



# **GHSA**

## **Competitive Dance Guide**

### **For coaches**

### **2023-24**

*GHSA State director: Penny Mitchell- [penny@ghsa.net](mailto:penny@ghsa.net)*

*GHSA State Dance Liaison- Waylon Jones*

*State dance advisory council: Allison Bundrick, Beth Chappellear, Melissa Darnell,  
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## Dates and information

- October 1                      Deadline to register to host a dance competition.
- Complete a sanctioned event application & contract  
                                      found on GHSA MIS site (app.ghsa.net)
- October 23                     First day for practice
- Teams are allowed to attend camps after the last day of school-the first day of the new school year.
  - Competition routines may not be practiced until Oct. 24.
- November 4                    Deadline to register for competitions
- November 4                    First day allowed to host/attend a competition
- February 1                     Deadline to submit a roster on the MIS site
- February 3                     Last day allowed to host/attend a competition
- February 10                    State finals @ Macon Coliseum
- Please refer to the GHSA website dance page for additional information. [www.ghsa.net/dance](http://www.ghsa.net/dance)
  - Refer to the GHSA Constitution and By-Laws located at [www.ghsa.net/constitution](http://www.ghsa.net/constitution) for eligibility, coaching, and all rules governing Competitive Dance.



## The season & tournaments

### Tournaments:

All competitions must run similarly to the state competition. Official GHSA judges must be hired for varsity and junior varsity teams.

### Season:

- **The number** of regular season contests allowed (not including state):
  - 6 Varsity
  - 4 Junior Varsity
- Competitive Dance season ends after the state championship competition.

### Camps/clinics:

- No camps or clinics (choreography) may occur during the official season. Coaches must be listed on your Athletic Roster for your school.
- Outside coaching is not allowed during the official season.



## Tryouts and Practice:

- There are specific rules that govern tryouts and practice. Out of season practices may be held in preparation for tryouts only. Once tryouts are complete, no practices may be held until school is out. Practices for tryouts are limited to a maximum of 10 consecutive school days between the last day of the season until the last day of school.
- Schools may not bring in outside individuals to conduct their tryouts including national associations, dance instructors (unless he/she is a community coach), former students except seniors currently enrolled in their school. Contracting outside judges is allowed.

## Team requirements:

- Team rosters should be submitted by the coach before February 1<sup>st</sup> at [www.app.ghsa.net](http://www.app.ghsa.net). Log in information can be obtained by contacting the Athletic Director at your school.
- All varsity rosters must include students in grades 9-12 that are currently enrolled in the school they are representing.
- All athletes participating must have been declared eligible and cleared by the GHSA office.
- A team may have a roster consisting of up to 20 dancers, but must have at least 7 dancers to make a team eligible for state competition. Falling below this number will constitute a 5-point deduction per dancer.
- Teams may choose to perform dance routines in up to 2 of the following categories: Jazz, Hip Hop, High Kick, and Pom.
- If a team competes 2 routines, half the team +1 must compete in both routines.
- ***New d. The length of a routine shall be a minimum of 1 minute and 40 seconds and a maximum of two minutes. Going below or over this time will result in a 5-point deduction per 15 seconds.***
- Teams can be coed or all girl.
- ***New this year***
  - a. All teams must compete with a minimum of seven (7) dancers, but no more than 20 dancers. If the number of competitors fall below seven, teams must compete with a 5-point deduction per dancer below that number***

## Team Scheduling & Personnel

- **Each school will select the tournaments (competitions) they wish to enter by selecting them on the Sanctioned Events page on the GHSA website.**  
<https://www.ghsa.net/sanctioned-events>
- Go to the contracts page, complete the form, print and send it and the entry fee to the host school before November 4<sup>th</sup>.
- Varsity teams may compete in 6 regular season competitions.
- Junior varsity teams may compete in 4 regular season competitions.
- No team member may compete in more than a total of 6 competitions.
- A team may not be involved in an exhibition during the season.





- All teams must compete in a minimum of 3 competitions to be eligible for the state championship.

- ***New this year. To qualify for state, a team's selected routine must be scored at a minimum of three invitationals.***

### Coaches:

- Coaches are responsible for explaining GHSA procedures, guidelines, and sportsmanship to all athletes and their parents/guardians. Any issues or concerns anyone may have at an invitational or tournament should be addressed with the local school, coach, and principal, never with the officials.
- The coaches, teams and/or parents/guardians should have no contact with officials prior to, during, or after the competition. (Unless you are the host of the competition) Any concerns or issues should be addressed by the school coach, Athletic Director, or principal in writing to the state dance director, Penny Mitchell.
- All coaches, team members, and parents should always conduct themselves professionally. If an incident occurs, all are subject to removal from the event. Sportsmanship is of utmost importance to the safety of our athletes. Officials may determine if a sportsmanship violation has occurred and a deduction may be issued, or a report may be filed with the GHSA office.
- Coaches are responsible for knowing the rules put in place by the GHSA Constitution and By-Laws, the NFHS Spirit Rules book, and the Dance Coaches Manual. You can order a rules book from the GHSA office or [nfhs.org](http://nfhs.org).
- Coaches are required to take the online rules clinic offered at [www.learn.ghsa.net](http://www.learn.ghsa.net) October 23- November 10.

### Conducting a Tournament:

- All state sanctioned dance competitions should be set up as close as possible to the state competition:
  - Provide ample warm up space.
  - Contract judges from the list of GHSA officials to judge the high school teams by contacting the booking agent- Waylon Jones [Waylon@quadjay.com](mailto:Waylon@quadjay.com)
  - Have competitions for high school teams that are separate sessions from middle school, club teams, solos, etc.



### Duties of the tournament host

- All hosts must be familiar with the competition guide, review the guide with the scorekeepers, the music person, and timers prior to the event.
- The host should be a member of the school's personnel. This should not be a parent or booster club member.
- The host should be familiar and well versed in how to run a GHSA tournament.
- The host should seek sanctioning from the GHSA, complete the contract to be posted on the website, hire the DJ or music person, and make a rotation schedule to be sent out at least 2 weeks (updating as necessary) to the attending schools.
- The host should contact [www.tourneywire.com](http://www.tourneywire.com) for the computer program. With this program, the host school should make sure Internet is available in the judges' area.
  - Before the tournament hosts should do the following:
    1. Contact the booking agent as early as possible.
    2. Obtain contact information for all officials and the Head judge from the booking agent.
    3. Remain in contact with the booking agent and all officials providing details and timelines, as well as names of teams competing to be sure there are no conflicts of interest.
    4. Provide meeting place/restrooms for the officials when they arrive and during the day.
  - Sessions for Middle school teams, solos, duets, etc. may choose to use other officials who are not GHSA officials.
  - Competition Officials Pay:

Officials are paid a flat fee of \$150 for 4 judges, plus \$50 an hour for any time over 3 hours--Or, \$125 for 5 judges, plus \$50 an hour for any time over 3 hours. This can be found in Appendix F of the GHSA Constitution and By-Laws.



## Uniforms:

### Where to find the rules:

- Guidelines for the GHSA Sanctioned Dance are listed in the dance team guide, and will also follow the NFHS Spirit Rules Book.
- Apparel and Accessories are covered under Rule 4 Section 1 of the NFHS Spirit Rules Book.
- NFHS Spirit Rules books may be purchased online at [nfhs.org](http://nfhs.org) and Amazon.

New this year:

- b. Fabric must cover the skin from the bra line to the knees in front and in back (tights, body liners, or pants).*
- c. Hair must be secured above the waist for both males and females.*

### Summary of Costuming Rules:

Uniforms should be appropriate and follow GHSA constitutions and By-laws.

- Dance Team uniforms/costumes should be selected and appropriate to both the sport and the athlete.

Fabric must cover the skin from the bra line down to the knee. (This can include tights, mesh, shorts, etc.)

- Male dancer's uniform/costume must have fabric from the chest and shoulder blades down. They must adhere to the same rules as female teammates.
- Two dance shoes must be worn – no dance paws or foot undies.
- Shoes with wheels on them are not allowed. (Example: roller skates, roller blades, heelys, etc.).
- Wearing sock and/or footed tights without shoes is not allowed.
- Earrings are not allowed for dancers and all spirit participants per NFHS.



### Costuming Overview from the NFHS Handbook:

- “Hard” jewelry is not permitted, unless it’s securely affixed to costume- i.e. no rhinestone earrings
  - Exception: Religious medals may be taped to the body under the apparel without chain. Medical medals may be taped to the body and may be visible.
- Fingernails, including artificial nails, must be kept short near the end of the fingers.



- Hair must be worn in a manner that is appropriate for the activity. Hair devices and accessories must be secure.
- Apparel and accessories must be appropriate for the activity.



- When standing at attention, apparel must cover the midriff front and back.
  - Any area that is visible below the bra line to the knee must be covered by fabric. (Tights, pants, body liners, etc.)
  - A participant in a full head and/or body costume, or loose, flowing costume must not spot, execute stunts/lifts or tumble with the exception of a forward roll or cartwheel.
- Dancers must wear footwear that is appropriate for the activity.
  - Footwear that covers the entire foot/feet and have non-slip soles must be worn for:
    - Stunts/lifts at prep level or above in which the top person's foot/feet are in the hand(s) of a base(s).
    - Airborne tumbling with the exception of front and side aerials.
  - At minimum, footwear must cover the ball of the foot
    - Dance paws and foot undies are illegal.
    - Half soles are only illegal if you are being stunted or lifted. Then the whole foot needs to be covered. For example, if a person being lifted is supported on her legs, arms, and not the feet, she can wear half soles.
- Glitter that does not readily adhere to the hair, face, body or costume is not permitted.
- Participants must not chew gum or have candy in their mouths during practice or performance.
- 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/lifts, pyramids or tosses. A participant wearing a plaster cast or walking boot must not be involved in partner stunts/lifts or pyramids.
- A single/partial/whole manufacturer's logo/trademark (no more than 2 ¼ inches) is permitted on the apparel

Specific Examples are located in the NFHS Handbook Sections 4.1.1-4.1.4 regarding legality of specific situations.



### Tryouts:

- A. Tryouts can consist of 10 consecutive days starting the day after the State competition through the end of the school year.
- B. Eligible students must be currently enrolled at the school or a rising 8<sup>th</sup> grader. Students must meet academic eligibility requirements.
- C. Varsity and junior varsity teams may be selected, but only varsity teams can compete at the GHSA Dance Team State Championships. JV teams can compete at GHSA Invitationals only.
- D. Once a team is selected, team activities including choreography, camps, workouts, practices, etc. cannot begin until June 1 (after the Memorial Day dead week ends).
- E. Competitive Dance is a winter sport, and the season runs October 23, 2023 through February 10, 2024. The period of August 1-October 23, 2022 is considered the off season, therefore choreography of competition routines cannot be taught or practiced during this time.

### Camp:

- A. Summer camps can be between the last day of the Memorial Day dead week-July 31. This can include choreography camps and travel camps.

### Spirit:

- A. Dancers and dance teams can practice outside of the competition season in any activities affiliated with the school, which include basketball games, football games, pep rallies, musicals, recitals, etc.
- B. Spirit activities offer dancers another outlet to showcase their talents and school pride by participating with marching bands, theater groups, sidelines of football games, parades, etc.

## Rubric for Dance 2023-24

<b>GHSA Competitive Dance Rubric</b>			
<b>Performance Bands</b>			
<b>Excelling</b>	<b>Applying</b>	<b>Developing</b>	<b>Lacking</b>
<b>15-14 points</b>	<b>13.9-11 Points</b>	<b>10.9-8 Points</b>	<b>7.9-5 Points</b>
<b>Choreography - 15 Points</b>			
<b>Creativity - Visual Effectiveness</b>			
Exceptional flow and continuity; exciting build in choreography; exceptional use of unique material, creativity, program concept and design. Exceptional use of movement to highlight the vocal and musical interpretations throughout.	Good flow and continuity; good build in choreography; good use of unique material, creativity, program concept and design. Good use of movement to highlight the vocal and musical interpretations throughout.	Developing-moderate flow and continuity; some build in choreography; some unique material, creativity, program concept and design. Moderate use of movement to highlight the vocal and musical interpretations throughout.	Choppy and lacks continuity; lacking build in choreography; lacks unique material, creativity, concept and design. Lacking vocal and musical interpretations throughout.
60+ Kicks use excellent varying levels, directions, and planes. Group work and featuring greatly enhances the appeal of the choreography.	60+ Kicks use good varying levels, directions, and planes. Group work and featuring enhances the appeal of the choreography.	Even if 60 + Kicks were done, there is a not much varying use of levels, directions, and planes. Group work and featuring enhances some for the appeal of the choreography.	Even if 60 + Kicks were done, there is a not any varying use of levels, directions, and planes. Group work and featuring does not enhance the appeal of the choreography.
<b>Musicality - 15 Points</b>			
<b>Movement dynamics/timing/intensity/control/awareness of expressed style</b>			
Exceptional use of vocal and musical interpretations throughout; exceptional use of music to movement ownership; exceptional range of tempo and rhythmic interpretations throughout.	Good use of vocal and musical interpretations throughout; good use of music to movement ownership; good range of tempo and rhythmic interpretations throughout.	Moderate use of vocal and musical interpretations throughout; moderate use of music to movement ownership; some range of tempo and rhythmic interpretations throughout.	Lacking vocal and musical interpretations throughout; use of music to movement ownership is rarely achieved; lacking range of tempo and rhythmic interpretations.
<b>Execution - 15 Points</b>			
<b>Placement/Control; Technique</b>			
Excellent body awareness & placement. Excellent strength, control and clear articulation of technical skills and movements. Excellent posture, carriage, weight placement, and alignment throughout the movements.	Good body awareness & placement. Needs to continue to improve strength, control and clear articulation of technical skills and movements. Good posture, carriage, weight placement, and alignment throughout the movements.	Average body awareness & placement. Needs to continue to improve strength, control and clear articulation of movements and technical skills for skill integration to be effective. Average posture, carriage, weight placement, and alignment throughout the movements.	Lacking body awareness & placement. Lacking strength, control and clear articulation of movements and technical skills for skill integration to be effective. Lacking proper posture, carriage, weight placement, and alignment throughout the movements.
Dancers show excellent proper placement and control in movements that are true to the style. This includes proper alignment, carriage,	Dancers show good proper placement and control in movements that are true to the style. This includes proper alignment, carriage,	Dancers show some proper placement and control in movements that are true to the style. This includes proper alignment, carriage,	Dancers show very little or no proper placement and control in movements that are true to the style. This includes proper alignment, isolations,

<p>and weight distribution throughout the routine. Feet are stretched and used correctly in all elements. Port de bras are consistent with the genre elements. All dancers are featured equally and are technically sound in the routine. POM- technique is strong and uses correct form. HIP HOP-The following elements are demonstrated: action content (eg travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight) dynamic content (eg fast/slow, sudden/sustained, acceleration/ deceleration, strong/light, direct/indirect, flowing/abrupt). Hip Hop elements are strong and uses isolations along with other technical skills and tricks. JAZZ- routine is true to style with strong technique. HIGH KICK- are level with stretched knees and feet. Most of routine includes High Kicks.</p>	<p>and weight distribution throughout the routine. Feet are stretched and used correctly in all elements. Port de bras are consistent with the genre elements. All dancers are featured equally and are technically sound in the routine. POM- technique is strong and uses correct form in majority of the routine. HIP HOP-The following elements are demonstrated: action content and dynamic content. Hip Hop elements are strong and use isolations along with other technical skills. JAZZ- routine is true to style with strong technique. HIGH KICK- are level with stretched knees and feet. Most of routine includes High Kicks.</p>	<p>and weight distribution throughout the routine. Feet are not always stretched or used correctly in all elements. Port de bras are consistent with the genre elements. All dancers may not be featured equally or are technically sound in the routine. POM- technique is intermediate and uses correct form. HIP HOP-Some of the following elements are demonstrated: action content and dynamic content. Hip Hop elements are moderate and use isolations along with other technical skills. JAZZ- routine is true to style with strong technique. HIGH KICK- are level with stretched knees and feet. Most of routine includes High Kicks.</p>	<p>and weight distribution throughout the routine. Feet are stretched and used correctly in all elements. Port de bras may not be consistent with the genre elements. All dancers may not be featured equally and are technically sound in the routine. POM- technique is weak and uses incorrect form. HIP HOP- Few of following elements are demonstrated: action content dynamic content. Hip Hop elements are not strong and does not use, isolations along with other technical skills. JAZZ- routine is not true to style and is lacking with strong technique. HIGH KICK- are inconsistent with bent knees and flexed feet. A minimal portion of the routine includes High Kicks.</p>
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**Difficulty - 15 Points**

**Skills; Choreography**

<p>Exceptional range of skills, stunts, tricks and movement that highlight the athleticism of the dancer. There is an exceptional use of difficult preps, linking skills, and seamless transitions throughout. The routine has an excellent use of team to athlete ratio and exceptional use of isolations, balances, ambidexterity, extensions and partnering skills. Excellent integration of full team skills.</p>	<p>Good range of skills, stunts, tricks and movement that highlight the athleticism of the dancer. There is a good use of difficult preps, linking skills, and seamless transitions throughout. The routine has a good use of team to athlete ratio and good use of isolations, ambidexterity, extensions and partnering skills. Good integration of full team skills.</p>	<p>Moderate range of skills, stunts, tricks and movement that highlight the athleticism of the dancer. There is some use of difficult preps, linking skills, and seamless transitions throughout. The routine has some team to athlete ratio and some use of isolations, balances, ambidexterity, extensions and partnering skills. Moderate use of full team skills.</p>	<p>Skills, stunts, tricks and movement are basic and lacking throughout. The routine lacks using difficult preps, linking skills, and seamless transitions throughout. The routine lacks use of team to athlete ratio and lacks using isolations, balances, ambidexterity, extensions and partnering skills throughout. Lacking full team skills.</p>
<p>POM &amp; JAZZ-Excellent Complexity of movement, build of routine, Patterns, pathways, spatial awareness, all dancers highlighted equally not just a few. Does not reflect execution. Appropriate use of team's ability levels. Range of skills, stunts, tricks and movement that highlight the athleticism of the dancer. Use of difficult</p>	<p>POM &amp; JAZZ-Good Complexity of movement, build of routine, Patterns, pathways, spatial awareness, all dancers highlighted equally not just a few. Does not reflect execution. Appropriate use of team's ability levels. Range of skills, stunts, tricks and movement that highlight the athleticism of the dancer. Use of difficult</p>	<p>POM &amp; JAZZ-Some Complexity of movement, build of routine, Patterns, pathways, spatial awareness, all dancers highlighted equally not just a few. Does not reflect execution. Appropriate use of team's ability levels. Range of skills, stunts, tricks and movement that highlight the athleticism of the dancer. Use of difficult</p>	<p>POM &amp; JAZZ-Little to no Complexity of movement, build of routine, Patterns, pathways, spatial awareness, all dancers highlighted equally not just a few. Does not reflect execution. Appropriate use of team's ability levels. Range of skills, stunts, tricks and movement that highlight the athleticism of the dancer. Use of difficult</p>



<p>preps and linking skills. Use of isolations, balances, ambidexterity, extensions, and partnering skills. HIP HOP-Excellent Level of difficulty implemented throughout movement and elements within the routine. Does not reflect execution. Appropriate use of team's ability levels. Complexity of movement, build of routine, Patterns, pathways, spatial awareness, all dancers highlighted equally not just a few. Range of skills, stunts, tricks and movement that highlight the athleticism of the dancer. Use of difficult preps and linking skills. Use of isolations, balances, ambidexterity, extensions, and partnering skills. HIGH KICK-Excellent Level of difficulty implemented throughout movement and elements within the routine. Does not reflect execution. Appropriate use of team's ability levels. Complexity of movement, build of routine. Patterns, pathways, spatial awareness, all dancers highlighted equally not just a few. Combinations of kicks, preps and linking styles. Uses ambidexterity, distribution of kicks through the routine, pace, rate, and tempo composition of kicks.</p>	<p>preps and linking skills. Use of isolations, balances, ambidexterity, extensions, and partnering skills. HIP HOP-Good Level of difficulty implemented throughout movement and elements within the routine. Does not reflect execution. Appropriate use of team's ability levels. Complexity of movement, build of routine, Patterns, pathways, spatial awareness, all dancers highlighted equally not just a few. Range of skills, stunts, tricks and movement that highlight the athleticism of the dancer. Use of difficult preps and linking skills. Use of isolations, balances, ambidexterity, extensions, and partnering skills. HIGH KICK-Good Level of difficulty implemented throughout movement and elements within the routine. Does not reflect execution. Appropriate use of team's ability levels. Complexity of movement, build of routine. Patterns, pathways, spatial awareness, all dancers highlighted equally not just a few. Combinations of kicks, preps and linking styles. Uses ambidexterity, distribution of kicks throughout the routine, pace, rate, and tempo composition of kicks.</p>	<p>preps and linking skills. Use of isolations, balances, ambidexterity, extensions, and partnering skills. HIP HOP-Some Level of difficulty implemented throughout movement and elements within the routine. Does not reflect execution. Appropriate use of team's ability levels. Complexity of movement, build of routine, Patterns, pathways, spatial awareness, all dancers highlighted equally not just a few. Range of skills, stunts, tricks and movement that highlight the athleticism of the dancer. Use of difficult preps and linking skills. Use of isolations, balances, ambidexterity, extensions, and partnering skills. HIGH KICK-Some Level of difficulty implemented throughout movement and elements within the routine. Does not reflect execution. Appropriate use of team's ability levels. Complexity of movement, build of routine. Patterns, pathways, spatial awareness, all dancers highlighted equally not just a few. Combinations of kicks, preps and linking styles. Uses ambidexterity, distribution of kicks throughout the routine, pace, rate, and tempo composition of kicks.</p>	<p>preps and linking skills. Use of isolations, balances, ambidexterity, extensions, and partnering skills. HIP HOP-Little to no Level of difficulty implemented throughout movement and elements within the routine. Does not reflect execution. Appropriate use of team's ability levels. Complexity of movement, build of routine, Patterns, pathways, spatial awareness, all dancers highlighted equally not just a few. Range of skills, stunts, tricks and movement that highlight the athleticism of the dancer. Use of difficult preps and linking skills. Use of isolations, balances, ambidexterity, extensions, and partnering skills. HIGH KICK-Little to no Level of difficulty implemented throughout movement and elements within the routine. Does not reflect execution. Appropriate use of team's ability levels. Complexity of movement, build of routine. Patterns, pathways, spatial awareness, all dancers highlighted equally not just a few. Combinations of kicks, preps and linking styles. Uses ambidexterity, distribution of kicks throughout the routine, pace, rate, and tempo composition of kicks.</p>
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**Staging/Transitions - 15 Points**

**spatial awareness/creative movement through formations/seamless transitions**

<p>Exceptional range of skills, stunts, tricks and movement that highlight the athleticism of the dancer. There is an exceptional use of difficult preps, linking skills, and seamless transitions throughout. The routine has an excellent use of team to athlete ratio and exceptional use of isolations, balances, ambidexterity, extensions and partnering skills. Excellent integration of full team skills. Exceptional variety and creativity in the formations. The levels,</p>	<p>Good range of skills, stunts, tricks and movement that highlight the athleticism of the dancer. There is a good use of difficult preps, linking skills, and seamless transitions throughout. The routine has a good use of team to athlete ratio and good use of isolations, ambidexterity, extensions and partnering skills. Good variety and creativity in the formations. Good use of levels, directions and sectioned group work to highlight the dancers in an</p>	<p>Moderate range of skills, stunts, tricks and movement that highlight the athleticism of the dancer. There is some use of difficult preps, linking skills, and seamless transitions throughout. The routine has some team to athlete ratio and some use of isolations, balances, ambidexterity, extensions and partnering skills. Some variety and creativity in the formations. Some use of levels, directions and sectioned group work to highlight the dancers in an</p>	<p>Skills, stunts, tricks and movement are basic and lacking throughout. The routine lacks using difficult preps, linking skills, and seamless transitions throughout. The routine lacks use of team to athlete ratio and lacks using isolations, balances, ambidexterity, extensions and partnering skills throughout. Lacking variety and creativity in the formations and dancers rarely utilize the performance floor effectively and rarely display spatial awareness in</p>
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directions, and sectioned group work highlight the dancers in an effective way and create an exceptional visual appeal throughout the routine. The dancers are excel at utilizing the performance floor effectively and display exceptional spatial awareness in formations and transitions.	effective way and create good visual appeal throughout the routine. The dancers are good at utilizing the performance floor effectively and display good spatial awareness in formations and transitions.	effective way and create some visual appeal throughout the routine. The dancers sometimes utilize the performance floor effectively and display average spatial awareness in formations and transitions.	formations and transitions. Lacking the use of levels, directions and sectioned group work to highlight the athletes in an effective way and lack at creating visual appeal throughout the routine.
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**Synchronization/Spacing - 15 Points**

**Synchronization and Spacing**

Dancers have excellent confidence and show mastery of remembering the routine	Dancers illustrate some confidence and have good mastery of remembering the routine	Dancers have some confidence and mastery to remember the routine	Dancers have little confidence and mastery of remembering the routine
Excellent Unison movement including skills and choreography. Synchronization/Uniformity is shown with how well the team dances together as a group. Consistent and unison timing/rhythm of entire team, uniformity of choreography and skills.	Good Unison movement including skills and choreography. Synchronization/Uniformity is shown with how well the team dances together as a group. Consistent and unison timing/rhythm of entire team, uniformity of choreography and skills.	Average Unison movement including skills and choreography. Synchronization/Uniformity is shown with how well the team dances together as a group. Consistent and unison timing/rhythm of entire team, uniformity of choreography and skills.	Poor Unison movement including skills and choreography. Synchronization/Uniformity is shown with how well the team dances together as a group. Consistent and unison timing/rhythm of entire team, uniformity of choreography and skills.

**Showmanship/Overall Visual Effect - 10 Points**

**Overall Impression; Stamina; Confidence/Expression - Effectiveness**

Overall Impression	Use of costuming, music, and choreography compliment each other and the group. Costume is appropriate for the dance. The performance Communication demonstrated the ability to connect with the audience throughout the performance. Includes projection, confidence, expression and entertainment value expressed through facial expression and body energy. Impact of entire performance to create a lasting impression.
Stamina	How well the dancers maintained energy throughout the routine.
Confidence & Expression	Ability to connect with the audience through expression, projection, and entertainment value. Appropriateness of music, costumes and choreography.



## Competitive Dance Score Sheet

Competitive Dance Score Sheet				
		Invitational	School	
		Sectional	Division	
		State	Official	
		Category:		
Competition category	100 pt scale	Team score		Comments
<b>Choreography</b>				
Choreography - Creativity, Visual Effectiveness	15			
Musicality - Movement dynamics/ intensity/control/awareness of expressed style	15			
<b>Execution</b>				
Technique/execution - Placement/Control; Technique	15			
Difficulty - Skills; Choreography	15			
<b>Staging/Synchronization</b>				
Staging/Transitions - spatial awareness/creative movement through formations/seamless transitions	15			
Synchronization/Spacing - Dance in unison; Spacing aesthetically pleasing; Memory; Timing	15			
<b>Overall</b>				
Showmanship/Overall Visual Effect - Overall Impression; Stamina; Confidence/Expression	10			
Total Score	100			



# Competitive Dance Deductions/Legalities

School \_\_\_\_\_ Division \_\_\_\_\_ Official \_\_\_\_\_

*ease cite the NFHS rule violation and the time/part in routine in which the violation occurs*

Deduction Category	Number of Deductions	Deduction Total
Music Time-over 2 minutes	Overtime (-1)	
GHS A rules	_____ (x-1)	
Missed Skill (missed lift, stunt/partner stunt)	_____ (x -1)	
Missed Skill Missed pom pass, tumbling skill, trick, leap, turn, etc	_____ (x.25)	

## MINOR NFHS VIOLATION

Rule Infraction	Warning	Rule Number	x
_____			
_____			
_____			
_____			

*Examples: NFHS Spirit Rules Book: Jewelry, apparel, nails, glitter, etc....*

## MAJOR NFHS VIOLATION:

Rule Infraction	Warning	Page Number	x (-5)
_____			
_____			
_____			

*Examples: Illegal Moves; Drops, Tumbling, Spotting, Partner Stunts, Dismounts*

	Total Legality Deductions:
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