrical sandals/paws and jewels on hair or face allowed OK.
Tumbling Level 2	Standing & round-off back handspring, standing back handspring series, aerial cartwheel. Full-soled shoes required, no jewels on face or hair allowed.
Tumbling Level 3	Round-off back handspring series, standing back tuck, round-off back tuck, round-off back handspring back tuck, layouts from round-off back handspring, whip backs, half twists, full twists. Full-soled shoes required, no jewels on face or hair allowed.
R3/Sec1/Art8 R2/Sec2/Art4.5	Tumbling in Costume of a full head or body costume, or is loose or flowing, is illegal. Apparel must be appropriate for activity. Forward roll or cartwheel allowed. - 1 pt
R3/Sec1/Art9 R2/Sec2/Art7	Glitter: Loose glitter may be made legal through mixing it in gel or some sort of solution prior to application. For props "glitter paint" or laminated glitter must be used. - 1 pt
R3/Sec2/Art1 R2/Sec7/Art1	Drops of knees, seat, thigh and splits from a jump, stand, or inverted position are illegal unless most of the weight is first borne on the hand(s) or foot/feet or is controlled to absorb impact. - 1 pt
R3/Sec5/Art6	Head Backward out of alignment with torso is permitted provided the prop is 2 x 2 feet or dancer grasps part of the prop. - 1 pt
S T U N T S - 10 pts	
Tumbling & Stunts	Hazardous execution or improper number of participants required for stunt (as determined by NFHS rule book). - 10 pts
R2/Sec9/Art2	Stunts: Backward suspended rolls are illegal, such as chorus line flips. - 10 pts
R2/Sec10/Art2	Stunts: Basket Tosses done without proper mats are illegal. - 10 pts
R3/Sec4/Art2 R2/Sec4/Art3	Spotters must be in proper location with correct body position. - 10 pts
	Exception: Spotters are not required for "Dance Style Lifts" UNLESS the lift is extended above prep level.
R3/Sec5/Art1 R2/Sec8/Art R2/Sec9/Art4	Tumbling onto, over, under or through a prop, stunt or other performer; Moving under or over a partner stunt or pyramid is illegal. - 10 pts. Exception: Forward roll over prop.
R3/Sec5/Art4	Stunting on Prop: Stunting on prop is illegal. - 10 pts Exceptions.
	Exception: "Dance Style Lifts" below prep level are permitted on a prop.
P R O P S - 10 pts	
OSAA 2.8.3	Dancers may not perform on a prop or set higher than five feet tall (excluding the wheels, if any). - 10 pts
OSAA 2.8.5	Props/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. - 10 pts
R2/Sec1/Art7	Mini-tramps , springboards, etc are illegal during performances. - 10 pts
R3/Sec5/Art9	Moving Prop with Dancer: Dancer may stand or dance on moving prop, but must hold onto a stable piece on that moving prop. - 10pts
R3/Sec6/Art1 R2/Sec6/Art1	Dismounts from props higher than 3 feet must have assistance. - 10 pts

