

NDA COMPETITION RULE BOOK FOR SCHOOL TEAMS



NDA NATIONAL CHAMPIONSHIP
March 6-8, 2020 | Orlando, Florida



NDA SCHOOL COMPETITION RULES

NDA RESERVES THE RIGHT TO BE THE ARBITRATOR AND INTERPRETER OF ALL RULES COVERED IN THIS DOCUMENT.

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**See NDA Soloist & Small Group Rule Book for divisions and rules concerning Solos, Duets, Ensembles and Officer Lines.*

**All updates/changes are displayed in RED font.*

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CODE OF CONDUCT

To ensure the most positive experience for all attendees, NDA asks that the following Code of Conduct be adhered to during all NDA Championships:

- Any questions or concerns that affect a team's performance or experience must be communicated by the coach to the NDA Information Table. The appropriate NDA Official will then be called to discuss the situation with the coach.
- Participants, coaches and spectators are prohibited from making contact with the judges during the competition.
- Judges' rulings are final related to deductions, final team placements and legalities.
- Any unruly, aggressive or belligerent behavior by participants, coaches or spectators toward any other attendee or NDA Event Staff will result in potential team disqualification, removal from the event and/or barred participation from future NDA Events with the possibility of suspension for following years.
- Varsity Spirit reserves the right to remove any persons from a competition for unsafe or unsportsmanlike conduct. NDA fervently encourages and supports sportsmanship, integrity and fairness among participants and coaches in all facets of dance including, but not limited to team/squad practice and performance. We strive to uphold the highest standards and promote this to the best of our abilities, and believe that coaches are instrumental in promoting and instilling this among their respective team members.

ELIGIBILITY POLICY

In fairness to all, NDA strictly enforces its age requirements for each division. NDA reserves the right to assess a penalty, disqualify, reclaim any and all awards and/or remove television appearance for any team found to be in violation of the eligibility policy, whether before, during or after the Event.

A Team Roster Form will be sent to all coaches participating in an NDA Championship. One roster must be completed per team, and should include each participant's name, age and birth date. This form must be signed and given to NDA during the Event Check-In. A school representative must sign and date this form. These forms must also be notarized by school administration. The Team Roster Form will be reconciled against the Medical Release Form to ensure all members are accounted for.

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HOW TO QUALIFY FOR THE 2020 NDA NATIONAL CHAMPIONSHIP

CAMP QUALIFICATION

Teams can qualify for the 2020 NDA National Championship at all NDA Camps by participating in the Home Routine and/or Team Dance Evaluation (taught at camp). Performances should highlight the team's best performance ability in all areas of dance, and will be scored against a national standardized scale. Routines must adhere to the NDA Rule Book.

When qualifying with Home Routine at camp option, please visit www.varsity.com/nda/school/coaches for a full listing of the Music Guidelines for Home Routines.

VIDEO QUALIFICATION

Videos may be mailed to:

NDA Video Qualification
640 Shiloh Road
Building 2, Suite 200
Plano, TX 75074

Videos may be e-mailed to:

nda.dance.videos@gmail.com

- A video entry form should accompany each video entry. Download at nda.varsity.com
- Videos may not exceed 10MB and should be in either Windows Media Player or Quicktime formats. Alternatively, videos may be submitted via YouTube, DropBox, Fileshare, Hightail, etc.
- Teams should perform a routine displaying their best performance ability.
- Any of the following categories may be used: Pom/Hip Hop/Kick/Jazz/Team Performance.
- The routine must adhere to the NDA Rules.
- Each team will be judged by the same criteria as those teams that competed in the Home Routine Evaluation at Summer Camp.
- Videos submitted for qualification will not be viewed for legalities. A separate video must be sent for this purpose, at least three (3) weeks prior to competition.
- Videos must be postmarked no later than December 2, 2019.
- For Nationals questions, email John Calitri at jcalitri@varsity.com.

REGIONAL CHAMPIONSHIPS OR CLASSIC CHAMPIONSHIPS

Teams may qualify for the 2020 NDA National Championship at an NDA Championship by January 19, 2020, by placing in the top three in their division or scoring a 7.0 or above (teams attending later competitions are responsible for payment deadlines). Refer to each specific Championship for complete details on performance and payment requirements. The routine must adhere to the NDA Safety Rules.

Note: Classic and Regional Championships are open to all teams, no qualification required.

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GENERAL COMPETITION INFORMATION

PERFORMANCE AREA

Generally, at Classic and National Championships, teams will perform on a Marley dance floor. Strips are typically 38' long and 4' 11" wide running from front to back. Performance surfaces and dimensions may vary by championship based on venue size and restrictions, divisions offered and other factors. Please refer to the specific championship for which you are attending and make note of the Performance Area Information.

Generally, at Regional Championships, teams will perform on a standard gym floor. Please refer to the specific championship for which you are attending and make note of the Performance Area Information, or call 877.NDA.2WIN (877.632.2946) for more information.

VIDEO MEDIA POLICY

No commercial recording (audio or visual) or commercial live streaming is allowed in the event venue or other event-related venues (including, but not limited to, hotels and restaurants) or on the grounds of any such venues (collectively, "Event Locations"). In the event a team authorizes the commercial recording or streaming in any Event Location, the team will be automatically disqualified. In addition, the personal, non-commercial use of live streaming apps (such as Periscope, Facebook Live, etc.) to capture all or any part of a performance during the event is not permitted. By attending/purchasing admission to the event, each attendee grants permission to Varsity Spirit, LLC and its affiliates, designees, agents, licensees, and invitees to use the image, likeness, actions and statements of the attendee in any live or recorded audio, video, film, or photographic display or other transmission, exhibition, publication, or reproduction made of, or at, the event in any medium, whether now known or hereafter created, or context for any purpose, including commercial or promotional purposes, without further authorization or compensation.

LOGO USAGE

Teams will not be allowed to use any Varsity Spirit Brand logo including: banners, rings, bows, t-shirts, etc. without prior approval from the Varsity Spirit office. The use of the brand letters will be allowed.

EXCLUSIVITY POLICY

Teams participating in the NDA National Championship will not knowingly and willingly participate in any other dance event promoted as a "national championship" or "international championship" for the 2019-2020 school year. (Exception: USA National Championship). Teams who do not adhere will be ineligible to participate in the 2021 NDA National Championship.

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GENERAL ROUTINE REQUIREMENTS

1. Teams must have at least five (5) members. Any person on the performance floor is considered a team member.
2. Teams competing in the Team Performance Division will perform a choreographed routine not to exceed 2 minutes and 15 seconds (2:15) to demonstrate their style and expertise. Teams competing in the Jazz, Pom, Hip Hop and Kick Divisions will perform a choreographed routine not to exceed 2 minutes (2:00) to demonstrate their style and expertise. Teams competing in the Game Day Division will perform a set of 3 choreographed routines not to exceed 3 minutes (3:00), including transitioning between sections. Timing will begin with the first choreographed movement or note of the music. Timing will end with the last choreographed movement or note of the music, whichever comes last. Teams must exit the performance area immediately following the Routine.
3. Formal entrances which involve dance or technical skills are not permitted. Dancers should enter the performance area in a timely fashion. Entrances/exits will not be judged as part of the routine.
4. All performers (unless injured) must remain within the performance area throughout the entire performance. Dancers can only enter and exit the performance area through the designated entry and exit points.
5. Substitutions may be made in the event of any injury or other serious circumstance. Substitutes must also abide by the age restrictions in all divisions in which they compete.
6. Any team proven to be in violation of the age restrictions will be automatically disqualified from the event.
7. All staging, backdrops, special effects, costumes, or any items that may damage or otherwise alter the performance floor or environment, including backstage and practice area, are prohibited, including but not limited to water, baby powder, sliding oil, fire, feathers, etc.
8. The team's name will be called twice: once as the team is on deck and once as the performing team.

CHOREOGRAPHY

- Deductions will be given for vulgar or suggestive choreography, which includes but is not limited to, movements such as hip thrusting and inappropriate touching, gestures, hand/arm movements and signals, slapping, positioning of body parts and positioning to one another. Deductions will be given for music or words unsuitable for family listening, which includes, but is not limited to: swearwords and connotations of any type of sexual act or behavior, drugs, mention of specific parts of the body and/or violent acts or behavior. Removing improper language or words from a song and replacing with sound effects or other words constitutes inappropriate, and deductions will be made accordingly.
- Routines must be appropriate for family viewing. Suggestive, offensive, or vulgar choreography and/or music is inappropriate for family audiences and therefore lacks audience appeal. Any vulgar or suggestive movements (hip thrusting, inappropriate touching/slapping/positioning to one another, etc.), words, costuming or music will result in a .5 deduction per violation.
- Routine choreography should be appropriate and entertaining for all audience members. Vulgar or suggestive material is defined as any movement or choreography implying something improper or indecent, appearing offensive or sexual in content and/or relaying lewd or profane gestures or implications. Inappropriate choreography, costuming and/or music may affect the judges' overall impression and/or score of the routine.
- All choreography should be age appropriate.

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MUSIC

NDA will follow the Varsity Spirit Music Guidelines for all competitions. Please visit varsity.com/music for the most up-to-date guidelines and latest resources.

Music should be on a digital music player/iPod. CD Players will not be available at Nationals or Classics. NDA will provide an auxiliary cord. Depending on the type of phone, please make sure you have all necessary adapters to plug into the auxiliary cord. Be sure to follow these steps below prior to your performance:

- Set up a playlist for each routine
- Turn OFF any equalizer, sound check and/or volume limit
- Turn your volume up to 100%
- Turn off all notifications
- If using a phone, make sure it is in airplane mode to avoid incoming calls during performance

NDA requires that you have (2) forms of music available. **For Nationals and Classics**, CD's and Jump/flash drives will not be acceptable forms of music. **For Regionals**, jump/flash drives will not be an acceptable form of music.

In the event a technical error causes a team's music to be interrupted, the coach will have the opportunity to stop the performance and begin again immediately. It is recommended that coaches have a backup iPod with them at the music table.

Judging and timing will resume from the point at which the malfunction occurred as determined by the Judges.

CHALLENGE PROCESS

If there are concerns regarding a certain team's use of music, a Challenge Form must be completed immediately following the team's performance. A challenge can only be made by the official coach, advisor, director or gym owner of a team competing at the event at which the challenge is being made.

- All music challenges must be submitted in writing to the event director immediately following the team's performance.
- There will be \$100 fee to request a music challenge and must be in the form of a check made out to St Jude Children's Research Hospital.
- Challenges will be reviewed and finalized within 48 hours of the event.
- If the challenge is correct, fees collected will be voided. If the challenge is incorrect, fees will be donated to St. Jude.

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COSTUMING

- NDA supports the NFHS ruling which states: “when standing at attention, apparel must cover the midriff.” If a school team is found to be in violation of this rule, the team will receive a .5 deduction in the 2019 - 2020 NDA Championship season.
- All costuming and makeup should be age appropriate and acceptable for family viewing.
- Non-marking shoes or bare feet are acceptable when competing. Dance paws are acceptable. Wearing “socks only” and/or “footed tights only” is prohibited. Shoes with wheels are not allowed (i.e. roller skates, roller blades, heelys, etc.)
- Jewelry as a part of a costume is allowed. Acceptable jewelry includes: small post stud earrings (in ear lobes only), chokers without dangling pendants, and hair accessories. Jewelry such as necklaces, hoop/dangling earrings, any piercings in any area other than the ear (belly, tongue and nose rings, etc.) is prohibited and will result in a .5 deduction per occurrence. Prohibited jewelry must be removed and may not be taped over or otherwise covered.

UNIFORM DISTRACTIONS

The Legality Official, Head Judge or NDA Official reserves the right to stop a routine, assess a deduction, and/or disqualify a team for a uniform distraction (i.e. garment not being securely fastened/attached, straps break, pants split, etc.). Each performer is required to take the necessary steps to avoid inappropriate exposure prior to the performance. If a judge stops the routine or a performer leaves the floor to adjust a uniform, a penalty or disqualification may result. The team may or may not be given an opportunity to return to complete their performance.

PROPS

Poms, hand held props and costuming may be used. Wearable and handheld items are allowed in all categories and can be removed and discarded from the body in a safe and controlled manner. If taken off and danced with, it becomes a prop. Standing items such as chairs, stools, ladders, etc. are not allowed. If you are unsure if your prop falls within the given definition, please contact the NDA Office. Props may not be “stored” in the offstage wings of the performance space.

Refer to pages 28-31 section for prop use in Game Day Division.

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SCHOOL DANCE DIVISIONS

DIVISIONS	AGE / PARTICIPANT #'s	CATEGORIES	MINIMUM TIME LIMIT	MAXIMUM TIME LIMIT
Elementary School	6th grade & below (5 - 40 members)	Pom, Hip Hop, Jazz	no minimum	2 minutes*
Junior High/ Middle School**	9th grade & below (5 - 40 members)	Pom, Hip Hop, Jazz, Kick, GMD***	no minimum	2 minutes */***
Junior Varsity	12th grade & below (5 - 40 members)	Pom, Hip Hop, Jazz, Kick, GMD***	no minimum	2 minutes */***
Small Varsity	12th grade & below (5 - 10 members)	Pom, Hip Hop, Jazz, Kick, TP*	no minimum	2 minutes*
Medium Varsity	12th grade & below (11 - 14 members)	Pom, Hip Hop, Jazz, Kick, TP*	no minimum	2 minutes*
Large Varsity	12th grade & below (15 - 40 members)	Pom, Hip Hop, Jazz, Kick, TP*	no minimum	2 minutes*
Varsity	12th grade & below (5 - 40 members)	GMD***	no minimum	3 minutes***
International	12th grade & below (5 - 40 members)	Pom, TP*	no minimum	2 minutes*

TP = Team Performance

GMD = Game Day

*All Team Performance Category time limits are 2 minutes 15 seconds (2:15)

***All Game Day Division time limits are 3 minutes (3:00)

**Teams made up of only 9th grade members may not compete in the Junior High/Middle School division.

Generally, High School/Junior High dance teams are made up of members from the same High School and/or Junior High or whose members are recognized by the High School/Junior High School district administration as being the official dance team of that High School/Junior High. High School/Junior High dance teams perform for particular organized sports at their school. Every team must consist exclusively of members that have not graduated from high school. Divisions are determined by the grade of the participants at the time of the competition, regardless of the participants' current ages. Every member of a team representing a school must be officially recognized by the competing school's administration as a member of the competing school's dance team. Junior Varsity teams may not be the primary competitive dance team or the only dance team at their school.

NDA strongly recommends that you have an alternate, not associated with another team, who is prepared to substitute in the event of injury, probation, etc. Once a team checks into the Championship, the team will not be allowed to change Divisions due to an injury (exception: if an injury reduces the number of participants on the team to below the Division requirement prior to their first performance).

All NDA Divisions are open to females and/or males. Teams are required to have a minimum of five members, and a .5 general rule deduction will be given for below the minimum participant number. Any participant on the performance floor is considered as a member. At the NDA National Championship, and at the discretion of NDA, Divisions may be split/combined based on the number of dancers per team in each Division. Participants may not compete in multiple Divisions of the same Category at the same Competition (i.e. a dancer may not compete in Small Varsity Jazz and Large Varsity Jazz at the same Competition). Dancers and teams may perform in varying Divisions based on the numbers of participants in each Category or style (i.e. a team may enter Large Varsity Pom and Small Varsity Jazz).

Note: Please see NDA Soloist & Small Group Rule Book for divisions and rules concerning Solos, Duets, Ensembles and Officer Lines.

Note: Not all Divisions will be offered at NDA Nationals. Please see nda.varsity.com for the most up-to-date info on NDA Nationals.

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GENERAL SAFETY RULES & GUIDELINES

1. All teams must be supervised during all official functions by a qualified coach.
2. Coaches must require proficiency before skill progression. Coaches must consider the dancer and team skill level with regard to proper performance placement.
3. All participants agree to conduct themselves in a manner displaying good sportsmanship throughout the event. The coach of each team is responsible for seeing that team members, coaches, parents and any other person affiliated with the team conduct themselves accordingly.
4. All programs should have, and review, an emergency action plan in the event of an injury.
5. No technical skills should be performed when a coach is not present or providing direct supervision.
6. All practice sessions should be held in a location suitable for the activities of dance and away from noise and distractions.
7. Warm-up and stretching should precede and conclude all practice sessions, pep rallies, games, competitions, performances, and other physical activities.
8. The performance surface should be taken into consideration before engaging in any technical aspect of dance. The performing area should be reasonably free of obstructions. Dancers should not perform technical skills on:
 - concrete, asphalt, or any other hard, uncovered surface
 - wet surfaces
 - uneven surfaces
 - surfaces with obstructions
9. The dance team coach or other knowledgeable designated school representative should be in attendance at all practices, functions, and games.

TUMBLING & AERIAL STREET STYLE SKILLS (EXECUTED BY INDIVIDUALS)

1. Hip over head airborne skills without hand support are not allowed (Exception: Aerial cartwheels not connected to any other hip over head rotation skill are allowed.)
2. Tumbling skills with hip over head rotation:
 - a. Airborne skills with hand support may not be airborne in approach, but may be airborne in descent if the approach is non-airborne (clarification: a round off is allowed – hands touch the ground before the foot leaves the ground).
 - b. Are limited to 3 connected skills (i.e. 3 consecutive Headsprings are allowed; 4 are not allowed).
3. Drops (see glossary) to the knee, thigh, back, front or head, onto the performance surface are not allowed unless the dancer first bears weight on hand(s) or foot/feet.
 - a. Only drops to the shoulder or seat are permitted provided the height of the airborne dancer does not exceed knee level of a standing dancer.
4. Landing in a push-up position onto the performance surface is allowed from a standing or kneeling position or from a jump with forward momentum. All variations of a Shushunova (see glossary) are not allowed.
5. Airborne skills without hip over head rotation may not jump from a standing or squatting position with backward momentum landing onto the neck, shoulders and hands.
 - a. Any kip up (see glossary) motion must initiate from the back/shoulder area touching the ground. (Note: This rule refers specifically and only to the “kip up”/“rubber band” skill.)
 - b. **Kip ups are not allowed while holding poms or props. The proper use of hands-free poms for kip ups is allowed.**
6. Hip over head rotation skills with hand support are not allowed while holding poms or props in supporting hand (Exception: Forward Rolls and Backward Rolls are allowed). The **proper use** of hands-free poms for hip over head rotation skills is allowed. (See Glossary)

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DANCE LIFTS & PARTNERING (EXECUTED BY GROUPS OR PAIRS)

1. The Executing Dancer must receive support from a Supporting Dancer who is in direct contact with the performance surface at all times (exception: Kick Line Leaps).
2. At least one Supporting Dancer must maintain contact with Executing Dancer(s) throughout the entire skill.
 - a. Lifting with poms is allowed.
 - b. Extensions (see glossary) are not allowed.
3. Hip over head rotation of the Executing Dancer(s) may occur as long as a Supporting Dancer maintains contact until the Executing Dancer returns to the performance surface or is returning to the upright position.
4. Vertical Inversions may occur as long as ALL of the following apply:
 - a. The Supporting Dancer(s) maintains contact until the Executing Dancer returns to the performance surface or returns to the upright position.
 - b. When the height of the Executing Dancer's shoulders exceed shoulder level there is at least one additional dancer to spot who does not bear weight. (Exception: When there are 3 or more Supporting Dancers, an additional spot is not required.)

UNASSISTED DISMOUNTS TO THE PERFORMANCE SURFACE

1. An Executing Dancer may jump, leap, step or push off a Supporting Dancer if:
 - a. The highest point of the released skill does not elevate the Executing Dancer's hips above head level.
 - b. The Executing Dancer may not pass through the prone or inverted position after the release.
 - c. Toe Pitches are not allowed.
2. The Supporting Dancer(s) may toss an Executing Dancer if:
 - a. The highest point of the toss does not elevate the Executing Dancer's hips above head level.
 - b. The Executing Dancer is not supine or inverted when released.
 - c. The Executing Dancer does not pass through a prone or inverted position after release.
 - d. Toe Pitches are not allowed.

INTERRUPTION OF PERFORMANCE

INJURY

The Legality Official, Head Judge, coach or NDA Official reserves the right to stop a routine due to an obvious injury. In the event that an injury causes the team's routine to be interrupted during a Nationals Preliminary Competition or a U.S. Championship Competition, the team will have 30 minutes to regroup before performing their routine again from the beginning. Judging will resume from the point at which the injury/interruption occurred as determined by the Judges. All point deductions accumulated to that point will carry over. If a team prefers not to re-work the routine, then at the coach's discretion, they may take the score they have received up to that point. If a skill has not been performed, or all elements of the score sheet have not been performed, a "0" will be given in the category. In the event that an injury causes the team's routine to be interrupted during Final Competition (Nationals), the judges will determine if there is sufficient time and feasibility for the team to complete their performance. If not, scores will be based on the performance prior to the injury.

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DEDUCTIONS

Scores for each caption will range from 0-10, including tenths of points (i.e. 5.5, 9.2, etc.). The maximum number of points on each score sheet does not total 100, so the scores will be entered into a computer that will add the raw totals, average them, and then convert the average score into a 100 point scale. All penalties will be deducted from the converted 100 point scale score to get the FINAL SCORE.

MAJOR FALLS

Serious falls incurred by one or more dancers that could result in injury or falls from a lift to the performance surface will result in a .5 deduction for each incident. Note: these falls are typically a result of a dancer(s) performing skills beyond their proficiency.

TIME LIMIT VIOLATIONS

TEAM PERFORMANCE: 2 MINUTES 15 SECONDS (2:15)

JAZZ, POM, HIP HOP AND KICK: 2 MINUTES (2:00)

GAME DAY: 3 MINUTES (3:00)

Judges will time each routine with a stopwatch or similar device. Their time will be considered the official time of the routine. Due to speed variations on different sound systems, the judges will not give a deduction until their clock shows three seconds over the time limit.

Time limit violations (for both the music portion and/or total Routine time) are as follows:

- 3 - 5 seconds over time will result in a .5 deduction
- 6 - 10 seconds over time will result in a 1.5 deduction
- 11 or more seconds over time will result in a 2.5 deduction

SAFETY VIOLATIONS / GENERAL COMPETITION RULES

A deduction will be given for EACH safety/general competition rule violation. The point value of this deduction will range from .5 to 2.5, depending upon the severity of the violation (i.e. a .5 penalty will be assessed for non-costume jewelry).

Safety Violations are in effect until the team leaves the performance floor. Please read and study the appropriate NDA Safety Rules section to ensure your team does not have any safety violations. NDA reserves the right to make decisions on any violations not covered in this book and interpretation of rules covered.

Deductions and/or penalties are assessed at the sole discretion of the judges based on the criteria set forth in this book. All judges' decisions are final. Ties will not be broken. Tying teams will share the title and/or ranking.

NDA has the authority to make a decision on any issue, protest, penalty or rule that is unclear or not specifically addressed in this book. NDA will render a judgment in an effort to ensure that the Competition is conducted in a manner consistent with the general spirit of the Competition and NDA.

QUESTIONS AND DISPUTE RESOLUTIONS

At an Event, questions or concerns regarding score sheets, legalities and other issues should be addressed exclusively by the coach. Please direct such inquiries to the Event Information Booth. The appropriate competition official will be contacted to discuss any questions or concerns.

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LEGALITY VERIFICATION

As a coach, it is important to be current on the NDA Safety Rules. If you have questions concerning any safety rules or questions regarding specific performance elements, please follow these steps. This will ensure that you receive a timely and accurate response to your video inquiry.

- All questions must be in written form.
- Due to the differences in interpretation and terminology, no phone calls will be accepted.
- Due to variance in camera angles/perspective, rulings on videos are not guaranteed.
- Do not rely on prior rulings from NDA Championships.
- Costume approval must be submitted in photograph format with at least one (1) athlete wearing the costume in question. Front and back views of costume must be shown. Official approval cannot be given to sketches or drawings.
- Music approval must be submitted in either MP3 or WAV format.
- For all legality questions, you must send a video that contains the skill in question (each skill in question should be sent as a separate video clip).
- A separate video must be submitted for each competition to ensure legality.
- Video must include the following:
 1. Front, side and back view of skill.
 2. Name of the Championship where you will be performing skill and the Division you will be performing in.
 3. Include your name, team name, email and phone number with your video.
 4. Do not send the entire Routine, only the skill(s) in question. Your video will be kept on file at NDA.

VIDEOS THAT ARE NOT IN THE ABOVE FORMAT WILL NOT BE VIEWED.

VIDEOS MUST BE RECEIVED IN THE NDA OFFICE at least **THREE WEEKS PRIOR** to the Championship date. Videos not received in the NDA office three weeks prior to the championship date will **NOT** be reviewed.

You may mail your videos to:

NDA Legality Verification
640 Shiloh Road
Building 2, Suite 200
Plano, TX 75074

Or you may email your videos to:

nda.dance.videos@gmail.com

**DO NOT DEPEND ON YOUR CHOREOGRAPHER OR COACH
TO DETERMINE IF SOMETHING IS LEGAL.**

**IF YOU FEEL THAT SOMETHING MAY BE ILLEGAL,
SEND A VIDEO TO THE NDA OFFICE.**



OFFICIAL

JUDGE _____

SCORE ★ SHEET

SCHOOL SAFETY / GENERAL DEDUCTIONS

NUMBER OF PARTICIPANTS _____

TIME OF ROUTINE

OVER TIME 3 - 5 SECONDS (.5) = _____
 6 - 10 SECONDS (1.5) = _____
 11+ SECONDS (2.5) = _____

TIME OF MAJOR FALL

DESCRIPTION

MAJOR FALL - TOTAL _____ x .5 = _____

RULE INFRACTION	WARNING	PAGE #	# OF DEDUCTIONS
_____	<input type="checkbox"/>	_____	_____ x _____ = _____
_____	<input type="checkbox"/>	_____	_____ x _____ = _____
_____	<input type="checkbox"/>	_____	_____ x _____ = _____
_____	<input type="checkbox"/>	_____	_____ x _____ = _____

TOTAL OVER TIME DEDUCTION _____

TOTAL MAJOR FALL DEDUCTION(S) _____

TOTAL RULE INFRACTION DEDUCTION(S) _____

TOTAL DEDUCTION _____

LEGEND

TEAM PERFORMANCE DIVISION
Time Limit 2:15

JAZZ DIVISION
Time Limit 2:00

OPEN DIVISION
Time Limit 2:00

KICK DIVISION
Time Limit 2:00

HIP HOP DIVISION
Time Limit 2:00

POM DIVISION
Time Limit 2:00

GAME DAY DIVISION
Time Limit 3:00

NDA SCHOOL COMPETITION RULES

NDA RESERVES THE RIGHT TO BE THE ARBITRATOR AND INTERPRETER OF ALL RULES COVERED IN THIS DOCUMENT.

JUDGING PANELS

HEAD JUDGE

The Head Judge is responsible for overseeing Panel Judges. Each Head Judge fills out his/her own score sheet for each performance. At select events, Head Judges will be non-scoring. Decisions made by Head Judges are final.

PANEL JUDGES

Panel Judges are responsible for scoring each team's performance based on the NDA score sheet. Each Panel Judge fills out his/her own score sheet for each performance. Panel Judges do not determine or judge deductions or safety violations. Decisions made by Panel Judges are reviewed by the Head Judge and deemed final.

LEGALITY OFFICIAL

The Legality Official is responsible for administering all safety/general competition rule violations. Decisions made by the Legality Official are final.

CATEGORY DESCRIPTIONS

TEAM PERFORMANCE

Routines must clearly encompass a minimum of 30 CONSECUTIVE seconds of all four styles: Jazz, Pom, Kick, and Hip Hop. Each style will be judged. [See jazz, pom, hip hop and kick category descriptions below for additional details.](#) Poms, hand held props and costuming may be used in this category, but are not required. Traditional kick lines may be used, but are not required. Dance teams competing in the Team Performance category at the 2020 NDA National Championship and/or NDA U.S. Championships, will be required to submit a Routine Outline for their Team Performance routine at check-in. The Routine Outline will consist of a breakdown in minutes/seconds of the style of dance being performed at that time. A Routine Outline Form will be included in the Confirmation Packet sent prior to the Championship. While a team is competing, the Legality Official will reference the team's outline to determine that routine requirements have been met. If the Legality Official, as well as the Judging Panel, does not think the routine meets the above requirements, a .5 score deduction may occur. Judges' decisions are final. See score sheet and range of scores for more information.

JAZZ

Routines may incorporate stylized dance movement and combinations. Emphasis is placed on proper movement execution, extension, control, body placement and team uniformity. Leaps, turns, and all other technical elements will be scored in the Technical Elements caption on the score sheet. See score sheet and range of scores for more information.

POM

Routines must use pom poms in 80% of the routine (Males are not required to use poms). Characteristics of a pom routine include synchronization, visual effects and clean/precise motions. Visual effects include level changes, group work, opposing motions, formation changes, etc. See score sheet and range of scores for more information.

HIP HOP

Routines may incorporate street style movements, such as: breaking, popping, locking, krumping, etc. Emphasis should be placed on an authentic stylized technique, a grounded approach and attention to backbeat while incorporating technical elements, musicality, creativity, flow, control, and overall quality of movement. See score sheet and range of scores for more information.

NDA SCHOOL COMPETITION RULES

NDA RESERVES THE RIGHT TO BE THE ARBITRATOR AND INTERPRETER OF ALL RULES COVERED IN THIS DOCUMENT.

KICK

Routines must display a variety of kick/kick combinations, the use of staging and visual effects. Visual Effects include the use of kick, level changes, opposition, group work, etc. Emphasis should be placed on proper kick technique crediting the dancers' control, extension, stamina, timing and height of kicks and overall uniformity. Each routine must have at least 45 kicks, performed by a majority of the team. NDA suggests your routine have more than 45 kicks to ensure meeting the minimum requirements. A kick is defined as one foot remaining on the floor while the other foot lifts with force off of the ground. Any time the leg extends at or above 90 degrees, contracts and extends again at or above 90 degrees, it will be defined as separate kicks. See score sheet and range of scores for more information.

KICK RULES CLARIFICATIONS:

- Majority is defined as 50% of the team members. Teams with odd numbers will have the allowance of 1 less. *Example: A team has 17 members. Both 9 dancers executing a kick AND 8 dancers executing a kick will count as "majority."*
- Tick-tock kick lines: Each set of the tick-tock will count as one kick, as long as a majority of the team executes the tick-tock sequence.
Example 1: A team has a total of 20 dancers. They perform 5 sets of tick-tock kicks. Five (5) kicks will count toward the required minimum, as a majority (20) was executing the tick-tock sequence.
Example 2: A team has a total of 20 dancers. Three groups of 3 dancers (9 total) execute lifts while a line of 11 dancers executes 3 sets of tick-tock kicks. Three (3) kicks will count towards the required minimum.
Example 3: A team has a total of 20 dancers. Twelve dancers perform a turn sequence center stage while 2 sets of 4 dancers (8 dancers total) perform 6 sets of tick-tock kicks. No kicks will count towards the required minimum, as there was never a majority of team members executing kicks.
- Leg Holds: As long as the leg hold is lifted off the ground with force at or above 90 degrees and is performed by a majority of the team, it is considered a kick that counts towards the requirement.
- Contracted/Can-can kicks: See the 4th sentence in the Kick Category Description on page 14... as long as it happens above 90 degrees, whether held or not held by an arm, all will count as separate kicks.
- Ripples/contagions: When a kick is performed in a ripple or contagion by a majority of the team, it will count as one (1) total kick toward the required minimum. Chasing ripples will count as one (1) kick however many times it is completed by a majority. *Example: A chasing ripple of 3 high kicks goes down the line of an entire team, and all 3 kicks are performed by all dancers. This will count a 3 kicks total towards the minimum requirement.*
- Kicks while kneeling or sitting: See the 3rd sentence in the Kick Category Description on page 14... these do not count towards the required minimum, as the dancer does not have one foot on the floor.
- Each Kick team will now have to submit the total number of majority kicks in their routine before or at check-in. Our hope is that this will create more awareness and will give the Legality Officials a reference, just like we do with the Team Performance Routine Outline.
- NOTE: The 45 minimum required kick rule does NOT apply to the Kick section of the Team Performance Category.

GAME DAY

See Game Day Division details on pages 28 - 32 of this Rule Book.

NDA SCHOOL COMPETITION RULES

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JUDGING SCALE FOR DANCE FUNDAMENTALS

Total points received per caption consider **overall quality and quantity of movement (both variety of elements and number of members performing element)** throughout the routine. Appropriate difficulty level is considered for every caption, with the exception of Performance Impression. Specific elements performed that are not listed in one of the following captions will be placed in corresponding captions at the discretion of the judges.

Zero points will be given in a caption if elements for that particular caption are not executed.

PERFORMANCE IMPRESSION

This score reflects overall appeal as well as each individual judge's overall impression of the routine. Elements factored into this score at each judge's discretion are genuine showmanship (face/full body), projection and appropriateness of costuming, music and choreography.

UNIFORMITY

This score reflects spacing, timing and how well the team dances together as a group, rather than the team's execution of technique.

RANGE OF SCORES

LOW	Beginning, or substandard, timing and synchronization of style. Memory mistakes as well as placement causing the routine to appear less cohesive. Spacing is substandard.
MEDIUM	Intermediate, or average, timing and synchronization of style. Few memory mistakes; good placement. Spacing is average, but not precise.
HIGH	Advanced, or strong, timing and synchronization of style. Very precise placement. Spacing is precise.

QUALITY OF MOVEMENT - JAZZ

RANGE OF SCORES

LOW	Beginning jazz movement executed with substandard technique (in this case "technique" refers to the movement itself, not to skills). Style is inconsistent lacking posture, control, and body placement. Below average extension, contraction/release, core control, spatial awareness, musicality and command of movement. Team Performance score sheet: Technical elements are executed with below average technique.
MEDIUM	Intermediate jazz movement executed with good technique (in this case "technique" refers to the movement itself, not to skills). Style is mostly consistent working on emphasis on posture, control, and body placement. Average extension, contraction/release, core control, spatial awareness, musicality and command of movement. Team Performance score sheet: Technical elements are executed with average technique.
HIGH	Advanced jazz movement executed with strong technique (in this case "technique" refers to the movement itself, not to skills). Style is consistent, with emphasis on posture, control, and body placement. Crediting superior extension, contraction/release, core control, spatial awareness, musicality and command of movement. Team Performance score sheet: Technical elements are executed with strong technique.

NDA SCHOOL COMPETITION RULES

NDA RESERVES THE RIGHT TO BE THE ARBITRATOR AND INTERPRETER OF ALL RULES COVERED IN THIS DOCUMENT.

QUALITY OF MOVEMENT - POM

RANGE OF SCORES

LOW	Beginning pom motions performed at a slow pace, executed with substandard placement and precision, lacking cohesive connection between upper and lower body pom movement. Lacking dynamics, control (motions may be hyper-extended), support of upper body and core control. Motions may be incomplete and unfinished. Below average ability to maintain accuracy, clarity and control when performing motions. Technical elements are executed with below average technique.
MEDIUM	Intermediate pom motions performed at an average pace, executed with good placement and precision with average cohesive connection between upper and lower body pom movement. Average use of dynamics, control, support of upper body and core control. Average ability to maintain accuracy, clarity and control when performing motions. Technical elements are executed with average technique.
HIGH	Advanced pom motions performed at an up tempo pace, executed with exact placement and precision with cohesive connection between upper and lower body pom movement. Strong dynamic motions supported by upper body strength and core control. Crediting ability to maintain accuracy, clarity and control when performing motions. Technical elements are executed with strong technique.

QUALITY OF MOVEMENT - HIP HOP

RANGE OF SCORES

LOW	Beginning hip hop movement executed with substandard technique. Style is inconsistent, needing to work on grounded movement and musicality, flow and control. Below average quality of execution, stabilization, momentum, isolations and rhythm variations. Technical elements are executed with below average technique.
MEDIUM	Intermediate hip hop movement executed with good technique. Style is mostly consistent, working on emphasis of grounded movement and musicality with flow and control. Average quality of execution, stabilization, momentum, isolations and rhythm variations. Technical elements are executed with average technique.
HIGH	Advanced hip hop movement executed with strong technique. Style is consistent with emphasis on grounded movement and has exceptional musicality, flow and control. Crediting superior quality of execution, stabilization, momentum, isolations and the body's ability to execute rhythm variations. Technical elements are executed with strong technique.

NDA SCHOOL COMPETITION RULES

NDA RESERVES THE RIGHT TO BE THE ARBITRATOR AND INTERPRETER OF ALL RULES COVERED IN THIS DOCUMENT.

QUALITY OF MOVEMENT - KICK

RANGE OF SCORES

LOW	Beginning level kicks/combinations executed with substandard technique lacking in control, extension, stamina, and uniformity in timing and height of kicks. Kick elements are executed with below average skill including maintenance of lines, elevated focus, lifted posture, alignment of hips and spine, and arm connection. Technique is not maintained during formations/direction changes. <i>Substandard incorporation of technical elements providing minimal visual impact.</i>
MEDIUM	Intermediate level kicks/combinations executed with good technique noting control, extension, stamina, and uniformity in timing and height of kicks. Kick elements are executed with average skill including maintenance of lines, elevated focus, lifted posture, alignment of hips and spine, and arm connection. Good technique is maintained through formations/direction changes. <i>Average incorporation of technical elements providing visual impact.</i>
HIGH	Advanced level kicks/combinations executed with strong technique crediting superior control, extension, stamina, and uniformity in timing and height of kicks. Kick elements are executed with superior skill including maintenance of lines, elevated focus, lifted posture, correct alignment of hips and spine, and arm connection. Strong technique is maintained through formations/direction changes. <i>Well-balanced incorporation of technical elements providing exceptional visual impact.</i>

QUALITY OF MOVEMENT - OPEN

RANGE OF SCORES

LOW	Beginning level of movement executed with substandard control. Extension, spatial awareness, and musicality are minimal. Strength of movement is lacking and style is somewhat inconsistent. Below average lines, flow, and continuity. Technical elements are executed with below average technique.
MEDIUM	Intermediate movement executed with good control. Nice extension, spatial awareness and musicality, but somewhat relaxed in execution of movement. Style is mostly consistent with average lines, flow, and continuity. Technical elements are executed with average technique.
HIGH	Advanced movement executed with strong control. Crediting superior extension, spatial awareness, musicality, and strength of movement. Style is consistent with emphasis on strong lines, flow, and continuity. Technical elements are properly executed with strong technique.

TECHNICAL ELEMENTS

RANGE OF SCORES

LOW	Beginning level style specific elements such as, but not limited to, turns, leaps, jumps, lifts, partnering, etc., executed with substandard technique.
MEDIUM	Intermediate level style specific elements such as, but not limited to, turns, leaps, jumps, lifts, partnering, etc., executed with good technique.
HIGH	Advanced level style specific elements such as, but not limited to, turns, leaps, jumps, lifts, partnering, etc., properly executed with strong technique. Appropriate utilization of the team's ability level.

NDA SCHOOL COMPETITION RULES

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VISUAL EFFECTS

RANGE OF SCORES

LOW	Overall incorporation of beginning level style specific visuals such as, but not limited to, group/partner work, level changes, ground work, opposing motions, contagions, etc. Visual effects are accomplished at a slower pace with obvious execution.
MEDIUM	Overall incorporation of intermediate level style specific visuals such as, but not limited to, group/partner work, level changes, ground work, opposing motions, contagions, etc. Visual effects are accomplished at an average pace with good execution.
HIGH	Overall incorporation of advanced level style specific visuals such as, but not limited to, creative use of kicks , group/partner work, level changes, ground work, opposing motions, contagions, etc. Visual effects are accomplished at a fast pace with seamless execution.

AUTHENTICITY

RANGE OF SCORES

LOW	Basic or substandard understanding of the chosen style(s). Movement is uneven and does not easily flow from moment to moment. The overall groove is minimal with much more development needed.
MEDIUM	General understanding of the chosen style(s). Movement flows, but may have uneven moments. The overall groove is good, but may need more development.
HIGH	Display of deep understanding of the small nuances that are specific to the chosen style(s). Movement flows with ease from beginning to end, and the overall groove of the routine is compelling.

CHOREOGRAPHY - JAZZ

This score reflects what the choreographer created, rather than how the team executed the routine/movement.

RANGE OF SCORES

LOW	Beginning level routine with basic foot work, minimal musical interpretation, dynamics, direction changes, levels and group work. Routine is lacking in overall creativity and originality.
MEDIUM	Intermediate level routine with average use of foot work, musical interpretation, dynamics, direction changes, levels and group work. Routine showcases creative and original moments but is missing its full potential.
HIGH	Advanced level routine with strong use of intricate, complete, full body movement and strong use of musical interpretation, dynamics, direction changes, levels and group work. Creating a complete thought with the movement. Routine illustrates an abundance of creative and original ideas throughout. Appropriate utilization of the team's ability level with well-balanced elements not dominating piece; use of team member variety versus utilizing the same feature dancers.

NDA SCHOOL COMPETITION RULES

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CHOREOGRAPHY - POM

This score reflects what the choreographer created, rather than how the team executed the routine/movement.

RANGE OF SCORES

LOW	Beginning level routine with basic foot work, minimal musical interpretation, dynamics, direction changes, levels and group work. Substandard incorporation of innovative and creative variations and motion variety. Routine is lacking in overall creativity and originality.
MEDIUM	Intermediate level routine with average use of foot work, musical interpretation, dynamics, direction changes, levels and group work. Average incorporation of innovative and creative variations and motion variety. Routine showcases creative and original moments but is missing its full potential.
HIGH	Advanced level routine with strong use of intricate, complete, full body movement and strong use of musical interpretation, dynamics, direction changes, levels and group work. Incorporates innovative and creative variations and motion variety. Creating a complete thought with the movement. Routine illustrates an abundance of creative and original ideas throughout. Appropriate utilization of the team's ability level.

CHOREOGRAPHY - HIP HOP

This score reflects what the choreographer created, rather than how the team executed the routine/movement.

RANGE OF SCORES

LOW	Beginning level routine with basic foot work, minimal musical interpretation, dynamics, direction changes, levels and group work. Visual effects are accomplished at a slower pace with obvious execution. Routine is lacking in overall creativity and originality.
MEDIUM	Intermediate level routine with average use of foot work, musical interpretation, dynamics, direction changes, levels and group work. Visual effects are accomplished at an average pace with good execution. Routine showcases creative and original moments but is missing its full potential.
HIGH	Advanced level routine with strong use of intricate, complete, full body movement and strong use of musical interpretation, dynamics, direction changes, levels and group work. Visual effects are accomplished at a fast pace with seamless execution. Creating a complete thought with the movement. Routine illustrates an abundance of creative and original ideas throughout. Appropriate utilization of the team's ability level with well-balanced and effective incorporation of technical elements.

CHOREOGRAPHY - KICK

This score reflects what the choreographer created, rather than how the team executed the routine/movement.

RANGE OF SCORES

LOW	Beginning level routine with basic foot work, minimal musical interpretation, dynamics, direction changes, levels, and group work with an inadequate number and low variety of kicks/combinations. Routine is lacking in overall creativity and originality.
MEDIUM	Intermediate level routine with average use of foot work, musical interpretation, dynamics, direction changes, levels and group work with an adequate number and modest variety of kicks/combinations. Routine showcases creative and original moments but is missing its full potential.
HIGH	Advanced level routine with strong use of intricate, complete, full body movement and strong use of musical interpretation, dynamics, direction changes, levels and group work with a substantial number and exceptional variety of kicks/combinations. Creating a complete thought with the movement. Routine illustrates an abundance of creative and original ideas throughout. Appropriate utilization of the team's ability level.

NDA SCHOOL COMPETITION RULES

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CHOREOGRAPHY - OPEN

This score reflects what the choreographer created, rather than how the team executed the routine/movement.

RANGE OF SCORES

LOW	Beginning level routine with basic foot work, minimal musical interpretation, dynamics, direction changes, levels and group work. Visual effects are accomplished at a slower pace with obvious execution. Routine is lacking in overall creativity and originality.
MEDIUM	Intermediate level routine with average use of foot work, musical interpretation, dynamics, direction changes, levels and group work. Visual effects are accomplished at an average pace with good execution. Routine showcases creative and original moments but is missing its full potential.
HIGH	Advanced level routine with strong use of intricate, complete, full body movement and strong use of musical interpretation, dynamics, direction changes, levels and group work. Visual effects are accomplished at a fast pace with seamless execution. Creating a complete thought with the movement. Routine illustrates an abundance of creative and original ideas throughout. Appropriate utilization of the team's ability level with well-balanced and effective incorporation of technical elements.

STAGING

RANGE OF SCORES

LOW	Beginning use of the performance space. Routine utilizes minimal formations and formation changes. Transitions are simple and lack continuity within the routine, i.e. walking transitions rather than dancing through to next formation seamlessly.
MEDIUM	Intermediate use of the performance space. May incorporate more interesting formations and formation changes, but still lacking in transition creativity.
HIGH	Advanced use of the performance space. Routine utilizes a variety of well-thought out formations and formation changes. Transitions are exciting and seamless. Team Performance Score Sheet: Bridges the gaps between styles seamlessly.



OFFICIAL

JUDGE _____

SCORE ★ SHEET

SCHOOL TEAM PERFORMANCE DIVISION

COMMENTS		MAXIMUM VALUE		TEAM SCORE
		PERFORMANCE IMPRESSION Projection, Expression, Appeal, Appropriateness	10	
		UNIFORMITY Difficulty, Team Timing, Synchronization, Spacing	10	
JAZZ		QUALITY OF MOVEMENT Difficulty, Execution of Jazz Style, Extension, Control, Musicality, Proper Execution of Elements	10	
		CHOREOGRAPHY Difficulty, Creativity, Originality, Musical Interpretation	10	
POM		QUALITY OF MOVEMENT Difficulty, Motion Placement, Control, Strength, Proper Execution of Elements	10	
		CHOREOGRAPHY Difficulty, Creativity, Originality, Musical Interpretation, Motion Variety	10	
HIP HOP		QUALITY OF MOVEMENT Difficulty, Control, Approach, Musicality, Proper Execution of Elements	10	
		CHOREOGRAPHY Difficulty, Creativity, Originality, Visual Effects, Musical Interpretation	10	
KICK		QUALITY OF MOVEMENT Difficulty, Kick Control, Placement, Extension, Alignment, Proper Execution of Elements	10	
		CHOREOGRAPHY Difficulty, Creativity, Originality, Musical Interpretation, Kick Quantity and Variety	10	
		STAGING Difficulty, Formations, Transitions, Bridges Gap between Styles	10	
		TOTAL		



OFFICIAL JUDGE _____

SCORE ★ SHEET

SCHOOL JAZZ DIVISION

		MAXIMUM VALUE	TEAM SCORE
COMMENTS	PERFORMANCE IMPRESSION Projection, Expression, Appeal, Appropriateness	10	
	UNIFORMITY Difficulty, Team Timing, Synchronization, Spacing	10	
	QUALITY OF MOVEMENT Difficulty, Execution of Jazz Style, Extension, Control, Musicality	10	
	TECHNICAL ELEMENTS Appropriate Difficulty, Proper Execution of Technical Elements, Majority	10	
	CHOREOGRAPHY Difficulty, Creativity, Originality, Musical Interpretation, Balance of Elements	10	
	STAGING Difficulty, Formations, Transitions	10	
	TOTAL		



OFFICIAL JUDGE _____

SCORE ★ SHEET

SCHOOL POM DIVISION

		MAXIMUM VALUE	TEAM SCORE
COMMENTS	PERFORMANCE IMPRESSION Projection, Expression, Appeal, Appropriateness	10	
	UNIFORMITY Difficulty, Team Timing, Synchronization, Spacing	10	
	QUALITY OF MOVEMENT Difficulty, Motion Placement, Control, Strength, Proper Execution of Elements	10	
	VISUAL EFFECTS Difficulty, Clarity, Ground Work, Level Changes, Opposing Motions, Pom Tricks	10	
	CHOREOGRAPHY Difficulty, Creativity, Originality, Musical Interpretation, Motion Variety	10	
	STAGING Difficulty, Formations, Transitions	10	
	TOTAL		



OFFICIAL

JUDGE _____

SCORE ★ SHEET

SCHOOL HIP HOP DIVISION

COMMENTS		MAXIMUM VALUE	TEAM SCORE
	PERFORMANCE IMPRESSION Projection, Expression, Appeal, Appropriateness	10	
	UNIFORMITY Difficulty, Team Timing, Synchronization, Spacing	10	
	QUALITY OF MOVEMENT Difficulty, Control, Approach, Musicality, Proper Execution of Elements	10	
	AUTHENTICITY Understanding of Chosen Style(s), Flow, Groove	10	
	CHOREOGRAPHY Difficulty, Creativity, Originality, Visual Effects, Musical Interpretation	10	
	STAGING Difficulty, Formations, Transitions	10	
	TOTAL		



OFFICIAL JUDGE _____

SCORE ★ SHEET

SCHOOL KICK DIVISION

		MAXIMUM VALUE	TEAM SCORE
COMMENTS	PERFORMANCE IMPRESSION Projection, Expression, Appeal, Appropriateness	10	
	UNIFORMITY Team Timing, Synchronization, Spacing	10	
	QUALITY OF MOVEMENT Kick Control, Placement, Extension, Alignment	10	
	VISUAL EFFECTS Difficulty, Use of Kick , Levels, Opposition Groups, Clarity	10	
	CHOREOGRAPHY Creativity, Originality, Musical Interpretation, Kick Quantity and Variety	10	
	STAGING Formations, Transitions	10	
	TOTAL		



OFFICIAL JUDGE _____

SCORE ★ SHEET

SCHOOL OPEN DIVISION

		MAXIMUM VALUE	TEAM SCORE
COMMENTS	PERFORMANCE IMPRESSION Projection, Expression, Appeal, Appropriateness	10	
	UNIFORMITY Difficulty, Team Timing, Synchronization, Spacing	10	
	QUALITY OF MOVEMENT Difficulty, Control, Musicality, Style, Proper Execution of Technical Elements	10	
	CHOREOGRAPHY Difficulty, Creativity, Originality, Musical Interpretation, Variety, Visual Effects	10	
	STAGING Difficulty, Formations, Transitions	10	
	TOTAL		

GAME DAY DIVISION

NDA RESERVES THE RIGHT TO BE THE ARBITRATOR AND INTERPRETER OF ALL RULES COVERED IN THIS DOCUMENT.

TEAM GUIDELINES

1. The competition is open to all Junior High/Middle School, Junior Varsity, and Varsity dance teams.
2. Teams must have a minimum of five (5) dancers; maximum allowed is forty (40).
3. Individuals may not represent more than one team at the National Championship.
4. There are THREE separate NDA Game Day divisions:
 - a. Junior High/Middle School Game Day – 9th grade & below
 - i. Teams made up of only 9th grade members may not compete in the Junior High/Middle School division.
 - b. Junior Varsity Game Day – 12th grade & below
 - i. Junior Varsity teams may not be the primary or the only dance team at their school.
 - c. Varsity Game Day – 12th grade & below
 - d. If enrollment warrants, divisions will split into Small (5-14) & Large (15-40) at NDA's discretion.
 - e. Generally, High School/Junior High dance teams are made up of members from the same High School and/or Junior High or whose members are recognized by the High School/Junior High School district administration as being the official dance team of that High School/Junior High. High School/Junior High dance teams perform for particular organized sports at their school. Every team must consist exclusively of members that have not graduated from high school. Divisions are determined by the grade of the participants at the time of the competition, regardless of the participants' current ages. Every member of a team representing a school must be officially recognized by the competing school's administration as a member of the competing school's dance team.
5. Individuals are NOT permitted to compete in two divisions within the same school in the Game Day category. (Example: A dancer is not allowed to compete with both a JV Game Day and a Varsity Game Day team). Individuals are also NOT permitted to compete on two different school teams. (Example: A dancer is not allowed to compete with ABC Junior High and XYZ High School or ABC High School and XYZ High School).
6. Dance teams competing in the Game Day category at the 2020 NDA National Championship and/or NDA U.S. Championships, will be required to submit a Routine Outline for their Game Day routine at check-in. The Routine Outline will consist of a breakdown in minutes/seconds of the 3 sections and what incorporated in the Spirit Raising portion. A Routine Outline Form will be included in the Confirmation Packet sent prior to the Championship. While a team is competing, the Legality Official will reference the team's outline to determine that routine requirements have been met. If the Legality Official, as well as the Judging Panel, does not think the routine meets the above requirements, a .5 score deduction may occur. Judges' decisions are final.

NDA GAME DAY FORMAT

1. Fight Song
 - a. Skills and choreography should represent a traditional Fight Song that your team performs at games and community events.
 - b. Recorded band music must be used and offstage musical instruments may also be utilized.
 - c. Scoring in this section is based on the ability of the performers to effectively and accurately perform a traditional school fight song displaying high energy and solid performance techniques.
2. Spirit Raising Performance
 - a. Teams will choose to perform ONE of the following:
 - i. Sideline Routine
 - ii. Stand Routine
 - iii. Drum Cadence
 - iv. Band Chant
 - b. The performance of your choice should have an emphasis on crowd appeal.
 - c. Scoring in this section is based on the ability of the performers to promote crowd interaction and participation as well as display excitement and genuine school spirit.
3. Performance Routine
 - a. A routine (hip hop, jazz, kick, or pom) that is designed for crowd entertainment.
 - b. This is the best time to showcase your team's energy and connection to the crowd.
 - c. Scoring in this section is based on the ability of the performers to entertain and connect to the crowd.

GAME DAY DIVISION

NDA RESERVES THE RIGHT TO BE THE ARBITRATOR AND INTERPRETER OF ALL RULES COVERED IN THIS DOCUMENT.

SCORING, COSTUME/PROP GUIDELINES, TIME LIMIT, QUALIFICATION, JUDGING & SAFETY RULES

1. Teams will be evaluated and scored on each section of the Game Day Format. Within each section, performances will be scored on synchronization, execution of motion/skills and overall effect. In addition, other components that pertain specifically to each section will be judged.
 - a. Each component should have a beginning and an ending.
2. The performance will follow this order: Fight Song, Spirit Raising Performance, Performance Routine
 - a. Dance teams competing in the Game Day category will be required to submit a Routine Outline for their Game Day routine at check-in.
3. Teams are required to wear a traditional uniform typically worn when representing your school. These should be in school colors.
4. Teams may use poms, but they are not required. No other props or signs are allowed.
 - a. Mascot uniforms are allowed and must remain in the performance area throughout the entire performance.
5. The entire Game Day performance should not exceed 3:00 total, including transitioning from section to section.
6. Teams only entering the Game Day division do not require qualification before registration.
7. There will be one Final Round for Game Day divisions; no preliminary rounds.
8. For the NDA National Championship, judges scoring the Game Day Division will be their own separate panel.
9. Teams will follow the same Safety Rules as all other NDA Divisions. See the Safety Rules in the NDA Competition Rule Book for School Teams, found at <https://nda.varsity.com/Competitions/Rules-And-Divisions>
10. At the NDA National Championship, separate tracks for each section is REQUIRED.
11. Game Day Category Scores will not be included for Grand Champion.

GAME DAY FORMAT DESCRIPTIONS

FIGHT SONG

Routine should be comprised of material and skills that are relevant to game day (typically performed on the sidelines/court); choreography that represents a traditional Fight Song that teams perform at games and within the community. Characteristics of a Fight Song include motion work, crowd interaction and other traditional values. This routine should have a clear finish before transitioning to the next section.

SPIRIT RAISING

Routine should have an emphasis on crowd appeal. These routines are intended for quick, spur of the moment game day situations; there may or may not be a repeated sequence of choreography. Teams will choose one of the following: sideline routine, stand routine, drum cadence, band/call & repeat chants with or without vocals. This routine should have a clearly defined start and definite finish before transitioning to the next section.

PERFORMANCE ROUTINE

Routine should showcase the team's energy and connection to the crowd with choreography designed for entertainment in either jazz, pom, hip hop or kick or any combination of these styles. This routine is pre-planned and choreographed to a specific piece of music; a highlight piece for the dance team at a game. The routine should complement the team's strengths while also providing exceptional visuals and crowd appeal. This routine should have a clearly defined start to this section.

NDA SCHOOL COMPETITION RULES

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GAME DAY JUDGING SCALE

Overall Impression: This score reflects the team's ability to connect with the audience to motivate and leave a lasting impression through projection, genuine expression, energy, crowd interaction, and entertainment value.

GAME DAY MATERIAL (FIGHT SONG AND SPIRIT RAISING ONLY)

RANGE OF SCORES

LOW	Beginning or substandard use of material and skills relevant to Game Day.
MEDIUM	Intermediate or average use of material and skills relevant to Game Day.
HIGH	Advanced and effective use of material and skills relevant to Game Day. Routine showcases the team's ability to lead the audience and promote school spirit.

SYNCHRONIZATION

RANGE OF SCORES

LOW	Beginning or substandard, timing, uniformity of style and unison of team (does not reflect execution). Memory mistakes causing the routine to appear less cohesive. Spacing is substandard.
MEDIUM	Intermediate or average, timing, uniformity of style and unison of team (does not reflect execution). Few memory mistakes. Spacing is average, but not precise.
HIGH	Advanced and consistent unison, uniformity of style and timing as team (does not reflect execution). Uniformity of team movement within choreography and skills. Consistent and even positioning of dancers throughout all formations and transitions.

EXECUTION OF MOVEMENT & TECHNIQUE

RANGE OF SCORES

LOW	Beginning level of movement executed with substandard control, placement and completion of movement and skills. Minimal strength in movement and lacking cohesive connection between upper and lower body movement.
MEDIUM	Intermediate movement with average use of control, placement and completion of movement and skills. Average strength in movement and average ability to support upper body and core control.
HIGH	Advanced movement with proper control, placement, and completion of movement and skills. Proper quality of strength in movement and skills. Strong dynamic movement supported by upper body strength and core control.

CHOREOGRAPHY (PERFORMANCE ROUTINE ONLY)

RANGE OF SCORES

LOW	Beginner level routine with basic full body movement, minimal musical interpretation, dynamics, direction changes, levels, visuals and group work. Routine is lacking in overall creativity and originality for a game day performance.
MEDIUM	Intermediate level routine with average use of full body movement, musical interpretation, dynamics, direction changes, levels, visuals and group work creating a solid performance. Routine is missing its full potential for a game day performance.
HIGH	Advanced level routine with strong use of intricate, complete, full body movement and strong use of musical interpretation, dynamics, direction changes, levels, visuals and group work creating an entertaining performance. Routine has maximized its game day performance.

GAME DAY DIVISION

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WHAT ARE THE DIVISION SIZE SPLITS?

Since this is a new category, we are only offering three (3) divisions: Junior High/Middle School, Junior Varsity and Varsity. At NDA's discretion and if enrollment allows, divisions may be split into Small and Large. Size splits will be made to even out the divisions.

HOW MANY DANCERS CAN COMPETE ON THE FLOOR IN THE GAME DAY DIVISION?

The minimum number of dancers required is five (5). The maximum allowed is forty (40). You may have a different number of dancers in each division category. Example: ABC High School can compete 10 in Small Varsity Jazz and 18 in Varsity Game Day.

DO I HAVE TO QUALIFY FOR THIS CATEGORY?

If your team is ONLY competing in a Game Day division, then no qualification is required. If your team is competing in a Game Day Division AND another category, then yes, you must qualify either at an NDA Camp, at an NDA Regional or Classic Championship, or by Video Qualification. See the NDA Competition Rule Book for Schools for full qualification details.

WHAT IF MY SCHOOL HAS A COMPETITION TEAM THAT ATTENDS NDA NATIONALS AND A TEAM THAT PERFORMS AT GAMES ONLY WHO WANTS TO COMPETE IN THIS CATEGORY?

If a school has two Varsity teams, they both must be an official school dance team as deemed by administration. In order to compete two Varsity teams, the following requirements must be met:

- Team members may not be a part of both teams.
- Teams must provide documentation on school letter head, signed by the principal, that there are two Varsity dance teams at the school, as well as a roster for each team. This documentation must be sent to the NDA office prior to attending camp or a regional/classic competition. Registrations will not be approved without receipt of this documentation.
- Each team must qualify separately (if competing in more than a Game Day division).
- If teams choose to have two Varsity teams in the same division, they recognize that they will compete against each other.

WILL THERE BE A PRELIMINARIES AND FINALS FOR THIS CATEGORY?

This category will only have a final round of competition for the 2020 NDA National Championship.

WILL THIS BE OFFERED AT REGIONAL OR CLASSIC COMPETITIONS?

Yes! This category will also be offered all NDA regional events.

DOES THE GAME DAY DIVISION HAVE TO FOLLOW THE SAME MUSIC GUIDELINES AS OTHER DIVISIONS?

Yes. To find out more about music guidelines, please visit varsity.com/music. Questions about music? Email dancemusic@varsity.com or contact your State Director.

IS GAME DAY INCLUDED IN GRAND CHAMPION?

Routines in the Game Day category will not count towards Grand Champion.



OFFICIAL SCORE ★ SHEET

GAME DAY

JUDGE _____

			MAXIMUM VALUE	TEAM SCORE
FIGHT SONG	COMMENTS	GAME DAY MATERIAL <i>Appropriate use of material and skills relevant to game day</i>	10	
		SYNCHRONIZATION <i>Team Timing, Uniformity, Spacing</i>	5	
		EXECUTION OF MOVEMENT & TECHNIQUE <i>Proper Control, Placement, Strength of Movement and Skills</i>	5	
		OVERALL IMPRESSION <i>Audience Connection, Crowd Interaction, Entertainment</i>	10	
		TOTAL	30	
SPIRIT RAISING	COMMENTS	GAME DAY MATERIAL <i>Appropriate use of material and skills relevant to game day</i>	10	
		SYNCHRONIZATION <i>Team Timing, Uniformity, Spacing</i>	5	
		EXECUTION OF MOVEMENT & TECHNIQUE <i>Proper Control, Placement, Strength of Movement and Skills</i>	5	
		OVERALL IMPRESSION <i>Audience Connection, Crowd Interaction, Entertainment</i>	10	
		TOTAL	30	
PERFORMANCE	COMMENTS	CHOREOGRAPHY <i>Entertaining, Visual, Musical Interpretation, Dynamic, Full Body</i>	10	
		SYNCHRONIZATION <i>Team Timing, Uniformity, Spacing</i>	10	
		EXECUTION OF MOVEMENT & TECHNIQUE <i>Proper Control, Placement, Strength of Movement and Skills</i>	10	
		OVERALL IMPRESSION <i>Audience Connection, Crowd Interaction, Entertainment</i>	10	
		TOTAL	40	

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NDA GLOSSARY OF TERMS

POSITIONS OF THE FEET

- **First:** Turned out, with heels touching and toes facing outward (can be executed parallel).
- **Second:** Turned out, heels face each other shoulder width apart and toes face outward (can be executed parallel).
- **Semi-Third:** One foot parallel, other foot turns out so that heel is in instep of parallel foot.
- **Fourth:** From fifth position feet opened front/back shoulder width apart, weight is even between feet (can be executed parallel).
- **Fifth:** Turn out, heel of front foot in front of toe of back foot, legs look crossed.

GENERAL TERMS

- **Aerial Cartwheel:** An airborne tumbling skill which emulates a cartwheel executed without placing hands on the ground. This skill takes off from one foot and lands on the other foot.
- **Airborne (executed by individual):** A state in which the dancer is free of contact from a person and/or the performing surface.
- **Airborne Hip Over Head Rotation (executed by individual):** An action where hips rotate over the head in a tumbling skill and there is no contact with the performance surface (e.g. Round off or a Back handspring).
- **Airborne Skill (executed by individual):** A skill in which the dancer is free of contact with the performance surface (e.g. Tour Jeté or Butterfly).
- **Arabesque (a-ra-BESK):** A position in which the working leg is extended behind while balancing on the supporting leg; can be executed as a turn.
- **Attitude (a-tee-tewd):** A position in which the working leg is lifted front, side, or behind with the knee bent at an angle of 90°; can be executed as a turn.
- **Axle (aka Axel) (AK-sel):** A turn in which the working leg rond de jambes to passé as the supporting leg pushes off the ground and tucks under the body-after rotation in air, land on original supporting leg.
- **Back Bend:** A face-up body position where the hands and feet are in contact with the surface and the hips are pushed upwards into an arch position.
- **Back Walkover:** A non-airborne tumbling skill where the dancer reaches backward with an arched torso through an inverted position, hands make contact with the ground, then the hips rotate over the head and the torso hollows bringing the dancer to an upright position, landing one foot/leg at a time.
- **Ball Change:** The shifting of weight from the ball of one foot to the flat of the other; can be executed from side to side and front to back.
- **Battement (bat-mahn):** A kick; the working leg is brushed/raised from the hip, with a straight knee, into the air and brought down again.
- **Breaking:** A style of hip hop dance that incorporates martial arts, acrobatic oriented tricks and dance. The term for a person who executes this style of dance is known as a BBoy (breaking boy) or BGirl (breaking girl).
- **C - Jump:** A jump in which the dancer creates an arch in the back allowing the knees to bend and the feet reach behind the body.
- **Calypso (ka-lip-SO):** A turning leap in which the working leg extends making a circle in the air as the supporting leg lifts off the ground enabling the dancer to perform a rotation in the air then the supporting (back) leg reaches behind the body, often in an attitude, and then lands on the original working leg.
- **Cartwheel:** A non-airborne tumbling skill where the dancer supports the weight of the body with the arm(s) while rotating sideways through an inverted position landing on one foot at a time.
- **Category:** Denoting the style of a performance piece/competition routine (e.g. Jazz, Pom or Hip Hop).
- **Châiné (sheh-NAY):** A turn, or series of turns, executed with feet in 1st position, typically following one line of direction. Can be executed in a rapid series, and can be executed en relevé or en plié.

NDA SCHOOL COMPETITION RULES

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- **Chassé (sha-SAY):** A step in which one foot “chases” the other and assumes its original position.
- **Consecutive/Connected Skills:** An action in which the dancer connects skills immediately, without step, pause or break in between (e.g. Double Pirouette or Double Toe Touch).
- **Costume Jewelry:** Jewelry that enhances the costume and is worn by ALL members of the team.
- **Coupé (koo-PAY):** Meaning to cut or cutting; when one foot quickly takes the place of the other.
- **Dance Crew:** A style of dance, typically seen in the hip hop category, involving a body or group of dancers who work at a common style of dance.
- **Dance Lift (executed as partners or in a group):** A skill in which a dancer(s) is elevated from the performance surface by one or more dancers and set down. A Dance Lift is comprised of “Lifting” dancer(s) and “Elevated” dancer(s).
- **Demi Plié:** Half bend of the knees, heels remain on floor.
- **Développé (dayv-law-PAY):** Meaning to develop; drawing the working leg up the supporting leg to passé, then extending the working leg to an open position.
- **Dig:** Ball of one foot is next to instep of other foot.
- **Dismount (executed by Groups or Pairs):** An action in which the Executing Dancer(s) returns to the performance surface or upright position with or without assistance from a Supporting Dancer(s) with whom there was prior contact.
- **Dive Roll:** An airborne tumbling skill in which the dancer does a forward roll where the hands and feet are off of the performing surface simultaneously. This skill is allowed only if the dancer is in a pike position.
- **Division:** Denoting the composition of a competing group of dancers (e.g. Varsity, Junior Varsity, Junior High, etc.).
- **Downrock:** An element of breakdance that includes all footwork performed on the floor.
- **Drop:** An Action in which an airborne dancer lands on a body part other than his/her hands or feet without first bearing weight on the hands/feet.
- **Drops:** Dropping to the knee, thigh, seat, front, back, or split position onto the performing surface from a jump, stand or inverted position without first bearing most of the weight on the hands/feet which breaks the impact of the drop.
- **Elevated Dancer:** A dancer who is lifted from the performance surface as a part of a Dance Lift.
- **Elevated:** An action in which a dancer is moved to a higher position or place from a lower one.
- **Elevé:** Dancer rises up from flat feet to balance on one or both feet on at least demi-pointe (balls of the feet), or all the way up to full-pointe.
- **Executing Dancer:** A dancer who performs a skill as a part of a Dance Trick or uses support from another dancer or dancers when Partnering.
- **Extension (executed by individuals):** Term used to describe the ability of a dancer to raise and hold the extended in the air
- **Extension (executed by groups):** A group lift in which the supporting dancers, standing straight, hold the executing dancer’s feet with straight arms, so that the executing dancer is standing straight up.
- **Firebird:** See Ring Jump.
- **Flare:** A Power Move where the dancer uses momentum to swing the legs in a continuous circular pattern underneath the body while balancing on alternating hands.
- **Flying Saucer:** See Turning Disc.
- **Flying Squirrel:** A jump executed with forward momentum with the dancers arms extended in front, legs behind, creating an “x” position in the air.
- **Fouetté (foo-eh-TAY):** A turning step, usually done in a series, in which the working leg makes a circle in the air and then into passé as the dancer turns bending (plié) and rising (relevé) at each revolution; meaning to whip. Fouetté turns can also be done to the side or in second position (Fouetté a la Seconde).
- **Fouetté a la Seconde:** A turning step done in a series in which the working leg makes a circle in the air and extends at a 90° angle from the supporting leg remaining parallel to the ground as the dancer turns with a plié and relevé at each revolution.
- **Freeze:** A move that involves halting all body motion. Also known as a stall.
- **Front Aerial:** (an airborne hip over head rotation skill without hand support) A skill which emulates a front walkover but is executed without placing hands on the ground.

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- **Front Walkover:** A non-airborne tumbling skill where the dancer rotates forward with a hollow torso through an inverted position and arches up bringing the legs and hips over the head to a non-inverted position legs landing one foot/leg at a time.
- **Grand Jeté (grahnd zhuh-TAY):** A leap from one foot to the other; working leg stays straight as it brushes forward as supporting leg pushes off to assume a split position in the air.
- **Grand Jeté a la Seconde:** A grand jeté executed to the side so that a second position split is assumed in the air.
- **Grand Jeté en Tournant (ahn toor-NAHN):** A grand jeté turning where the supporting leg changes places with working leg as hips flip, the original working leg takes the landing and is now the supporting leg.
- **Grand Plié:** Full bend of the knees, heels come off the floor in all positions except second.
- **Hands-free Poms:** Poms specifically made so that performers do not have to hold the poms but rather they are affixed to the performers hand. Proper use means bars cannot be in palm of the hand and only an elastic band can be between the supporting hand and performance surface.
- **Hand-held Props:** Items that are used by performing team as an extension of the arm/hand, that are easily carried by one person. Hand held props include, but are not limited to, boas, scarves, top hats, derby hats, or canes, etc.
- **Handstand:** A non-airborne, non-rotating, tumbling skill where the dancer supports his/herself vertically on his/her hands in an inverted position and the arms are extended straight by the head and ears.
- **Head Level:** A designated height; the height of standing dancer's head (at the "crown") while standing upright with straight legs. (Clarification: This is an approximate to measure space and is not changed by bending, inverting, etc.)
- **Head Spin:** A Power Move, typically performed in hip hop, in which the dancer spins on his/her head and uses his/her hands to aid in speed. The legs can be held in a variety of positions.
- **Headspring: (an airborne hip over head rotation skill with hand support)** A skill where a dancer moves forward with the hands then head, making contact with the performance surface, then rotates the hips over the head passing through an arched position. It is non-airborne in approach but airborne in descent after hips pass through perpendicular.
- **Headstand:** A non-airborne, non-rotating, tumbling skill where the dancer supports his/herself vertically on his/her head in an inverted position and the hands are on the floor supporting the body.
- **Hip Level:** A designated height; the height of a standing dancers' hips while standing upright with straight legs (clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.).
- **Hip Over Head Rotation (executed by individuals):** An action where a dancers hips rotate over the head in a tumbling skill (e.g. Back Walkover or Cartwheel).
- **Hip Over Head Rotation (executed in groups or pairs):** An action where the Executing Dancers' hips rotate over the head in a lift or partnering skill.
- **Hollow Back:** A Freeze similar to a planche where the dancer balances on the hands and 'hollows' out the back. (If balancing on the head it is known as a "Head Hollow").
- **Inversion:** A position in which the dancer's waist and hips and feet are higher than his/her head and shoulders.
- **Invert:** A Freeze utilizing strength, flexibility and balance where the dancer's weight is placed on both hands with head facing knees and legs parallel to the floor.
- **Jeté (juh-TAY):** A skill in which the dancer takes off from one foot by brushing the feet into the ground and swiftly 'whipping' them into the position and then landing on one foot. A jeté can be executed in various directions, sizes and positions.
- **Jump:** Movement taking off and landing on same foot or both feet.
- **Kip Up:** A skill where the dancer begins in a supine position, rolls back onto their shoulders elevating their hips off the performance surface and into an inverted position. Using their arms and/or legs, core, and momentum, the dancer thrusts their body in an upward direction away from the floor. The movement is completed by bringing the feet to the performance surface keeping the body inline and following to an upright position.
- **Krumping:** A style of dance, hip hop category, 'street' dance characterized by free, expressive, exaggerated, and highly energetic moves involving the arms, head, legs, chest, and feet.
- **Lay-out:** Cambré back while extending the working leg forward.

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- **Leap:** A skill in which the dancer pushes off the ground, from a plié (bend), off of one leg becoming airborne and landing on the opposite leg (also known as grand jeté).
- **Lifting Dancer:** A dancer(s), who is part of a dance lift and lifts an Elevated Dancer as a part of a Dance Lift. The supporting dancer may also be considered a Lifting Dancer.
- **Lifts:** An action in which the partner is elevated to any height and set down. Refer to the rules for Dance Lifts and Partnering for a full definition.
- **Parallel:** A position in which the thighs, knees and toes of both legs are facing straight ahead.
- **Partnering (executed in pairs):** A skill in which two dancers use support from one another. Partnering can involve both "Supporting" and "Executing" skills.
- **Pas de Bourrée (pah duh boo-RAY):** Three steps executed in relevé, relevé, plié; can be executed as a turn as in ballet, working foot steps behind supporting leg, supporting foot opens stepping to side, then working foot steps in front of original supporting leg; as in jazz-working foot steps behind supporting leg, supporting foot opens stepping to side, then working foot opens out, lunging to opposite side of supporting leg with each step that is taken.
- **Pas de chat:** "Cat's Step" the step owes its name to the likeness of the movement to a cat's leap.
- **Passé (pa-SAY):** A position or movement in which the working leg bends connecting the pointed foot to or near the knee of the supporting leg; meaning to pass. Passé can be executed with the hips parallel or turned out.
- **Pencil Turn:** A turn executed with the working leg held straight and next to the supporting leg.
- **Penché (pahn-SHAY):** Leaning, inclining. As, for example, in arabesque penché.
- **Perpendicular Inversion (Executed by individuals):** A skill that begins with backward airborne momentum and lands on the hands and head in an inverted position in which the dancer's head, neck and shoulders are directly aligned with the performance surface, creating a 90 degree angle between the head and floor.
- **Pike:** A one-handed Freeze with the legs held in a pike position.
- **Piqué (pee-KAY):** Stepping directly onto a straight leg in relevé; can be performed while turning and in various positions (arabesque, attitude, etc.)
- **Pirouette (peer-o-WET):** A skill in which the dancer bends (plié) with one foot in front of the other (fourth position) and rises (relevé) to one leg making a complete rotation of the body; meaning to whirl. A pirouette can be executed in a variety of positions.
- **Pirouette en Dedans (ahn duh-DAHNN):** Turning inward, towards supporting leg.
- **Pirouette en Dehors (ahn duh-AWR):** Turning outward, towards working leg.
- **Pivot:** Movement step used to change direction; working leg steps forward assuming weight of body, body changes direction, support leg reassumes weight of body; can be executed front to back, side to side.
- **Plié (plee-AY):** A preparatory and landing skill in which the dancer bends, softens his/her knees; meaning to bend.
- **Power Move:** Loosely defined as relying on speed, momentum, and acrobatic elements for performance.
- **Prone:** A position in which the front of the dancers' body is facing the ground, and the back of the dancers body is facing up.
- **Prop:** An object that can be manipulated. A glove is a part of the uniform.
- **Relevé (rell-eh-VAY):** Dancer rises from a plié to balance on one or both feet on at least demi-pointe (balls of the feet), or possibly full pointe
- **Ring Jump (aka Firebird):** A skill taking off from two feet into a back attitude split jump while arching towards the back foot, and landing on either one or two feet.
- **Rond de jambe (rawn duh zhahnb):** Meaning circular, round movement of the leg; executed on the ground or in the air, it refers to the motion of leg brushing front, opening to side, continuing to the back and vice versa.
- **Saut de chat (soh duh shah):** Executed similarly to grand jeté except instead of brushing a straight working leg, it is developed from a bent to straight leg as supporting leg is pushing off; can also be executed a la seconde.
- **Sauté (soh-TAY):** Jumping and landing on the same foot, toes should be pointed in the air.
- **Shoulder Level:** A designated height; the height of a standing dancers' shoulders while standing upright with straight legs (clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.).

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- **Shoulder Roll (forward/back):** A non-airborne tumbling skill where the dancer rolls with the back of the shoulder and maintains contact with the floor and the head is tilted to the side to avoid contact with the floor.
- **Shushunova (Shush-A-nova):** A jump variation in which the dancer lifts extended legs to a toe touch or pike position and then circles them behind the body dropping the chest and landing in a prone support (push up position).
- **Sickling:** This term is used for a fault in which the dancer turns his or her foot in from the ankle, thereby breaking the straight line of the leg.
- **Six-Step:** A form of Downrock that utilizes a footwork sequence, thereby enabling the dancer to gain momentum or prepare for another move.
- **Sous-sus (soo-SYEW):** In tight fifth position relevé.
- **Soutenu turn (soot-NEW):** From sousus, turning towards back leg one revolution, the other foot ending in front.
- **Split Drop:** Dropping to the performing surface from a jump, stand or inverted position, landing with legs extended at right angles to the trunk in a split position.
- **Spotting:** While turning; keeping the eyes focused on one spot as long as possible, then snapping head around to the same spot; helps to maintain sense of direction, balance, momentum.
- **Stag:** A position, typically performed in a leap or jump, in which the dancer bends the front leg.
- **Stall:** A non-airborne, non rotating, tumbling skill typically performed in hip hop where the dancer halts/stops body mid motion; often in an interesting, inverted or balance-intensive position on one or both hands for support. Also known as a freeze.
- **Stepping/Step Dancing:** A style of dance, typically hip hop category, which is a form of percussive dance in which the participant's entire body is used as an instrument to produce complex rhythms and sounds through a mixture of footsteps, spoken word, and hand claps.
- **Supine:** A position in which the back of the dancers' body is facing the ground, and the front of the dancers body is facing up.
- **Supporting Dancer:** A supporting dancer(s), who part of a dance trick and bears the primary weight of a lifted dancer. A supporting dancer(s) holds or tosses and/or maintains contact with an Executing dancer as a part of a Dance Trick or Partnering skill. The supporting dancer may also be considered a Lifting Dancer.
- **Supporting Leg:** The leg of a dancer that supports the weight of the body, during a skill.
- **Swipe:** A Power Move, often started from a crab position, where the dancer uses momentum to twist hands to one side of the body, placing them on the floor, and allowing the legs to follow and returning to the original position.
- **Switch Leap:** A jump popping straight up in the air, not traveling forward; working leg stays straight and lifts front, support leg pliés, working leg swings back while support leg lifts to assume a split position in the air.
- **Temps de fleche (tahn duh flesh):** Hitch kick; battement one leg, switch it with other leg in the air, can be executed to the front, side or back.
- **Tendu (tawn DEW):** To stretch, pushing the foot away from the supporting leg while keeping the toe on the floor.
- **Threading:** A form of Downrock where the dancer weaves their limbs through each other as if 'threading a needle'.
- **Three Step Turn:** A turn executed with three steps; step to side still facing front, step other foot across body to second position and face back, open first foot to second position to face front again.
- **Tilt:** A skill, typically performed in a leap or jump, in which the working leg sweeps up into the air and the supporting leg points toward the ground.
- **Toe Pitch (executed by groups or pairs):** A toss in which the Executing Dancer(s) foot is in the hands of the Supporting Dancer(s) and she/he is propelled upward **causing the executing dancer to rotate hip over head, landing unassisted on the performance area.**
- **Toe Touch:** A jump in which the dancer lifts the legs through a straddle rotating the hips so that the legs are rotating up toward the (upright) chest.
- **Toe Roll:** Executed on relevé and hinged; body arches back arms in high V head released, body contracts to floor; toes remain in contact the entire movement, hands catch body weight.
- **Tombé (tawn-BAY):** Meaning to fall, step down.
- **Toss:** A release move where Supporting Dancer(s) execute a throwing motion to increase the height of the executing dancer. The Executing Dancer is free from the performance surface when toss is initiated.

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- **Tour Jeté:** A skill in which the dancer takes off from one leg, executes a half turn and lands on the other leg.
- **Tumbling:** A collection of skills that emphasize acrobatic or gymnastic ability, are executed by an individual dancer without contact, assistance or support of another dancer(s) and begin and end on the performance surface (clarification: tumbling skills do not have to include hip over head rotation).
- **Turn out:** A position in which the legs are rotated outward from the hip joints so that the thighs, knees, and toes face away from the center of the body.
- **Turning Disc (aka Disc, Flying Saucer):** A turning leap in which the dancer executes a Châiné Turn, then sweeps the working leg up from 5th position to 2nd position to execute a center leap, landing on the original working leg.
- **Vertical Inversion (executed in groups or pairs):** A position in which the Executing Dancer is inverted and bears direct weight on the Supporting Dancer by a stop, stall or change in momentum.
- **Weight Bearing:** A skill in which the dancer's weight is supported by one body part without any other body part on the ground.
- **Windmill:** A Power Move, non-airborne, non-rotating, tumbling skill in which a dancer begins on the back, spins from his/her upper back to the chest while twirling his/her legs around his/her body in a V-shape. The leg motion gives the majority of the power, allowing the body to "flip" from a position on the back to a position with the chest to the ground.
- **Working Leg:** The leg that moves, stretches, and/or extends; the leg that is responsible for momentum and/or position.