
2019-2020

Oregon School Activities Association

Dance/Drill Handbook



Peter Weber, Publisher
K.T. Emerson, Editor

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

Phone: 503.682.6722 Fax: 503.682.0960

How to find information in the Dance and Drill Handbook

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

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DANCE/DRILL PLAN

1. SEASON DATES

First Practice Date	August 19
First Contest Date.....	August 29
Registration Forms Available.....	January 27
Registration Deadline	February 21
Cutoff Date	March 7
Music / Team Roster / Team Photo Due	March 11
4A/3A/2A/1A, Show State Championships	March 20
6A, 5A State Championships	March 21

2. STATE CHAMPIONSHIP INFORMATION

A. **Staff Contact:** K.T. Emerson, Assistant Executive Director, 503.682.6722 x227, kte@osaa.org

B. State Championships Posting Timelines:

1) **Registration Information:** <http://www.osaa.org/activities/dnc/>

Detailed information regarding Registration will be posted on the OSAA website Monday, January 27. It is essential that all participating schools access this information. Included will be information regarding submission of program information, upcoming posting dates, as well as general information regarding the Dance/Drill State Championships.

2) **Athletic Directors, Coaches and Spectators:** <http://www.osaa.org/activities/dnc/>

Detailed information regarding the Dance/Drill State Championships will be posted on the OSAA website late February. It is essential that participating teams and individuals access this information prior to the state championships. Included will be information regarding where to purchase tickets and prices, parking, maps, souvenir merchandise, etc.

3) **Championship Schedule:** <http://www.osaa.org/activities/dnc/>

Championship Schedule will be posted by Tuesday, March 10. This schedule contains the performance order, Team Room, rehearsal and estimated performance time. Check the OSAA website frequently prior to the State Championships for any schedule changes.

C. State Championship Locations and Times:

1) **Finals:** Friday – Saturday, March 20-21, 2020.

- a) All Tickets Reserved Seating.
- b) Tickets will go on sale late February.

2) **Site:** Veterans Memorial Coliseum, 300 Winning Way, Portland, OR 97208

3. NFHS 2019-20 SPIRIT RULES

A. Order a NFHS Spirit Rules Book on the [OSAA Rules Book Order Form](#) or contact the OSAA (503.682.6722) for more information

B. For more information about NFHS Spirit Rules, visit <http://www.nfhs.org/activities-sports/spirit/>

2019 RULES REVISIONS

1-Definitions	<p>Dive Roll – An airborne forward roll <u>where the feet of the performer are at or above the performer's waist prior to the hands making contact with the performing surface.</u></p> <p>Rationale: Allows a slight point during a forward roll where the top person's hands and feet are off of the ground at the same time. The requirement that the feet remain at or below the waist remove the ability to do a swan dive type of roll.</p>
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<p>1-Definitions</p>	<p>Switch Up Liberty – A top person starts with one foot in a load, is tossed A stunt in which a top person starts with one foot on the ground, is released, and lands in a <u>Liberty on the other foot</u> vertical stunt on one foot or both feet.</p> <p>Rationale: A switch up skill can be performed to positions other than a liberty. Changing the label and the definition reflects the different body positions in which the top person can land.</p>
<p>2-1-5</p>	<p>ART. 5 . . .Performing surfaces and areas must be suitable for spirit activities. a. Surfaces and areas must be reasonably free from objects and/or impediments. b. Stunts and tumbling must be modified to be appropriate for the surface and/or area and in relation to other participants. c. When discarding props that are made of hard material, or have corners or sharp edges, team members must gently toss or place the props. c. When using props that are made of hard material or have sharp corners or edges: 1. A top person may not release the props to the ground. 2. A person on the ground must gently toss or place the props.</p> <p>Rationale: Clarifies the disposal of signs and reduces risk by not having hard signs released from top persons in stunts.</p>
<p>3-1-8</p>	<p>ART. 8 . . . Supports, braces, soft casts, etc., that are unaltered from the manufacturer's original design/production do not require any additional padding. Supports/braces that have been altered from the manufacturer's original design/production must be padded with a closed-cell, slow-recovery foam padding no less than one-half-inch thick if the participant is involved in partner stunts, pyramids or tosses. A participant wearing a plaster cast or a walking boot must not be involved in partner stunts, pyramids, or <u>tosses, jumps, or tumbling.</u></p> <p>Rationale: Aligns with requirements for proper footwear.</p>
<p>3-2-7; 4-2-7</p>	<p>(P) ART 7. . .A spotter is required for extended stunts or transitions that stop in an extended position except for the following: a. Chair. b. Russian lift. c. Torch c. d. Double-base split catch. d. e. Double-base vertical T-lift. e. f. Triple-base stunts in which the top person is horizontal. f. g. Triple-base suspended splits. g. h. Triple-base straddle sit. provided the top person has both hands in contact with a post. h. Triple-base straddle sit.</p> <p>Rationale: A torch is a prep level skill in which the top person's foot is in the hands of the base, which requires a spotter. Having torch in this list of exceptions contradicts rules 3-2-8 and 4-2-8. Allowing a triple-base straddle sit without the criteria for a post or a spotter is just as safe as a triple-base suspended split without a spotter and should not require additional stunt personnel for this skill as it does not cause an increased risk.</p>
<p>3-2-8; 4-2-8</p>	<p>(P) ART. 8. . .A spotter is required for tosses to single-base shoulder stands and single-base prep-level stunts in which the foot/feet of the top person are in the hands of the base <u>and tosses to single-base shoulder stands.</u></p> <p>Rationale: Reworded for clarification. The previous wording was unclear as to whether the spotter was required for these two skills or for “tosses to single based shoulder stands and tosses to stunts where the feet were in the hands”. This clarifies that it is any time the feet are in the hands and also <u>tosses to shoulders.</u></p>
<p>3-3-3</p>	<p>(P) ART. 3. . .Braced inversions in a pyramid that do not flip or roll are permitted provided the following conditions are met: a. The inverted top person shall have at least two bases or a base and a spotter. b. If the inverted top person is released the following conditions shall be met: 1. The skills/stunts before and after the release are permitted. 2. Each bracer is at prep level or below. If in a prep or shoulder stand, the bracer(s) shall have two bases or a base and a spotter. 3. The bracers do not provide primary support for the top person. 4. The top person and base(s) make no more than a ¼ turn around the bracer in a continuous movement. 5. The top person is caught by original base(s). <u>When the catchers are not the original bases, the new catchers are in place when the transition is initiated, remain close to the original bases and are not part of any other skill.</u> 6. The top person does not land in an inverted position. c. The top person must maintain hand-to-hand/arm contact with a bracer <u>and at least one bracer maintains hand-to-hand/arm contact.</u></p>

	<p>Rationale: Allows the inversion to be caught by new catchers becoming consistent with other braced inversion rules that were changed in 2018. This rule was inadvertently overlooked when the revision occurred last year. The criteria states the new catchers have to remain close to the original bases and must be in place prior to the initiation of the inversion and does not increase the safety risk to the top person. The revision in Rule 3-3-3c helps clarify the intent of the rule and more accurately describes the connection required between the bracer and the top person.</p>
3-3-5	<p>(P) ART. 5 . . . Braced flips in a pyramid are permitted provided all the following conditions are met: a. The top person maintains continuous hand to hand/arm contact with two bracers who are in multi-base preps with a spotter. Each arm is connected to/by a separate bracer. The top person is not behind the bracers. Both of the top person's hands/arms are in continuous contact with a bracer. <u>b. Each bracer must be in a multi-base prep with a spotter.</u> <u>c. The top person must be to the side of or in front of the bracer(s).</u> Reletter remaining f. The bases/catchers remain stationary except as necessary for safety adjustments.</p> <p>Rationale: Safely allows similar visuals for smaller teams. This change allows a braced front flip performed just as it is on the ground, using one bracer behind the top person holding both hands (commonly called a "Baja".) This can currently be performed if another bracer is holding the wrist of the top person. That bracer is not necessary for this skill. Splitting out a, b, and c are editorial for clarity. (f) This rule is unnecessary with the change allowing the top person to change bases during the flip.</p>
3-3-6; 4-3-6	<p>(P) ART. 6 . . . In all other inversions: a. Inversions may release to the following provided there is a spotter: 1. Non-inverted dismounts with no more than a ½ turn. 2. Loading position with no more than ½ turn. 3. A stunt at prep level or below any level with no twists. <u>b. In inversions where the base of support begins and remains below prep level, at least one person shall maintain contact with the top person until the top person is no longer inverted or his/her hands are on the performing surface.</u> <u>c. In inversions where the base of support begins at or passes through prep level: 1. At least two people on the performing surface shall be in a position to protect the head/neck of the top person., one of whom must maintain contact with the top person's upper body (waist and above, which may include arms/hands) until the top person is no longer inverted or his/her hands are on the performing surface. The contact must be sufficient to stabilize/control the top person's position.</u> <u>2. Contact must be maintained between</u> at least one base and the top person's upper body, (waist and above, which may include arms/hands) until the top person is no longer inverted or their hands are on the performing surface. The contact must be sufficient to stabilize/control the top person's position.</p> <p>EXCEPTION: A foldover that begins at or below prep level and does not stop in an extended position is allowed. When the catchers are not the original bases, the new catchers shall be in place when the inversion is initiated, remain close to the original bases and are not part of any other skill.</p> <p><u>Renumber current 2 and 3</u></p> <p>Rationale: (a) Inversions releasing to extended level pose no additional risk than to prep level. When landing in a prep level skill, proper technique is to catch the skill in an extended position and bring it to prep level while balancing. (c) A top person can be in an inverted position while in contact with one person as long as two people are in a position to protect the head, neck, and shoulder area.</p>
3-3-7; 4-3-7	<p>ART. 7 . . . An inverted top person must not hold objects (poms, signs, etc.) in his/her hands, except during a transition from an inverted position on the performing surface to a non-inverted stunt <u>or from a prone position below prep level to a forward roll dismount.</u></p> <p>Rationale: Allows the top person to hold objects while transitioning through an inverted position including from a prone position below prep level.</p>
3-4-4	<p>(P) ART. 7 . . . A top person may be moved from a vertical position to a horizontal position (straight body) or cradle position provided all the following conditions are met:</p> <p>a. The top person maintains contact with at least one original base, <u>post</u> or spotter. b. At least two catchers and/or bases catch the upper body of the top person. c. The catchers must be to the side</p>

	<p>or front of the person(s) moving the top person. d. c. When the catchers are not the original bases, they remain close to the original bases and are in place prior to the movement to the horizontal position. e. d. When the catchers are not the original bases and the top person begins or passes through an extended overhead position, there are three catchers.</p> <p>Delete 3-4-8, 3-4-9, 4-4-9, 4-4-10</p> <p>Rationale: Both horizontal and straight body are redundant. C should be removed as pendulum type skills from an extended position have been allowed since 2015-16. Determining what is the side and front is sometimes difficult depending on the type of transition. This rule already includes criteria that new catchers must remain close to the original bases and are in place prior to the movement to the horizontal position, therefore making sure the top person is not transitioned to a horizontal position prior to the catchers being in place. We currently allow dismounts to new catchers and do not specify that the new catchers are to the side or front.</p>
<p>3-4-12; 4-4-5</p>	<p>(P) ART. 12 . . . A flip from the performing surface that lands in a partner stunt or cradle is not permitted.</p> <p>Rationale: Redundant rule; it is a duplicate from the Tumbling rule 3-8-4 and 4-8-4.</p>
<p>3-5-4</p>	<p>(P) ART. 4. . . A switch liberty caught by the original bases is permitted as an exception to Articles 3-5-2 and 3-5-3.</p> <p>Rationale: This change in terms from “switch liberty” allows the top person to land on both feet instead of just one. This clarification of the intent of the previous rule is that switch ups cannot be caught by new bases, but must be caught by the original bases.</p>
<p>3-5-5</p>	<p>(P) ART. 5. . . Release transitions are permitted provided all of the following conditions are met throughout the transition: a. The skills/stunts before and after the release are permitted. b. The top person maintains hand-to-hand/arm contact with at least one bracer and at least one bracer <u>maintains hand-to-hand/arm contact</u> except for the following skills, in which the top person may not change bases: 1. A non-braced top person in a vertical position at prep level <u>or above</u> may be released to a stunt at any level provided the top person remains <u>vertical in a position where the upper body remains vertical and the legs are not in a seated/piked position. Vertical releases from an extended position to an extended position may not perform more than a ¼ twist.</u> 2. A non-braced top person in a cradle position or horizontal position at prep level or below may be released to a loading position or stunt prep level or below. c. Each bracer is at prep level or below. If in a prep or shoulder stand, the bracer(s) shall have two bases or a base and a spotter. d. The bracers do not provide primary support for the top person. e. The released top person and base(s) make no more than a ¼ turn around the bracer in a continuous movement in which the top person remains vertical over the base(s). f. When the catchers are not the original bases, the new catchers are in place when the transition is initiated, remain close to the original bases and are not part of any other skill.</p> <p>Rationale: (b) The revision helps clarify the intent of the rule and more accurately describes the connection required between the bracer and the top person. This does not change the intent of the rule. (b1) Clarifies what positions the top person can be in when performing the release. Allowing vertical releases to begin at prep or above allows more skills without increasing risk. The high to high release is further limited to only a ¼ rotation to allow a small pop to arabesque, but not a fully released high to high full around. (e) Is now aligned with rule 3-5-5 allowing a change of bases, but not requiring the top person to remain vertical over their original bases.</p>
<p>3-6-2; 4-6-2</p>	<p>(P) ART. 2 . . . Non-braced suspended splits that originate from or pass through prep level or above are permitted provided all the following conditions are met: b. The top person has both hands in contact with a base(s) once she reaches the full split position.</p> <p>EXCEPTION: Top person may release one hand to grasp the hand of another base, <u>post, or bracer</u> to adjust his/her position.</p> <p>Rationale: Allows a top person in a suspended split to release a base or a post in order to connect to a bracer.</p>

<p>3-6-3; 4-6-3</p>	<p>(P) ART. 3 . . . Braced suspended splits are permitted provided all the following conditions are met: a. The top person has at least two bases. b. The top person has both hands in contact with the bracer(s) and at least one bracer maintains continuous hand-to-hand/arm contact. c. The top person and bracer(s) each have a separate spotter with the exception of bracers in shoulder sits or thigh stands. d. The bracer(s) maintain hand/arm contact with the top person until he/she is no longer in a split position.</p> <p>Rationale: The connection wording change in (b) is in keeping with others submitted. (c) is unnecessary for a braced connection that doesn't release and is not required elsewhere in the rules. (d) is unnecessary wording. The skill is performed with and without this requirement without issue and follows proper technique.</p>
<p>3-7-9</p>	<p>ART. 9 . . . In cradle dismounts where a bracer is involved after the bases release the top person, all the following conditions must be met: c. Each top person and bracer has a separate spotter with the exception of bracers in <u>double based preps</u>, shoulder sits or thigh stands. d. The bracers do not provide primary support for the top person <u>and remain in place during the dismount.</u> e. The release is a continuous vertical up and down movement in which the top person remains over the original base(s). <u>The top person makes no more ¼ around the bracer in a continuous movement.</u> f. <u>When the top person is not released to new catchers, the catchers must be in place prior to the initiation of the release and are not part of any other skill.</u> g. Bases and remain in place during the dismount.</p> <p>Rationale: (c) Allowing bracers to be in a double base prep without a spotter is safe. Currently, braced transitions are allowed with a bracer in a prep without a spotter. This would further a line releases and dismounts that involve a bracer. (e) This allows for a ¼ turn around the bracer to a cradle dismount, much like a release transition to a stunt. (f) Allowing the top person to be caught by new catcher who are in place and not involved in any other skill prior to the initiation of the dismount does not increase safety risk for the top person, as this is allowed to a stunt in rule 3-5-5.</p>
<p>4-3-3</p>	<p>(P) ART. 3 . . . Braced inversions in a pyramid that do not flip or roll are permitted provided the following conditions are met: c. The top person must maintain head to hand/arm contact with a bracer. c. <u>The top person and at least one bracer maintain a hand-to-hand/arm contact.</u></p> <p>Rationale: The revision helps clarify the intent of the rule and more accurately describes the connection required between the bracer and the top person.</p>
<p>4-4-3</p>	<p>(P) ART. 3 . . . A participant must not move over or be under a partner stunt or pyramid except when helping build, stabilize or dismount that partner stunt or pyramid. <u>Partner stunts and pyramids may not pass over, under or through other partner stunts or pyramids.</u></p> <p>Rationale: Dance only change, which allows a dancer to walk under a pyramid connection or a stunt provided they are not the required spotter and does not increase safety risk.</p>
<p>4-4-4</p>	<p>(P) ART. 4 . . . A top person may be moved from a vertical position to a horizontal or cradle position provided all the following conditions are met: d. The catchers are to the side or front of the person(s) moving the top person. d. <u>When the catchers are not the original bases, they remain close to the original bases and are in place prior to the movement to the horizontal position.</u></p> <p>Rationale: Pendulum type skills from an extended position have been allowed since 2015-16. Determining what is the side and front is sometimes difficult depending on the type of transition. This rule already includes criteria that new catcher have to remain close to the original bases and are in place prior to the movement to the horizontal position, therefore making sure the top person is not transitioned to an horizontal position prior to the catchers being in place. We currently allow dismounts to new catchers and do not specify where the new catcher have to be.</p>
<p>4-5-3</p>	<p>(P) ART. 3 . . . Non-braced release stunts and transitions are permitted: a. The top person must begin and end at prep level or below. The top person may begin and end in a vertical or horizontal position or a cradle.</p> <p>Rationale: The current rule contradicts Rule 4-4-4b, a top person cannot be released to a horizontal position from prep level. This change removes the contradiction.</p>

2019-20 POINTS OF EMPHASIS

1. Application of NFHS Spirit Rules Book. The Spirit Rules Book provides rules and safety limitations that should be followed by all cheerleading/dance/drill/ pom and other spirit teams that stunt, tumble, or use props as a base. The spirit rules should be followed while participants are practicing, are in a supporting role at an interscholastic contest, and during competitions/performances. Situations and photographs are provided as examples only, and do not cover all circumstances in which the rules apply.

2. Risk Minimization. Risk minimization for participants must be the primary objective for all spirit coaches. Participants should be placed under the direction of a qualified and knowledgeable coach who can recognize each individual's ability level and limit their activities accordingly. Only skills executed proficiently and safely should be performed. Overuse injuries are a common problem characterized by irritation to a body part. Reducing the intensity, duration and frequency of specific activities/skills will help to minimize the potential for overuse injuries to athletes. Risk minimization includes but is not limited to teaching proper technique, utilizing proper skill progression and proficiency, adherence to NFHS surface restrictions, and conditioning appropriate for the activity.

3. Contact Injury. The NFHS most recent injury data reveal that contact with another person is the mechanism most commonly associated with all Spirit injuries (47.1%), as well as concussions specifically (74.4%). Because bases sustained nearly 50% of all cheerleading injuries, special attention should be given to teaching proper technique and providing appropriate training to mitigate such injuries.

Requests for interpretations or explanations should be directed to the OSAA. The NFHS will assist in answering rules questions from the state associations whenever called upon.

4. OSAA ADOPTED DANCE/DRILL RULES AND INTERPRETATIONS *The NFHS Spirit Rules Book will be used.*

- A. **General.** Dance/Drill teams representing OSAA member schools are required to conform to the rules set forth in the current National Federation Spirit Rules Book. Copies of the rules book are available for purchase from the OSAA and should be reviewed at least yearly by dance/drill coaches.
- B. **Coverage.** The rules set forth in the current National Federation Spirit Rules Book must be followed regardless of the capacity in which the dance/drill team is functioning. The rules apply equally to teams performing at competitions and teams performing in a support function at a game or contest.
- C. **Violations.** In addition to the penalties specified for teams competing at OSAA sanctioned dance/drill contests, schools represented by dance/drill teams, which violate the dance/drill safety rules at any time, may be subject to sanctions and penalties as determined by the OSAA Executive Board. See [Dance / Drill Handbook](#) for more information.
- D. **Questions.** Questions about the legality of a particular stunt should be addressed to the OSAA prior to practicing or performing the stunt.

OSAA DANCE/DRILL POLICIES

Effective outside Association Year.

- 1. **[SUMMER POLICY](#)** (*OSAA Handbook, Executive Board Policies*) *(Revised Fall 2017)*
 - A. **All Sports.** Summer activities under the direction of any person affiliated with the high school program, including practices, contests, weight training and conditioning, are permissible throughout the summer, excluding the defined Moratorium Week, and must consider the following points:
 - 1) OSAA regulations regarding the Heat Index Calculator are in effect at all times. Athletes must be encouraged to stay well hydrated at all times, especially in hot and humid conditions. This applies to outdoor activities and indoor activities without air conditioning. See the [NFHS](#) statements on heat and hydration.
 - 2) Implement a slow and gradual preseason-conditioning regimen that prepares the athlete for the rigors of the sport.
 - 3) Slowly build up the intensity of activity over several days.

- 4) Have fitness tests (mile run, shuttle run times, maximum repetition exercises) scheduled the second week of practices. Use a progressive, periodized program and evaluate performance once athletes are acclimated to the stress about to be placed upon them.
- 5) Take into account the level of conditioning of all individuals and what their previous conditioning has been. Athletes who have just finished a sports season should have at least a short period (one to two weeks) of relative rest.
- 6) Slowly introduce new exercises or workout routines to allow for adaptation by muscle groups.
- 7) Provide adequate rest and recovery between repetitions in the weight room and especially during “gassers” and intense station or “mat” drills.
- 8) Athletes should refrain from consuming high caffeine energy drinks and supplements, or other stimulants, as they may contribute to dehydration. See the [NFHS](#) statement on energy drinks.
- 9) Athletes should refrain from extreme exercise during acute illness, if feeling ill, or while experiencing a fever.

Effective First Practice Date to End of HS Season.

1. [PRACTICE MODEL](#) (*OSAA Handbook, Executive Board Policies*)

(Revised Fall 2017)

Schools and students are required to adhere to the following practice model.

C. **All other sports** (Cheerleading, Swimming, Wrestling, Basketball, Dance/Drill, Golf, Tennis, Track & Field, Baseball, Softball)

- 1) All practices shall allow for water breaks and general acclimatization to hot and/or humid weather. Ample amounts of water should always be available and a student’s access to water should not be restricted. In addition, all practices shall follow the fundamentals set forth in the NFHS’s Heat Acclimatization and Heat Illness Prevention Position Statement. While the risk of heat illness is greatly dependent upon weather conditions, the fundamentals in the NFHS’s Heat Acclimatization and Heat Illness Prevention Position Statement promote safety and diminish injury risk in any setting.
- 2) A student may not practice or participate in a contest for more than six consecutive days without a rest day. A rest day must be complete rest – no organized team physical activity is allowed. Travel is allowed on a rest day.

1. **Q.** Can the one-hour weight training session allowed on single practice days be conducted both prior to practice and after practice if players only participate in one of the weight training sessions?

A. Yes, multiple one-hour weight training sessions may be held but individual players are limited to participation in a single session.

2. **Q.** Is the one-hour weight training session allowed on single practice days required to be “immediately” prior to and after the practice?

A. No, the training session does not have to immediately precede or follow the scheduled practice.

3. **Q.** Is the one-hour weight training session allowed on single practice days also allowed on multiple practice days?

A. No, weight training conducted on multiple practice days counts toward the daily five-hour practice limit.

4. **Q.** On single practice days, may coaches conduct classroom-training sessions that would involve no physical activity?

A. Yes, classroom instruction that requires no physical activity is allowed and does not count towards the daily five-hour practice limit.

5. **Q.** Is classroom instruction with no physical activity allowed during the required three-hour recovery period between multiple practices?

A. Yes, classroom instruction that requires no physical activity is allowed during the recovery period.

6. **Q.** A team plans to conduct multiple practices on a single day but wants to reduce the length of each practice to 90 minutes. Can the team reduce the required recovery time of three hours between practice sessions because they have used less than the maximum practice time allowed?

A. No, the three-hour recovery period between practices is required regardless of practice length.

- 7. Q.** Are multiple practices on a single day required for all Fall teams?
A. No, teams are not required to have multiple practices on a single day. If multiple practices are conducted, the second practice of the first two multiple practices days is a teaching session only.
- 8. Q.** What is the definition of a “teaching session”?
A. During a teaching session, the intensity, duration, and pace of all practice components shall be modified from a normal practice session. The focus of a teaching session should be directed at developing skills fundamental to the sport at a significantly reduced pace. In Football, light contact with bags is allowed but Live Action situations are prohibited. Practice components in all activities intended to develop skills while conditioning the athlete at the same time are not allowed. Coaches are encouraged to use this “teaching session” to address offensive and defensive strategies, skill development drills and other types of team building activities that do not involve conditioning.
- 9. Q.** How do you calculate practice time for multiple sport athletes participating in more than one Fall sport?
A. Practice hours are cumulative. On a single practice day, the three-hour practice limit may be split between the two sports but the total practice time, including any breaks, must fit within the three-hour limit. On a multiple practice day, the daily five-hour practice limit may be split between the two sports but all required recovery periods must be implemented. Any participation for a fraction of a half hour counts as a half hour towards the daily practice limit.
- 10. Q.** If Fall multiple sport athletes practice one hour with the Football team and two hours with the Soccer team are they required to have a recovery period between the two practices?
A. No, this is considered to be one three-hour practice and no recovery period is required. If the combined practice time, including any breaks, exceeds three hours then a three-hour recovery is required.
- 11. Q.** May a team practice for 2 hours, take a 30-minute break, and resume for 1 hour?
A. No, this would constitute a violation. Teams may not exceed the maximum practice time of three hours, including all breaks within the schedule.
- 12. Q.** In football, are 7-on-7 drills permissible during teaching sessions?
A. Yes, provided that they comply with the foregoing “teaching session” requirements.

DANCE/DRILL HANDBOOK

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/activities/dnc/>. 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/activities/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 5 , 34 maximum
5A Dance	Minimum 5 , 50 maximum
6A Dance	Minimum 5 , 50 maximum
Show	Minimum 5 , 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 **the same 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. A final round of competition.

2.2. Time Limits and Boundaries

2.2.1. 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.

2.2.2. Judging and timing shall begin with the first beat of the music. Judging and timing shall end when the last member crosses the performance area boundary, or the last beat of the music, whichever comes first.

2.2.3. Time Limits

(a) Dance Divisions – two minutes and 30 seconds to five minutes.

(b) Show Division – four to seven minutes.

(c) PENALTY: One-point deduction for either under or over time.

2.3. Music

2.3.1. Recordings. Recorded music, if used, must be uploaded to the OSAA website via the registration form prior to the competition.

2.3.2. 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.

2.3.3. 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.

2.3.4. 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.

2.3.5. 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.

2.4. 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.

2.5. 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.

2.6. Props / Sets

2.6.1. 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.

2.6.2. 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.

2.6.3. 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.

2.6.4. 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.

2.6.5. 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.

2.6.6. 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.

2.7. 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. Final Round (All Teams, All Divisions)

4.1.1. Competing teams in the final round will continue to be scored by judges using the same scoresheet and linear scale, as referenced above.

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

4.1.3. Judge's comments will be recorded.

4.2. 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:

4.2.1. Placements will be awarded to the highest scores.

4.2.2. In case of numerical tie, the lowest ordinals 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.

4.2.3. 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](#).

OSAA GENERAL POLICIES

1. ATTACHED AND UNATTACHED COMPETITION/EXHIBITION (OSAA Handbook, Executive Board Policies) (Revised August 2012)

Following is the policy regarding attached and unattached competition:

- A. A high school team shall not compete against an unattached team (e.g., club team).
- B. Students representing a high school shall not compete against unattached individuals.
- C. Students shall not represent a high school and participate in a competition or exhibition as unattached on the same day at the same venue/facility.

2. CERTIFICATION – ATHLETIC DIRECTORS AND COACHES (OSAA Handbook, Executive Board Policies) (Revised Spring 2016)

Athletic directors and coaches shall achieve certification in the following areas prior to assuming duties as an athletic director or coach. The high school principal shall be held accountable for verifying that athletic directors and coaches have been certified. **EXCEPTION:** Any emergency exception to an OSAA requirement must be authorized in writing by the OSAA.

A. NFHS Fundamentals of Coaching. <http://nfhslearn.com/>

The OSAA requires that athletic directors and coaches must achieve a passing score on the test included with the NFHS Fundamentals of Coaching course. This is a one-time requirement.

B. Concussion Recognition and Management Training. <http://nfhslearn.com/>

The OSAA and Oregon State Law ([ORS 336.485](#)) requires that athletic directors and coaches receive training to learn how to recognize the symptoms of a concussion and how to seek proper medical treatment for a person suspected of having a concussion. The NFHS's Concussion in Sports free course satisfies this requirement. This training is required annually.

C. NFHS Heat Illness Prevention. <http://nfhslearn.com/>

The OSAA requires that athletic directors and coaches must achieve a passing score on the test included with the NFHS's Heat Illness Prevention free course. This training is required once every four years.

D. Anabolic Steroids and Performance-Enhancing Substances Training. <http://www.osaa.org/steroids>

The OSAA and Oregon State Law ([ORS 342.726](#)) require that athletic directors and coaches receive training on identifying the components of anabolic steroid abuse and use and prevention strategies for the use of performance-enhancing substances. This training is required once every four years.

E. Spirit Safety Clinic (Cheerleading and Dance/Drill Coaches Only). <http://www.osaa.org/activities/che>

The OSAA requires that any cheerleading or dance/drill coach receive spirit safety training by achieving a passing score on the test included with the OSAA's online Spirit Safety Clinic. This training is required annually.

F. Heads Up Football Certification. <http://www.osaa.org/activities/fbl> (Revised Spring 2019)

The OSAA requires that any football coach complete the USA Football Heads Up Certification prior to assuming coaching duties and to recertify annually prior to the beginning of each Association year. Additionally, each member school sponsoring football is required to identify a Player Safety Coach. Each Player Safety Coach is required to attend an in-person clinic **biennially** prior to the start of the Association year that is conducted by a USA Football Master Trainer in preparation for implementing and overseeing the primary components of Heads Up Football at their school.

1. Q. Does certification through the American Sport Education Program (ASEP) satisfy the requirement in **Rule 1.4**?

A. Yes, so long as the athletic director or coach was certified through ASEP prior to August 1, 2007. Thereafter, only the NFHS Coach Education Program "Fundamentals of Coaching" will satisfy this requirement unless an exception is granted in writing by the OSAA.

2. Q. When must a coach be certified?

A. All coaches must be certified prior to assuming coaching duties unless an emergency exception is authorized in writing by the OSAA. This includes cheerleading coaches, dance/drill coaches and choreographers at schools that do not participate in competitions.

3. **Q.** Is certification required of volunteer coaches?
A. Yes.
4. **Q.** Must a “guest” coach be certified?
A. No, but if the coach has contact with students more than three times in a sport season, the coach shall no longer be considered a “guest” and must be certified. A non-certified “guest” coach may not serve as a coach at a contest.
5. **Q.** May a school bring in alumni or other non-high school personnel to scrimmage with teams or individuals as “guest coaches” if those personnel are limited to student contact on no more than three occasions during the sport season?
A. No. The “guest coach” exception is intended to allow a limited number of visits by a guest instructor; it is NOT intended to allow coaches to bring in coaches or players to participate in drills or scrimmages against teams or individuals. Any attempt to circumvent the Participation Limitations by calling practice participants “guest coaches” would be a violation of OSAA rules.
6. **Q.** In individual sports, may a parent or non-certified coach accompany a participant to a contest as the school representative if that person is an authorized representative of the principal?
A. Yes, but the authorized representative may not coach the participant unless specific permission has been granted in writing by the Executive Director.
7. **Q.** Does the OSAA require high school coaches to have current first aid certification?
A. No. However, coaches should check with their athletic directors as most high schools have this as a requirement.
8. **Q.** ***What is required of a Player Safety Coach (PSC) during the year they attend an in-person PSC clinic in order to be Heads Up Football certified?***
A. ***Coaches attending an in-person PSC clinic are required to complete the following online courses in order to be Heads Up Football certified: Concussion Recognition and Training; Heat Illness Prevention.***
9. **Q.** ***What is required of every football coach, including previously certified PSC coaches, not attending an in-person PSC clinic in order to be Heads Up Football certified?***
A. ***Every football coach, including previously certified PSC coaches, not attending an in-person PSC clinic is required to complete the following online courses in order to be Heads Up Football certified: Concussion Recognition and Training; Heat Illness Prevention; Blocking and Defeating Blocks, Shoulder Tackling & Equipment Fitting; Sudden Cardiac Arrest.***

3. **CHARITABLE CAUSES** (OSAA Handbook, Executive Board Policies) (Fall 2012)

The OSAA is supportive of charitable initiatives and has developed guidelines in regards to an athletic competition being held in the name of a charitable cause. Schools may host a contest in recognition of a charitable cause under the following conditions:

- A. Uniform color must be legal under NFHS rules. Example: Breast cancer awareness pink uniforms would not be legal in sports that require white and dark uniforms because pale pink is neither. Pale pink would be a legal color uniform in sports that require LIGHT and dark uniforms.
- B. A permanently attached commemorative patch may be worn but must adhere to NFHS rules in each specific sport.
- C. Colored game balls may not be used during competition unless they are legal under NFHS rules. They may be used during any warm-up period prior to the contest, except in softball and baseball.
- D. **Basketball Only**: Pink headbands or wristbands, not legal under NFHS basketball rules unless pink is a school color, are allowed. Note that all team members must be uniform in color of headbands or wristbands.
- E. Officials may use a colored whistle.

4. **CONCUSSION MANAGEMENT** (OSAA Handbook, Executive Board Policies) (Revised Fall 2015)

(Concussion-Return to Participation Medical Release) **(Concussion-Return to Learn Medical Release)**

- A. **Member School’s Responsibilities (Max’s Law, [ORS 336.485](#), [OAR 581-022-0421](#)) (Jenna’s Law, [ORS 417.875](#))**
 - 1) **Suspected or Diagnosed Concussion**. Any athlete who exhibits signs, symptoms or behaviors consistent with a concussion following an observed or suspected blow to the head or body, or who has been diagnosed

with a concussion, shall not be permitted to return to that athletic contest or practice, or any other athletic contest or practice on that same day. In schools which have the services of an athletic trainer registered by the Oregon Board of Athletic Trainers, that athletic trainer may determine that an athlete has not exhibited signs, symptoms or behaviors consistent with a concussion, and has not suffered a concussion, and return the athlete to play. Athletic trainers may also work in consultation with an appropriate Health Care Professional (see below) in determining when an athlete is able to return to play following a concussion.

2) **Return to Participation.** Until an athlete who has suffered a concussion is no longer experiencing signs, symptoms, or behaviors consistent with a concussion, and a medical release form signed by an appropriate Health Care Professional (Physician (MD), Physician's Assistant (PA), Doctor of Osteopathic (DO) licensed by the Oregon State Board of Medicine, nurse practitioner licensed by the Oregon State Board of Nursing, or Psychologist licensed by the Oregon Board of Psychologist Examiners) is obtained, the athlete shall not be permitted to return to athletic activity.

3) **Private Schools Only.** ([Concussion-Private School Informed Consent](#))

On an annual basis prior to participation, private schools shall require each student and at least one parent or legal guardian of the student to sign the Concussion – Private School Informed Consent form acknowledging the receipt of information regarding symptoms and warning signs of concussions. Private schools shall maintain a copy of each student's signed form on file for review at any time by OSAA staff.

B. **Official's Responsibilities.**

An official shall remove a player from a contest when that player exhibits signs, symptoms or behaviors consistent with a concussion due to an observed or suspected blow to the head or body. The official shall document and notify the head coach or his/her designee making sure that the head coach or designee understands that the player is being removed for exhibiting signs, symptoms or behaviors consistent with a concussion as opposed to behavior, a non-concussive injury or other reasons. The official is not responsible for evaluation or management of the player after he/she is removed from play. The official does not need written permission for a player to return nor does the official need to verify the credentials of the appropriate health care professional who has cleared the player to return. The responsibility of further evaluating and managing the symptomatic player falls upon the school and appropriate health care professionals.

5. [AIR QUALITY GUIDELINES](#) (*OSAA Handbook, Executive Board Policies*) (May 2018)

These guidelines, created in consultation with the Oregon Health Authority (OHA), provide a default policy to those responsible or sharing duties for making decisions concerning the cancelation, suspension and/or restarting of practices and contests based on poor air quality.

A. **Designate Personnel:** Given the random behavior of wind and air currents, air quality may change quickly. Schools shall designate someone who will monitor the air quality prior to and during outdoor activities. While typically due to wildfires, schools need to also consider non-wildfire situations if the air quality is unhealthy.

B. **Areas with Air Reporting Stations:** The Air Quality Index (AQI) should be monitored throughout the day, and during an event, to have the best data possible to make informed decisions about conducting practices and competitions. School personnel shall review the AQI information for all regions throughout the state on either the Oregon Department of Environmental Quality (DEQ) website at <https://oraqi.deq.state.or.us/home/map>, the Oregon DEQ app "OregonAir", or on the Environmental Protection Agency (EPA) Air Now website at https://airnow.gov/index.cfm?action=airnow.local_state&stateid=38 to determine if action is necessary (see chart below). Schools shall regularly review the AQI throughout events to assess deteriorating conditions.

C. **Areas without Air Reporting Stations:** Given the random behavior of factors related to the calculation of the AQI levels in different areas of the state (wind speed and direction) member schools not near a reporting station should consult with local state and/or federal authorities to help determine the AQI level in your specific area. If air monitoring equipment is not available, member schools should utilize the 5-3-1 Visibility Index to determine air quality.

1) 5-3-1 Visibility Index: Making visual observations using the 5-3-1 Visibility Index is a simple way to estimate air quality and know what precautions to take. While this method can be useful, you should always use caution and avoid going outside if visibility is limited, especially if you are sensitive to smoke.

(a) Determine the limit of your visual range by looking for distant targets or familiar landmarks such as mountains, mesas, hills, or buildings at known distances. The visual range is that point at which these

targets are no longer visible. As a rule of thumb: If you can clearly see the outlines of individual trees on the horizon it is generally less than five miles away. It is highly recommended that schools use pre-determined landmarks that were established on a clear day to determine their visual range.

- (b) Ideally, the viewing of any distant targets should be made with the sun behind you. Looking into the sun or at an angle increases the ability of sunlight to reflect off of the smoke, thus making the visibility estimate less reliable.
- (c) Be aware that conditions may change rapidly and always use the more conservative of multiple metrics (AQI, 5-3-1 Visibility Index, etc.).

D. **Act:** This chart will help determine the action needed based on the air quality in your area.

Air Quality Index (AQI)	5-3-1 Visibility Index	Required Actions for Outdoor Activities
51 -100	5-15 Miles	Athletes with asthma should have rescue inhalers readily available and pretreat before exercise or as directed by their healthcare provider. All athletes with respiratory illness, asthma, lung or heart disease should monitor symptoms and reduce/cease activity if symptoms arise. Increase rest periods as needed.
101 -150	3-5 Miles	Because they involve strenuous activity for prolonged periods of time, all outdoor activities (practice and competition) shall be canceled or moved to an area with a lower AQI. Move practices indoors, if available. Be aware that, depending on a venue’s ventilation system, indoor air quality levels can approach outdoor levels.
151 -200	1-3 Miles	Because they involve strenuous activity for prolonged periods of time, all outdoor activities (practice and competition) shall be canceled or moved to an area with a lower AQI. Move practices indoors, if available. Be aware that, depending on a venue’s ventilation system, indoor air quality levels can approach outdoor levels.
>200	1 Mile	Because they involve strenuous activity for prolonged periods of time, all outdoor activities (practice and competition) shall be canceled or moved to an area with a lower AQI. Move practices indoors, if available. Be aware that, depending on a venue’s ventilation system, indoor air quality levels can approach outdoor levels.

E. **Additional Resources:** Schools may also refer to OHA’s fact sheet regarding School Outdoor Activities During Wildfire Events at <https://apps.state.or.us/Forms/Served/le8815h.pdf>. NOTE: While OHA’s guidelines do allow for light outdoor activities in the orange level, the intensity and duration of high school practices/competitions are not considered light activity.

6. **HEAT INDEX** (OSAA Handbook, Executive Board Policies) ([Heat Index Calculator](#)) ([Heat Index Record](#)) (Fall 2014)

Schools shall monitor the Heat Index for their geographic area prior to practices. Outlined below are the steps that each member school shall take in order to implement this policy. NOTE: Indoor activities where air conditioning is available are not bound by this policy.

- A. **Subscribe.** Athletic directors and coaches shall subscribe to OSAA Heat Index Notifications at <http://www.osaa.org/heat-index>. An OSAA Heat Index Alert is generated for areas where the forecasted high temperature and relative humidity indicate a forecasted heat index that may require practice modifications. Only those areas that have a forecasted heat index of 95 or higher receive alerts. Notifications are sent daily via e-mail and/or SMS to subscribers.
- B. **Designate.** Schools shall designate someone who will take the necessary steps to determine and record the heat index for your geographic area within one hour of the start of each team’s practice. This is only necessary on days when the school receives an OSAA Heat Index Alert. Depending on practice schedules, it is possible that the designated person will have to record the heat index multiple times on the same day.

- C. **Calculate.** Within one hour of the start of each team's practice on days when the school receives an OSAA Heat Index Alert, the designated person shall utilize the OSAA Heat Index Calculator to determine the actual heat index.
- D. **Record.** If the actual heat index is 95 or higher, the designated person shall record it using the OSAA Heat Index Record or by printing out a copy to be kept at the school for inspection at the request of the OSAA. A separate record shall be kept for each fall sport at each level. Practice modifications, as necessary, shall also be recorded. If the actual heat index is less than 95, no action is needed.
- E. **Act.** If the actual heat index is 95 or higher, activity should be altered and/or eliminated using the following guidelines:

- 1) 95° to 99° Heat Index – OSAA Recommendation: Consider postponing practice to later in the day.
 - a) Maximum of five hours of practice.
 - b) Practice length a maximum of three hours.
 - c) Mandatory three-hour recovery period between practices.
 - d) Contact sports and activities with additional equipment - helmets and other possible equipment removed if not involved in contact or necessary for safety.
 - e) Provide ample amounts of water.
 - f) Water shall always be available and athletes should be able to take in as much water as they desire.
 - g) Watch/monitor athletes for necessary action.
- 2) 100° to 104° Heat Index – OSAA Recommendation: Postpone practice to later in the day.
 - a) Maximum of five hours of practice.
 - b) Practice length a maximum of three hours.
 - c) Mandatory three-hour recovery period between practices.
 - d) Alter uniform by removing items if possible - allow for changes to dry t-shirts and shorts.
 - e) Contact sports and activities with additional equipment - helmets and other possible equipment removed if not involved in contact or necessary for safety.
 - f) Reduce time of planned outside activity as well as indoor activity if air conditioning is unavailable.
 - g) Provide ample amounts of water.
 - h) Water shall always be available and athletes should be able to take in as much water as they desire.
 - i) Watch/monitor athletes for necessary action.
- 3) Above 104° Heat Index – OSAA Recommendation: Stop all outside activity in practice and/or play, and stop all inside activity if air conditioning is unavailable.

7. **LIGHTNING SAFETY GUIDELINES** *NFHS Position Statements & Guideline* (Revised Fall 2018)

- A. These guidelines provide a default policy to those responsible or sharing duties for making decisions concerning the suspension and restarting of practices and contests based on the presence of lightning or thunder.

B. **Proactive Planning:**

- 1) Assign staff to monitor local weather conditions before and during practices and contests.
- 2) Develop an evacuation plan, including identification of appropriate nearby safe areas and determine the amount of time needed to get everyone to a designated safe area.
 - a) A designated safer place is a substantial building with plumbing and wiring where people live or work, such as a school, gymnasium or library. An alternate safer place for the threat of lightning is a fully enclosed (not convertible or soft top) metal car or school bus.
- 3) Develop criteria for suspension and resumption of play:

- a) When thunder is heard or a cloud-to-ground lightning bolt is seen*, the leading edge of the thunderstorm is close enough to strike your location with lightning. Suspend play for at least 30 minutes and vacate the outdoor activity to the previously designated safer location immediately.
- b) Thirty-minute Rule. Once play has been suspended, wait at least 30 minutes after the last thunder is heard or lightning is witnessed* prior to resuming play.
- c) Any subsequent thunder or lightning* after the beginning of the 30-minute count will reset the clock and another 30-minute count should begin.
- d) When lightning detection devices or mobile phone apps are available, this technology could be used to assist in making a decision to suspend play if a lightning strike is noted to be within 10 miles of the event location. However, you should never depend on the reliability of these devices and, thus, hearing thunder or seeing lightning* should always take precedence over information from a mobile app or lightning detection device.

*At night under certain atmospheric conditions, lightning flashes may be seen from distant storms. In these cases, it may be safe to continue an event. If no thunder can be heard and the flashes are low on the horizon, the storm may not pose a threat. Independently verified lightning detection information would help eliminate any uncertainty.

- 4) Review annually with all administrators, coaches and game personnel and train all personnel.
- 5) Inform student athletes of the lightning policy at start of season.

8. **MORATORIUM WEEK** (OSAA Handbook, Executive Board Policies)

(Revised May 2014)

- A. Each year a seven-day OSAA Moratorium Week shall be in effect during which there shall be no contact between administrators/coaches/directors/advisors and students involved in any OSAA-sanctioned sport or activity, including cheer, dance/drill, speech, solo music, choir, band/orchestra. In addition, there shall be no high school athletic facility usage by athletic staff and students/teams, including dance/drill and cheer, during the OSAA Moratorium Week. Use of non-athletic facilities by athletic staff is allowed.
- B. Wee 4 of the NFHS Standardized Calendar shall be designated Moratorium Week. Designated OSAA Moratorium Week dates:

2019	July 28 – August 3	2022	July 24 – July 30
2020	July 26 – August 1	2023	July 23 – July 29
2021	July 25 – July 31	2024	July 28 – August 3

- 1. **Q.** During the Moratorium Week, will coaches be allowed any contact with their athletes?
A. No.
- 2. **Q.** During the Moratorium Week, will schools be allowed to have open facilities?
A. Schools may only host an activity that includes high school students involved in athletics and activities if they have appealed for and been granted permission from the Executive Director prior to the Moratorium Week. Permission shall not be granted for team camps.
- 3. **Q.** During the Moratorium Week, will coaches/activity leaders be allowed to have any contact with their students?
A. No. The only contact they may have with an individual or team during Moratorium Week is via email, phone, etc. but conversations may not refer to actions required for that week (i.e., student’s workouts, practice plans, meetings, etc.).
- 4. **Q.** During the Moratorium Week, may students attend camps, clinics, etc.?
A. Yes, so long as no high school administrators/coaches/directors/advisors are present, and participation is not organized or paid for by the school.
- 5. **Q.** Are there any exceptions to this policy?
A. Yes. There will be an appeals process in place for teams, coached by a high school coach, that have been playing together all summer and have qualified for a post-season event that is taking place during all or part of the Moratorium Week. Approval must be granted by the Executive Director prior to the Moratorium Week.
- 6. **Q.** What is the penalty for a Moratorium Week violation?
A. The violation penalty will be similar to that assessed for a “Rule of Two” violation. The standard penalty is a \$500 fine and game suspension for the offending coach.

7. **Q.** May coaches work with non-high school students during the Moratorium Week?
A. Yes, but not at a high school venue.
8. **Q.** May coaches encourage their athletes to work out at another facility during the Moratorium Week?
A. No. The intent of the policy is that coaches and students take a week off.
9. **Q.** May a school schedule their athletic physical night, or a similar event, during the Moratorium Week?
A. No, the school may schedule nothing that is related to OSAA activities.
10. **Q.** May coaches/student make contact through phone, email, etc., during Moratorium Week?
A. Yes, but with restrictions. For example, the coach may not ask the student, "What is your workout today?"
11. **Q.** May a high school coach work with another high school's students during the Moratorium Week?
A. No. Contact is not allowed by high school coaches with any high school students during the Moratorium Week.
12. **Q.** May a coach work in any capacity (coaching or not coaching) at a camp during the Moratorium Week?
A. Yes, but only if there are no high school students at the camp and not at a high school venue.
13. **Q.** May an outside entity hold an event during Moratorium Week (e.g. youth soccer camp, little league baseball tournament) that utilizes high school athletic facilities?
A. Yes, provided that no high school students and no members of the high school athletic staff are involved in any capacity (scheduling, supervising, instructing, etc.) with the event.
14. **Q.** May athletic staff members work in school offices or classrooms during the Moratorium Week, even if they may have contact with students?
A. Yes, provided that the contact with students is limited to non-athletic pursuits such as schedule changes, registration, etc.
15. **Q.** At what point does the OSAA consider a person to be a school's coach?
A. Once a person and a school have verbally agreed that the person will perform coaching duties for the school, he/she is considered to be that school's coach by the OSAA. At that time, all OSAA policies are in effect for that coach until such time that the coach resigns or is notified by the school that they are no longer a coach for that school.
16. **Q.** May a returning coach work with students outside their designated sports season since the coach working under a one-year contract and has not signed a contract for the coming year?
A. No. Once a person becomes a school's coach, the OSAA considers that person to be a coach for the school until such time that the coach resigns or is notified by the school that they are no longer a coach for that school. Coaches who resign and are then brought back in a coaching capacity by the same school in an attempt to circumvent OSAA policy are subject to penalties as outlined in **Rule 5, "Violations of Regulations - Penalties."**

9. **SHARED FACILITIES** (OSAA Handbook, Executive Board Policies) **(Shared Facility Request)** (Fall 2015)

Member schools are permitted to share practice and/or competition facilities with other teams with prior approval from the OSAA. Schools requesting a shared facility are required to submit a "Shared Facility Request" for approval prior to the facility being utilized by different groups at the same time. This policy prohibits practice or competition to or between groups approved to share a facility. It is recommended that each team have their own coaching staff and that staggered practice times be utilized when possible.

10. **WITHDRAWAL DURING A COMPETITION** (OSAA Handbook, Executive Board Policies)

- A. Removal of a team from competition prior to completion of that competition shall be considered a gross act of unsportsmanlike conduct.
- B. In such a case, the school shall forfeit the contest and an administrator and the coach responsible for the action shall appear before the Executive Board at its next regularly scheduled meeting.
See **Executive Board Policies, "Withdrawal from State Championships"** for additional information.

Rule 3 – Contests – Sportsmanship – Crowd Control (OSAA Handbook, Rules)

- 3.1. The arrangement of all festivals, meets, contests or championships is the responsibility of the superintendent, assistant superintendent or high school principal, subject to the Regulations of the Association.

- 3.2. When a festival, meet, contest or championship is in progress, the National Federation of State High School Associations (NFHS) rules governing such activities shall apply, except for specific deviations as approved by the Executive Board.
- 3.3. **Sportsmanship Responsibility.** The high school **administration**, coach and other responsible officials of each member school shall take all reasonable measures to ensure that the school's coaches, players, students and **spectators** maintain a sportsmanlike attitude **during** all events so that events may be conducted without unreasonable danger or disorder. All cheers, comments and actions shall be in direct support of one's team. **Discriminatory harassment and bullying behavior will not be tolerated. Discrimination is defined as (OAR 581-021-0045(1)(a) "any act that unreasonably differentiates treatment, intended or unintended, or any act that is fair in form but discriminatory in operation, either of which is based on age, disability, national origin, race, color, marital status, religion, sex, and sexual orientation." Harassing conduct may take many forms, including verbal acts and name-calling; graphic and written statements, which include use of cell phones or the Internet; or other conduct that may be physically threatening, harmful, or humiliating. Examples include but are not limited to hazing, intimidation, bullying, cyberbullying or menacing another, or engaging in behavior deemed by the member school to endanger the safety or well-being of students, employees, self or others. Harassment does not have to include intent to harm, be directed at a specific target, or involve repeated incidents. Harassment creates a hostile environment when the conduct is sufficiently severe, pervasive or persistent, so as to interfere with or limit the ability to participate in or benefit from the services, activities, or opportunities offered by a school. This includes the use of, or engagement in, abusive verbal expression or physical conduct, especially if that conduct interferes with the performance of students, staff, event officials or sponsors of interscholastic activities.**
- 3.4. **Spectator Conduct.** *The following expectations regarding spectator conduct at all OSAA sanctioned events, including regular and post season competition, are provided. Those violating or threatening to violate the following Association rules or site management spectator conduct expectations, may be ejected from the premises, issued a trespass citation, excluded from sanctioned activities temporarily or permanently and/or referred to law enforcement officials.*
- 3.4.1. *All cheers, comments and actions shall be in direct support of one's team. No cheers, comments or actions shall be directed at one's opponent or at contest officials. Some examples of unacceptable conduct include but are not limited to: disrespecting players by name, number or position; negative cheers or chants; throwing objects on the playing surface; use of derogatory or racially explicit language; discriminatory harassment or conduct that creates a hostile environment that is disruptive to the educational environment.*
- 3.4.2. *Spectators shall not be permitted to use vulgar/offensive or racially/culturally insensitive language or engage in any racially / culturally insensitive action.*
- 3.5. **Complaint Process.** *The OSAA will sanction schools whom it has found negligent in the duties of reasonably protecting those involved in interscholastic activities from derogatory or inappropriate names, insults, verbal assaults, profanity, ridicule or engaging in behavior deemed by the member school to endanger the safety or well-being of students, employees, self or others.*
- 3.5.1. *OSAA will acknowledge receipt of the complaint within 48 hours.*
- 3.5.2. *OSAA may prioritize the investigation of complaints based on information received.*
- 3.5.3. *Complaints deemed to be employee or student discipline matters only shall be returned to the complainant. Matters of employment and/or employee discipline which can best be resolved through the school district's complaint process include but are not limited to: playing time, team level assignments (Varsity/JV), assignment of a student to a specific coach, equipment use, or dissatisfaction with a contract or payment term. Matters of student discipline which can best be resolved through the school district's complaint process include but are not limited to: academic eligibility, drug/alcohol use, playing time or playing position, specific workout requirements, or dissatisfaction with a calendar, schedule or event location.*
- 3.5.4. *Complaints must include the complainant's name and contact information (phone and email or mailing address),. Anonymous complaints shall not be considered.*

3.5.5. Every effort will be made to complete the investigation process within 30 days; however, should the investigation require more time, a 30-day status update shall be provided.

3.5.6. To assist in investigation of the complaint, complainants are asked to note the following:

(a) Complaints are only accepted on the official online form and each section of the Complaint Form must be completed. ([Complaint Form](#))

(b) Complaints which are determined to be outside the scope of the OSAA will be returned to the complainant via the contact address provided. See [Rule 3.5.3](#) for guidance.

(c) Whenever possible, provide first-hand accounts, with names and contact information of witnesses.

3.6. Sportsmanship Violations/Penalties. When the coaches, players, students, staff or *spectators* of any member school engage in unsportsmanlike conduct, **discriminatory harassing behaviors, act in a manner disruptive to the school environment, or cause** disorder or infliction of damage to persons or property in connection with any festival, meet, contest or championship sponsored by this Association, the Executive Board may treat such acts as a violation by the school of the Rules of the Association **and the school shall be subject to penalty. Penalties may vary depending on the actions taken by the school and/or school district during and after the event as it relates to trespassing spectators involved, removing players/coaches from the team for a period of time, requiring additional education/training, etc. Upon a ruling by the Executive Director or by the Executive Board the member school may be subject to probation, mandatory appearance before the Executive Board, required plan of action, forfeitures, fines, lack of institutional control penalties, suspension of membership or expulsion from the Association as determined by the Board. The Board may determine that no penalties are necessary when an incident has been handled appropriately and in a timely fashion by the school and/or district.**

1. Q. Is the host school exclusively responsible for crowd control?

A. No. While the host school for any activity must assume a primary responsibility for the physical management of the activity, including providing for crowd control, this is a mutual responsibility. The visiting school also must take such measures as are necessary to insure proper behavior on the part of its own students and fans.

2. Q. May home team schools display signs and/or banners at their home venues?

A. Yes, home team schools may display “permanent” signs and/or banners that are positive / supportive at their home venues. Examples are welcome signs, in-season rosters, league banners, league / state championship banners and sportsmanship banners.

3. Q. Are “run through” signs allowed?

A. Yes, so long as the message is positive/supportive.

4. Q. May visiting schools bring signs and/or banners to hang at the host school’s venue?

A. No.

5. Q. *May spectators have signs at events?*

A. *Spectators are not permitted to have signs or banners larger than 8-1/2 x 11 inches. “Fathead” type items are considered signs and shall not be larger than 8-1/2 x 11 inches. Spectators are required to wear shirts.*

6. Q. *May a spectator have an artificial noisemaker?*

A. *No, spectators are not permitted to have artificial noisemakers. Some examples of artificial noisemakers are Thunder Stix, cowbells, clappers and air horns.*

7. Q. May a school use an artificial noisemaker at specific times during athletic events?

A. In limited cases, yes. An example of an allowable use of artificial noisemakers by a school would be the firing of a cannon or the ringing of a bell after a touchdown is scored.

8. Q. May spectators use small, handheld megaphones?

A. Yes, **provided they are not electric.** Only cheerleaders are allowed to use large megaphones. Neither cheerleaders nor spectators may use megaphones for banging on the floor or bleachers.

9. Q. What are some examples of cheers that do not encourage a positive atmosphere?
A. Any yell that is intended to antagonize an opponent detracts from a positive atmosphere. "Air Ball! Air Ball!" booing, "You! You! You!", or "You Got Swatted!" are examples of yells that will not encourage a positive atmosphere. Conversely, a positive atmosphere is created when fans focus on positive yells in support of their team, rather than on negative yells attacking their team's opponents. **Spectators shall not turn their heads or hold up newspapers during team introductions, or jeer at cheerleaders during opposing team introductions.**
10. Q. May students stand on the bottom row of the bleachers?
A. Yes, but when they sit down, they must be seated on the second row.
11. Q. May students cheer during serves in volleyball and free throws in basketball?
A. Yes, so long as they are just "making noise" and not specifically addressing a contest official or an individual player from the opposing team.
12. Q. May a school use balloons at an athletic event?
A. Yes, a host school may use balloons for decoration. However, fans may not have balloons, and balloons may not be placed by the school in any manner that would block spectator viewing.
13. Q. May a school use balloons at a state championship final site?
A. No.
14. Q. May spectators have oversized foam fingers at athletic events?
A. Yes, they are allowed so long as they are not blocking spectator viewing.

Rule 7 – Out-of-Season and Non-School Activities (OSAA Handbook, Rules)

- 7.1. Out-of-season festivals, meets, contests or championships shall not be permitted during the school year involving member schools of this Association unless special authorization is given by the Executive Board.
- 7.2. A member school or official representative of a member school shall not participate, either directly or indirectly, in the promotion, management, supervision, player selection, coaching or officiating of an all-star contest involving high school students during the Association year.
- 7.3. No member school or official representative of a member school shall condition participation in high school athletics on participation in non-school athletic events or workouts, including, but not limited to camps, leagues, and any form of organized out-of-season or summer competition. Further, no member school may give consideration to such participation when determining membership on, or participation in, high school competitive athletics.
1. Q. May a coach require participation on a non-school team including summer teams or use participation on a non-school team as a factor in selecting members of a school team or allowing full participation in team activities?
A. No to both questions. Participation on a non-school team is a personal choice of the student and his/her parents, and may not be required or even considered when selecting school team members or allowing full participation in team activities.
2. Q. May a coach require participation in out-of-season or summer workouts as a factor in selecting members of a school team or allowing full participation in team activities?
A. No.

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		High	Developing		High	Good		High	Excellent		High	Superior		
	Low	Mid		Low	Mid		Low	Mid		Low	Mid		Low	Mid	High
Skill Level:	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
Consistency:	Dancers demonstrate no skills to some technical skills.														
Skill Level:	Technical Foundation, Rotation and Placement is lacking and demonstrated at a beginning level.			Technical Foundation, Rotation and Placement is basic and demonstrated at a beginning to intermediate level.			Technical Foundation, Rotation and Placement is good, evident and demonstrated at an intermediate to inter-advanced level.			Technical Foundation, Rotation and Placement is excellent, strong and demonstrated at an inter-advanced to highly advanced level.			Technical Foundation, Rotation and Placement is extraordinary and demonstrated at an expert level.		
	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:		
Consistency:	<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>														
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.		
	Body Alignment, Physical Dynamics and Quality is lacking and demonstrated at a beginning level.			Body Alignment, Physical Dynamics and Quality is basic and demonstrated at a beginning to intermediate level.			Body Alignment, Physical Dynamics and Quality is good, evident and demonstrated at an intermediate to inter-advanced level.			Body Alignment, Physical Dynamics and Quality is excellent, strong and demonstrated at an inter-advanced to highly advanced level.			Body Alignment, Physical Dynamics and Quality is extraordinary and demonstrated at an expert level.		
Consistency:	Dancers demonstrate none of the time, to very little of the time:														
Consistency:	<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>														
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.		
	Uniformity and Recovery is lacking. There is little uniformity in body placement and direction. Mistakes are constant and dancers struggle to recover.			Uniformity and Recovery is basic. There is little uniformity in body placement and direction. Mistakes are frequent and recovery is slow.			Uniformity and Recovery is good, evident and average uniformity in body placement and direction. Mistakes are infrequent and recovery is quick.			Uniformity and Recovery is excellent, strong, clear and distinct. Mistakes are rare and recovery is almost unnoticeable.			Uniformity and Recovery is superior. Uniformity in body placement and direction is flawless. Mistakes are virtually nonexistent and recovery is unnoticeable.		
Consistency:	Dancers demonstrate as a team none of the time, to very little of the time:														
Consistency:	<p>Uniformity — Proper unity, timing, body placement and body directions.</p> <p>Recovery — Quick recognition and adjustment to errors.</p>														
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.		
	Clarity of Forms and Recovery is lacking. Staging errors are constant and dancers struggle to recover.			Clarity of Forms and Recovery is basic. Staging errors are frequent and recovery is slow.			Clarity of Forms and Recovery is good, evident. Staging errors are infrequent and recovery is quick.			Clarity of Forms and Recovery is excellent, strong. Staging errors are rare and recovery is almost unnoticeable.			Clarity of Forms and Recovery is superior. Staging errors are virtually nonexistent and recovery is unnoticeable.		
Consistency:	Dancers demonstrate as a team none of the time, to very little of the time:														
Consistency:	<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>														

CONTENT – 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.		
	Low	Mid	High	Low	Mid	High	Low	Mid	High	Low	Mid	High	Low	Mid	High
Staging	Very Little Experience 3.0 - 3.2	Some Experience 3.3 - 3.5	3.6 - 3.9	Minimal 4.0 - 4.5	Basic 4.6 - 5.2	Moderate 5.3 - 5.9	Average 6.0 - 6.5	Above Average 6.6 - 7.2	Very Good 7.3 - 7.9	Proficient 8.0 - 8.4	Advanced 8.5 - 8.9	Outstanding 9.0 - 9.4	Expert 9.5 - 9.6	Extraordinary 9.7 - 9.8	Unprecedented 9.9 - 10
Skill Level:	Designer demonstrates no skills to some staging skills.														
Consistency:	Use of Space, Dimensions/Layers and Focus is lacking & demonstrated at a beginning level.														
Staging	Designer demonstrates none of the time, to very little of the time:														
Consistency:	<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	Designer demonstrates no skills to some choreographic skills.														
Skill Level:	Style and Creativity, Musicality and Phrasing, Movement and Layers/Level is lacking and demonstrated at a beginning level.														
Consistency:	Designer demonstrates none of the time, to very little of the time:														
Choreography	Designer demonstrates very little of the time, to less than 1/2 the time:														
Consistency:	<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)	Designer and dancers demonstrate nonexistent to some choreographic and staging complexity.														
Skill Level:	Demand, Combined Skills and Appropriateness is lacking and demonstrated at a beginning level.														
Consistency:	Designer and dancers demonstrate difficulty of choreography and staging none of the time, to very little of the time through:														
Complexity (Difficulty)	Designer and dancers demonstrate average to very good choreographic and staging complexity.														
Skill Level:	Designer and dancers demonstrate minimal to moderate choreographic and staging complexity.														
Consistency:	Demand, Combined Skills and Appropriateness is basic and demonstrated at a beginning to intermediate level.														
Complexity (Difficulty)	Designer and dancers demonstrate difficulty of choreography and staging about 1/2 the time, to less than 1/2 the time through:														
Consistency:	Designer and dancers demonstrate average to very good choreographic and staging complexity.														
Complexity (Difficulty)	Designer and dancers demonstrate proficient to outstanding choreographic and staging complexity.														
Skill Level:	Demand, Combined Skills and Appropriateness is excellent, strong and demonstrated at an inter-advanced to highly advanced level.														
Consistency:	Designer and dancers demonstrate difficulty of choreography and staging most of the time, to almost the whole time through:														
Complexity (Difficulty)	Designer demonstrates expert to unprecedented choreographic skills.														
Skill Level:	Style and Creativity, Musicality and Phrasing, Movement and Layers/Level is extraordinary and demonstrated at an expert level.														
Consistency:	Designer demonstrates almost the whole time, to all the time:														
Complexity (Difficulty)	Designer demonstrates almost the whole time, to all the time:														
Skill Level:	Designer and dancers demonstrate expert to unprecedented choreographic and staging complexity.														
Consistency:	Demand, Combined Skills and Appropriateness is extraordinary and demonstrated at an expert level.														
Complexity (Difficulty)	Designer and dancers demonstrate difficulty of choreography and staging almost the whole time, to all the time through:														
Consistency:	Demand — Aerobic and strength conditioning required; technical skills required; challenges of stability, balance, use of center; speed, agility and quickness. Performer-to-performer responsibilities. Demands of the staging and formations, complexity of transitions, weight sharing and stunting.														
Complexity (Difficulty)	<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>														

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.		
	Low	Novice Mid	High	Low	Developing Mid	High	Low	Good Mid	High	Low	Excellent Mid	High	Low	Superior Mid	High
Consistency:	No Experience	Very Little Experience	Some Experience	Minimal	Basic	Moderate	Average	Above Average	Very Good	Proficient	Advanced	Outstanding	Expert	Extraordinary	Unprecedented
Skill Level:	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	<p>Designer demonstrates non-existent to some creativity.</p> <p>Concept, Visual Coordination and Progression of Design is lacking and demonstrated at a beginning level.</p> <p>Designer demonstrates none of the time, to very little of the time:</p> <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	<p>Dancers demonstrate no skills to some projection skills.</p> <p>Delivery and Communication, Character and Confidence is lacking and demonstrated at a beginning level.</p> <p>Dancers demonstrate none of the time, to very little of the time:</p> <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	<p>The show and performers demonstrate a nonexistent to some Overall Impression.</p> <p>Artistic Impression and Distinctive Qualities of the show are lacking and demonstrated at a beginning level.</p> <p>The show and performers demonstrate none of the time, to very little of the time:</p> <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>														

