

# NDA COMPETITION RULE BOOK FOR ALL-STAR TEAMS



**THE WORK IS WORTH IT.**



**NDA ALL-STAR  
NATIONAL CHAMPIONSHIP**

January 17-19, 2020  
Dallas, TX



# NDA ALL-STAR 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.**

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

## 2019 - 2020 USASF DANCE SAFETY RULES

For the most up-to-date USASF Safety Rules for the 2019 - 2020 championship season, please visit <http://usasf.net>.

**NDA All-Star Competitions follow USASF Dance Guidelines for  
Age Divisions, Combining and Splitting, Crossovers, Division Categories  
and Choreography and Costuming.**

# NDA ALL-STAR COMPETITION RULES

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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 and possible disqualification or suspension of team in 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.

## HOW TO QUALIFY FOR THE 2020 NDA ALL-STAR NATIONAL CHAMPIONSHIP

Teams competing in the All-Star divisions do not need to qualify to be eligible to compete at the 2020 NDA All-Star National Championship. Classics and Regional Championships are also open to all teams, no qualification required.

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## 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.

## 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.

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## CHOREOGRAPHY

All facets of a performance or routine, including choreography, music selection and outfitting (dance uniforms or costumes), should be suitable for family viewing and listening. Routines, music and uniforms/costumes for all team types should be appropriate for the age of the participants performing the routine.

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 as inappropriate, and deductions will be made accordingly.

## MUSIC

NDA will follow the Varsity Spirit Music Guidelines for all competitions. Please visit [varsity.com/music](http://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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## **COSTUME**

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.

## **USASF GUIDELINES**

**NDA follows the 2019-2020 USASF Dance Rules. Visit the USASF member site, [usasfmembers.net](https://usasfmembers.net), for more information on the following topics:**

**ALL STAR RULES CHART**

**AGE GRID & CATEGORY CHART**

**USASF ATHLETE ID**

**DANCEABILITIES RULES**

**COMBINING & SPLITTING GUIDELINES**

**SKILLS GLOSSARY**

# NDA ALL-STAR COMPETITION RULES

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**PLEASE READ AND STUDY THE APPROPRIATE USASF SAFETY RULES SECTION TO ENSURE YOUR TEAM DOES NOT HAVE ANY SAFETY VIOLATIONS. PLEASE VISIT USASF.NET FOR THE MOST UP-TO-DATE USASF DANCE RULES.**

## DEDUCTIONS

Scores for each category will range from 0 - 100. These scores will be entered into a computer that will add the scores and then average them. All penalties will be deducted from the average score to get the FINAL SCORE.

### MAJOR FALLS

Major falls including multiple falls in a single sequence/series or multiple dancers falling or falls from a lift, will result in a 0.5 point deduction for each major fall.

TIME LIMIT VIOLATIONS (ROUTINE TIME LIMITS = MINIMUM OF 1 MINUTE, 45 SECONDS / MAXIMUM OF 2 MINUTES, 15 SECONDS)

Judges will time each routine with a stop watch 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 **under/over** time will result in a 0.5 point deduction
- 6 - 10 seconds **under/over** time will result in a 1.5 point deduction
- 11 or more seconds **under/over** time will result in a 2.5 point 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 0.5 to 2.5 depending upon the severity of the violation. Safety Violations are in effect until the team leaves the performance floor. **Please read and study the appropriate USASF Safety Rules section to ensure your team does not have any safety violations. Please visit USASF.net for the most up-to-date USASF Dance Rules.** 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.

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.

# NDA ALL-STAR COMPETITION RULES

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## INJURY DURING PERFORMANCE

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.

## 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, Texas 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

## ALL-STAR SAFETY / GENERAL DEDUCTIONS

NUMBER OF PARTICIPANTS \_\_\_\_\_

TIME OF ROUTINE

UNDER/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

☐

\_\_\_\_\_ x \_\_\_\_\_ = \_\_\_\_\_

☐

\_\_\_\_\_ x \_\_\_\_\_ = \_\_\_\_\_

☐

\_\_\_\_\_ x \_\_\_\_\_ = \_\_\_\_\_

☐

\_\_\_\_\_ x \_\_\_\_\_ = \_\_\_\_\_

TOTAL TIME DEDUCTION \_\_\_\_\_

TOTAL MAJOR FALL DEDUCTION(S) \_\_\_\_\_

TOTAL RULE INFRACTION DEDUCTION(S) \_\_\_\_\_

### ALL ALL-STAR DIVISION CATEGORIES

Minimum Time Limit 1:45

Small = 4-14 members

Maximum Time Limit 2:15

Large = minimum of 15 members

**TOTAL DEDUCTION** \_\_\_\_\_

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## 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. Head Judge's scores carry the same weight as a Panel Judge. At select competitions, Head Judges are 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.

## Varsity All-Star Dance Category Descriptions

### JAZZ

A jazz routine encompasses traditional or stylized hard hitting, crisp and/or aggressive approach to movement and can include moments of softness while complementing musicality. Emphasis is placed on body alignment, extension, control, uniformity, communication and technical skills.

### POM

A pom routine incorporates the following characteristics: clean, sharp, strong, precise motions; synchronization; visual effects. It may also include Pom Skills (i.e. pom passes, kick lines, leaps and turns, jumps, etc.). Poms must be used 80% of the routine. Males are not required to utilize poms.

### HIP HOP

A hip hop routine incorporates street style movements with emphasis on the following: body isolations and control, rhythm, style, creativity, execution, uniformity and musicality.

### CONTEMPORARY/LYRICAL

A contemporary or lyrical routine can incorporate the following approaches to movement: organic, pedestrian, traditional modern, and/or traditional ballet. Movement complements the lyric and/or rhythmic value of the music. Emphasis is placed on sustained, expressive movement, control, contraction/release, use of breath, body placement, uniformity, communication and technical skills.

### VARIETY

A variety routine must include a blend of at least two or more styles throughout the routine. (Jazz, Pom, Hip Hop, Contemporary/Lyrical and/or Kick) All styles will compete together in this category.

### KICK

A kick routine emphasizes control, height uniformity, extension, toe points, timing and creativity of a variety of kick series and patterns. A kick is defined as one foot remaining on the floor while the other foot lifts with force. Kicks and kick series must comprise 80% of the routine.

### ALL STYLES

A routine in this category may incorporate any one style or combination of styles. All styles will be judged against each other in this category. Varsity All-Star Dance Event Producers may choose to use this category when necessary to combine divisions for competitive purposes.

NOTE: All NDA All-Star divisions at **NDA All-Star Nationals** and all divisions at other NDA Competitions (Regionals and Classics) **will utilize the Varsity All-Star Dance Score Sheet.**

# NDA ALL-STAR COMPETITION RULES

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## VARSITY ALL-STAR JAZZ CATEGORY SCORE SHEET CRITERIA

### GROUP EXECUTION

**Overall Impression** – Genuine projection, confidence, and eye contact. Dancers must display expression and emotion to convey and maintain mood of intended style/story/concept. Appropriateness of music, costume and choreography. Reflects overall audience appeal and personal impression of each judge.

**Uniformity** – Consistent unison and timing/rhythm by the group as a whole. Clarity and accuracy demonstrated by the team throughout all movement, in both choreography and skills.

**Spacing** – The ability of dancers to gauge and position themselves correct distances between each other in and throughout all formations and transitions.

**Execution of Technical Elements** – The demonstration of proper execution of skills including, but not limited to, leaps, turns, lifts, etc.

**Movement Technique** – The dancers' ability to exhibit the presented style effectively and continually throughout the routine. This includes the overall ease and execution in the strength of movement, as well as the dancers' superior musicality, motion control and precision. This includes the accuracy of body placement, alignment, extension and posturing.

### CHOREOGRAPHY

**Creativity & Originality** – Originality of routine, new concepts and movement, incorporation of a variety of movement within the chosen style(s) that supports the flow of the routine and complements the music. Visual effects that are developed through use of creative floor work, group/partner work, level changes and opposition.

**Routine Staging** – The seamless incorporation of unique and challenging formations and transitions. Transitions create a natural flow within the routine and across the performance space.

**Difficulty** – The difficulty of the routine (does not reflect execution). Overall level, pace and intricacy of movement within each style such as footwork, direction changes and technical elements. Effective incorporation of challenging elements while utilizing the appropriate ability level of the team. The choreographic choice of mastered movement and technical elements, as well as utilizing a majority of the team to execute difficult movement and/or skills is also considered. Feature and/or soloist moments enhance the routine without dominating it.

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## VARSITY ALL-STAR POM CATEGORY SCORE SHEET CRITERIA

### GROUP EXECUTION

**Overall Impression** – Genuine projection, energy, and eye contact. Dancers must display confident, authentic expression to convey the intended message and/or concept. Appropriateness of music, costume and choreography. Reflects overall audience appeal and personal impression of each judge.

**Uniformity** – Consistent unison and timing/rhythm by the group as a whole. Uniformity and precision demonstrated by the team in both choreography and skills.

**Spacing** – The ability of dancers to gauge and position themselves correct distances between each other in and throughout all formations and transitions.

**Execution of Technical Elements** – The demonstration of proper execution of technical skills and elements including, but not limited to, pom passes, kick lines, jumps, leaps, turns, etc.

**Movement Technique** – The dancers' ability to exhibit the presented style effectively and continually throughout the routine. This includes the overall strength and sharpness of pom motions and movement, as well as the dancers' superior musicality, motion control and precision. This includes the accuracy of pom work and body placement.

### CHOREOGRAPHY

**Creativity & Originality** – Originality of routine, new concepts and visuals, incorporation of a variety of pom motions that supports the flow of the routine and complements the music. Creative and unpredictable visual effects that are developed through use of creative floor work, group/partner work, level changes, variety of pom motions and opposition.

**Routine Staging** – The seamless incorporation of unique and challenging formations and transitions. Transitions create a natural flow between formations and visuals within the routine and across the performance space.

**Difficulty** – The difficulty of the routine (does not reflect execution). Overall level, pace and intricacy of pom motions and movement such as footwork, direction changes and skills. Effective incorporation of challenging elements while utilizing the appropriate ability level of the team. The choreographic choice of mastered movement and technical elements, as well as utilizing a majority of the team to execute difficult movement and/or skills is also considered. Feature and/or soloist moments enhance the routine without dominating it.

# NDA ALL-STAR COMPETITION RULES

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## VARSITY ALL-STAR HIP HOP CATEGORY SCORE SHEET CRITERIA

### GROUP EXECUTION

**Overall Impression** – Genuine projection, energy, intensity and eye contact. Dancers must display confident, authentic expression to convey the intended message and/or style(s). Appropriateness of music, costume and choreography. Reflects overall audience appeal and personal impression of each judge.

**Uniformity** – Consistent unison and timing/rhythm by the group as a whole. Uniformity of team movement within both choreography and skills. Commitment to the selected style(s) as a group.

**Spacing** – The ability of dancers to gauge and position themselves correct distances between each other in and throughout all formations and transitions.

**Execution of Technical Elements** – The demonstration of proper execution of style specific skills and elements, including the approach, release, balance and form.

**Movement Technique** – The dancers' ability to exhibit the presented style(s) effectively, continually and distinctly throughout the routine. This includes the overall quality of execution, approach and attack in the strength and intensity of movement, as well as the dancers' superior musicality, motion control, stabilization and momentum. The accurate demonstration of correct technique within the selected hip hop/street dance style(s).

### CHOREOGRAPHY

**Creativity & Originality** – Originality of routine, new concepts and movement, incorporation of a variety of movement within the selected style(s) that supports the flow of the routine and complements the music. Creative and unpredictable visual effects that are developed through use of interactive group/partner work, levels, group builds, illusions and/or opposition.

**Routine Staging** – The seamless incorporation of unique and challenging formations and transitions. Transitions create a natural flow between formation changes and visuals within the routine and across the performance space.

**Difficulty** – The difficulty of the routine (does not reflect execution). Overall level, pace and intricacy of movement within each style such as footwork, direction changes and technical elements. Effective incorporation of challenging elements while utilizing the appropriate ability level of the team. The choreographic choice of mastered movement and technical elements, as well as utilizing a majority of the team to execute difficult movement and/or skills is also considered. Feature and/or soloist moments enhance the routine without dominating it.

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## **VARSITY ALL-STAR CONTEMPORARY/LYRICAL CATEGORY SCORE SHEET CRITERIA**

### GROUP EXECUTION

**Overall Impression** – Genuine projection, confidence and eye contact. Dancers must display authentic expression and emotion to convey and maintain mood of intended style/story/concept. Appropriateness of music, costume and choreography. Reflects overall audience appeal and personal impression of each judge.

**Uniformity** – Consistent unison and timing/rhythm by the group as a whole. Uniformity of team movement within both choreography and skills. Commitment to the style as a group.

**Spacing** – The ability of dancers to gauge and position themselves correct distances between each other in and throughout all formations and transitions.

**Execution of Technical Elements** – The demonstration of proper execution of style specific skills and elements including, but not limited to, leaps, turns, lifts, partnering, etc.

**Movement Technique** – The dancers' ability to exhibit the presented style effectively and continually throughout the routine. This includes the overall ease and execution in the strength of movement, as well as the dancers' superior musicality, use of breath, motion control, extension, and precision. This includes the accuracy of body placement, alignment and posture within the style.

### CHOREOGRAPHY

**Creativity & Originality** – Originality of routine, artistic interpretation of theme, story or unique concepts that supports the flow of the routine and complements the music and/or lyrics. Visual effects that are developed through use of creative floor work, interactive group/partner work, level changes and opposition.

**Routine Staging** – The seamless incorporation of unique and challenging formations and transitions. Transitions create a natural flow within the routine and across the performance space.

**Difficulty** – The difficulty of the routine (does not reflect execution). Overall level, pace and intricacy of movement within each style such as footwork, direction changes and technical elements. Effective incorporation of challenging elements while utilizing the appropriate ability level of the team. The choreographic choice of mastered movement and technical elements, as well as utilizing a majority of the team to execute difficult movement and/or skills is also considered. Feature and/or soloist moments enhance the routine without dominating it.

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## VARSITY ALL-STAR KICK CATEGORY SCORE SHEET CRITERIA

### GROUP EXECUTION

**Overall Impression** – Genuine projection, confidence, and eye contact. Dancers must display confident, authentic expression to convey the intended message and/or concept. Appropriateness of music, costume and choreography. Reflects overall audience appeal and personal impression of each judge.

**Uniformity** – Consistent unison and timing/rhythm by the group as a whole. Clarity and accuracy demonstrated by the team throughout all movement, in both choreography and skills.

**Spacing** – The ability of dancers to gauge and position themselves correct distances between each other in and throughout all formations and transitions.

**Execution of Technical Elements** – The demonstration of proper execution of technical skills and elements including, but not limited to, leaps, turns, lifts, etc.

**Movement Technique** – The dancers' ability to exhibit the presented style effectively and continually throughout the routine while maintaining stamina. This includes the overall ease and execution in the strength of movement, as well as the dancers' superior motion control and precision. This includes the accuracy of body placement, alignment and posturing.

### CHOREOGRAPHY

**Creativity & Originality** – Originality of routine, new concepts and movement, incorporation of a variety of movement and kick variations that supports the flow of the routine and complements the music. Visual effects that are developed through use of creative floor work, group/partner work, level changes and opposition.

**Routine Staging** – The seamless incorporation of unique and challenging formations and transitions. Transitions create a natural flow between formations and visuals within the routine and across the performance space.

**Difficulty** – The difficulty of the routine (does not reflect execution). Overall level, pace and intricacy of movement within each style such as footwork, direction changes and technical elements. Effective incorporation of challenging elements while utilizing the appropriate ability level of the team. The choreographic choice of mastered movement and technical elements, as well as utilizing a majority of the team to execute difficult movement and/or skills is also considered. Feature and/or soloist moments enhance the routine without dominating it.

# NDA ALL-STAR COMPETITION RULES

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## **VARSITY ALL-STAR VARIETY CATEGORY SCORE SHEET CRITERIA**

### GROUP EXECUTION

**Overall Impression** – Genuine projection, energy, and eye contact. Dancers must display confident, authentic expression to convey the intended message and/or concept. Appropriateness of music, costume and choreography. Reflects overall audience appeal and personal impression of each judge.

**Uniformity** – Consistent unison and timing/rhythm by the group as a whole. Uniformity and precision of each style throughout team movement, in both choreography and skills.

**Spacing** – The ability of dancers to gauge and position themselves correct distances between each other in and throughout all formations and transitions.

**Execution of Technical Elements** – The demonstration of proper execution of style specific skills and elements including, but not limited to, leaps, turns, lifts, power moves, pom passes, etc.

**Movement Technique** – The dancers' ability to exhibit the presented styles effectively and distinctly throughout the routine. This includes the overall ease and execution in the strength of movement, superior musicality, motion control, and precision, including the accuracy of body placement within each style presented.

### CHOREOGRAPHY

**Creativity & Originality** – Originality of routine, new concepts and movement, incorporation of a variety of movement within each style that supports the flow of the routine and complements the music. Visual effects that are developed through use of creative floor work, group/partner work, level changes and opposition.

**Routine Staging** – The seamless incorporation of unique and challenging formations and transitions. Transitions create a natural flow from style to style within the routine and across the performance space.

**Difficulty** – The difficulty of the routine (does not reflect execution). Overall level, pace and intricacy of movement within each style such as footwork, direction changes and technical elements. Effective incorporation of challenging elements while utilizing the appropriate ability level of the team. The choreographic choice of mastered movement and technical elements, as well as utilizing a majority of the team to execute difficult movement and/or skills is also considered. Feature and/or soloist moments enhance the routine without dominating it.



# NDA ALL-STAR COMPETITION RULES

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## VARSITY ALL-STAR DANCE CATEGORY SCORE SHEET CRITERIA

### GROUP EXECUTION

**Overall Impression** – Genuine projection, energy, and eye contact. Dancers must display confident, authentic expression and emotion to convey and maintain mood of intended style/story/concept. Appropriateness of music, costume and choreography. Reflects overall audience appeal and personal impression of each judge.

**Uniformity** – Consistent unison and timing/rhythm by the group as a whole. Uniformity and precision of style throughout team movement, in both choreography and skills.

**Spacing** – The ability of dancers to gauge and position themselves correct distances between each other in and throughout all formations and transitions.

**Execution of Technical Elements** – The demonstration of proper execution of style specific technical skills and elements including, but not limited to, leaps, turns, lifts, power moves, pom passes, etc.

**Movement Technique** – The dancers' ability to exhibit the presented style(s) effectively and continually throughout the routine. This includes the overall ease and execution in the strength of movement, as well as the dancers' superior musicality, motion control and precision. This includes the accuracy of body placement within the selected style(s).

### CHOREOGRAPHY

**Creativity & Originality** – Originality of routine, new concepts and movement, incorporation of a variety of movement within the style(s) that supports the flow of the routine and complements the music. Visual effects that are developed through use of creative floor work, group/partner work, level changes and opposition.

**Routine Staging** – The seamless incorporation of unique and challenging formations and transitions. Transitions create a natural flow within the routine and across the performance space.

**Difficulty** – The difficulty of the routine (does not reflect execution). Overall level, pace and intricacy of movement within each style such as footwork, direction changes and technical elements. Effective incorporation of challenging elements while utilizing the appropriate ability level of the team. The choreographic choice of mastered movement and technical elements, as well as utilizing a majority of the team to execute difficult movement and/or skills is also considered. Feature and/or soloist moments enhance the routine without dominating it.



# VARSITY ALL-STAR DANCE

## SCORE SHEET

DIVISION \_\_\_\_\_

TEAM \_\_\_\_\_

MAX. | TEAM  
VALUE | SCORE

GROUP EXECUTION		60	COMMENTS
OVERALL IMPRESSION <small>Communication / Projection / Appropriateness</small>	10		
UNIFORMITY <small>Synchronization / Timing</small>	10		
SPACING	10		
EXECUTION OF TECHNICAL ELEMENTS <small>Proper Execution of Style Specific Skills &amp; Featured Elements</small>	10		
MOVEMENT TECHNIQUE <small>Placement / Control / Strength / Musicality</small>	20		
CHOREOGRAPHY		40	
CREATIVITY & ORIGINALITY <small>Musical Interpretation / Visual Effects / Variety</small>	20		
ROUTINE STAGING <small>Formations / Transitions / Flow of Routine</small>	10		
DIFFICULTY <small>Incorporation of Level Appropriate Movement &amp; Skills</small>	10		
TOTAL			

# NDA ALL-STAR COMPETITION RULES

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## 2019-2020 USASF RULES GLOSSARY

- **Airborne (Executed by Individuals, Groups or Pairs):** A state or skill in which the dancer is free of contact from a person and/or the performance surface.
- **Airborne Hip Over Head Rotation (Executed by Individuals):** A tumbling skill in which the hips continuously rotate over the head and there is a moment of no contact with the performance surface (Example: Round Off or a Back Handspring).
- **Axis Rotation:** An action in which a dancer rotates around his/her vertical or horizontal center.
- **Category:** Denoting the style of a performance piece or competition routine. (Example: Jazz, Pom, Hip Hop, Contemporary/Lyrical, Kick, and Variety)
- **Connected/Consecutive Skills:** An action in which the dancer executes skills without a step, pause or break in between. (Example: Double Pirouette or Double Toe Touch)
- **Contact (Executed by Groups or Pairs):** When two (or more) people physically touch each other. Touching hair and clothing does not qualify as contact.
- **Dance Lift (Executed by Groups or Pairs):** 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 an Executing Dancer(s) and a Supporting Dancer(s)
- **Division:** Denoting the composition of a competing group of dancers. (Example: Senior Coed, Junior and Youth)
- **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.
- **Drop: (Executed by Individuals)** An action in which an airborne dancer lands on a body part other than his/her hand(s) or foot/feet.
- **Elevated:** An action in which a dancer is moved to a higher position or place from a lower one.
- **Executing Dancer:** A dancer who performs a skill as a part of Groups or Pairs who use(s) support from another dancer(s)
- **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.
- **Head Level:** A designated and averaged height: the crown of the head of a standing dancer while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.)
- **Hip Level:** A designated and averaged height; the height of a standing dancer's 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 characterized by continuous movement where a dancer's hips rotate over the head in a tumbling skill (Example: Back Walkover or Cartwheel)
- **Hip Over Head Rotation (Executed by Groups or Pairs):** An action characterized by continuous movement where the Executing Dancer's hips rotate over their own head in a lift or partnering skill.
- **Inversion/Inverted:** A position in which a dancer's waist and hips and feet are higher than his/her head and shoulders.
- **Inverted Skills (Executed by individuals):** A skill in which a dancer's waist and hips and feet are higher than his/her head and shoulders and there is a stop, stall, or change in momentum.
- **Partnering (Executed by pairs):** A skill in which two dancers use support from one another. Partnering can involve both Supporting and Executing skills.
- **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.
- **Prop:** An object that can be manipulated and is typically used to enhance the visual effect of a routine.
- **Prone:** A position in which the front of the dancer's body is facing the ground, and the back of the dancer's body is facing up.
- **Release (executed by Groups or Pairs):** An action that results in a moment of time when the Executing Dancer is free of contact from the performance floor and the Supporting Dancer(s) with whom there was prior contact.
- **Shoulder Inversion (executed by individuals):** A skill that begins with backward airborne momentum and lands on the hands /shoulders /upper back area on the performance surface and the dancer's waist and hips and feet are higher than his/her head and shoulders.

# NDA ALL-STAR COMPETITION RULES

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

- **Shoulder Level:** A designated and averaged 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.)
- **Standing Prop:** A type of prop that is able to support itself, free from a dancer's control and not wearable or handheld.
- **Supine:** A position in which the back of the dancer's body is facing the ground, and the front of the dancer's body is facing up.
- **Supporting Leg:** The leg of a dancer that supports the weight of the body during a skill.
- **Supporting Dancer:** A dancer who performs a skill as a part of "Groups or Pairs" who supports or maintains contact with an Executing Dancer.
- **Toss:** A skill where the Supporting Dancer(s) releases the Executing Dancer. The Executing Dancer's feet are free from the performance surface when the toss is initiated.
- **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
- **Working Leg:** The leg of a dancer that is responsible for momentum and/or position during a skill.
- **Vertical Axis (executed by Groups or Pairs):** a designated line in space that goes straight up and down and has no slope.
- **Vertical Inversion (Executed by Groups or Pairs):** A skill in which the Executing Dancer's waist and hips and feet are higher than his/her own head and shoulders and the Executing Dancer bears direct weight on the Supporting Dancer(s) by a stop, stall or change in momentum.

## 2019-2020 USASF SKILLS GLOSSARY

- **Aerial Cartwheel:** (*airborne hip over head rotation skill without hand support*) A skill which emulates a cartwheel but is executed without placing hands on the ground.
- **Axel:** (*airborne skill with axis rotation*) A turn in which the working leg makes a circle in the air to passé as the supporting leg lifts off the ground enabling the dancer to perform a rotation in the air and then lands on the original supporting leg.
- **Back Handspring:** (*airborne hip over head rotation skill with hand support*) A skill in which a dancer starts from the feet and jumps backwards rotating through a handstand position. The dancer then blocks off the hands by putting the weight on the arms and using a push from the shoulders to land back on the feet, completing the rotation.
- **Back Walkover:** (*non-airborne hip over head rotation skill with hand support*) A skill in which the dancer moves backward into an arched position, with the hands making contact with the ground first, then rotates the hips over the head and lands on one foot/leg at a time.
- **Backward Roll:** (*non-airborne hip over head rotation skill with hand support*) A skill in which the dancer rotates backward, rotating the hips over the head while curving the spine (a tucked position) to create a motion similar to a ball "rolling" across the floor.
- **Calypso [ka-lip-SO]:** (*airborne skill*) 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:** (*non-airborne hip over head rotation skill with hand support*) A 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.
- **Chassé [sha-SAY]:** A connecting step in which one foot remains in advance of the other; meaning to chase.
- **Coupé [koo-PAY]:** A position in which one foot is held lifted and close to the ankle. Also known as Coup de Pied: quickly takes the place of the other; meaning to cut or cutting.
- **Développé [develop-AY]:** An action in which the working leg moves through passé (bends) before extending into position; meaning to develop.
- **Dive Roll:** (*airborne hip over head rotation skill with hand support*) A forward roll where the dancer's feet leave the ground before the dancer's hands reach the ground.
- **Forward Roll:** (*non-airborne hip over head rotation skill with hand support*) A skill in which the dancer rotates forward, rotating the hips over the head while curving the spine (a tucked position) to create a motion similar to a ball "rolling" across the floor.
- **Fouetté [foo-eh-TAY]:** A stationary turn 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 à la seconde).

# NDA ALL-STAR COMPETITION RULES

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- **Fouetté à la Seconde:** A stationary turn 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.
- **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.
- **Front Walkover:** (a non-airborne hip over head rotation skill with hand support) A skill where the dancer moves forward with the hands making contact with the ground first, then rotates the hips over the head passing through an arched position and lands on one foot/leg at a time.
- **Glissade [glee-SOD]:** A connecting step that transfers weight from one foot to the other; meaning to glide.
- **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.
- **Handstand:** (a non-airborne inverted skill with hand support) A non-airborne, non-rotating, skill where the dancer supports him/herself vertically on his/her hands in an inverted position and the arms are extended straight by the head and ears.
- **Headstand:** (an non-airborne inverted skill with hand support) A non-airborne, non-rotating, skill where the dancer supports him/herself vertically on his/her head in an inverted position with hands in contact with the floor to support the body.
- **Illusion:** (a stationary turn) A skill where a dancer steps onto a standing leg, releasing the upper body all the way forward, lifting the working leg as close to 90 degrees as possible while rotating on the standing foot.
- **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.
- **Kip Up:** (non-airborne in approach, airborne in decent, inverted skill) 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.
- **Leap:** (*airborne skill*). A skill in which the dancer pushes from a plié (bend) off of one foot, becomes airborne, and lands on one foot.
- **Passé [pa-SAY]:** A position or movement in which the working leg bends and connects the foot to, or near, the knee of the supporting leg; meaning to pass. Passé can be executed with the hips parallel or turned out.
- **Pirouette [peer-o-WET]:** (*axis rotation*). A skill in which the dancer bends (plié) and rises (relevé) to one leg (supporting leg) making a complete rotation of the body; meaning to whirl. A pirouette can be executed in a variety of positions.
- **Plié [plee-AY]:** A preparatory and landing skill in which the dancer bends, softens his/her knees; meaning to bend.
- **Relevé [rell-eh-VAY]:** A skill in which the dancer lifts up to the balls of his/her feet; meaning to rise.
- **Round Off:** (*airborne hip over head rotation skill with hand support*). A skill that takes off on one foot and lands on two feet simultaneously. (*Clarification: the skill becomes airborne after the hips have rotated over the head*).
- **Shushunova [shush-A-nova]:** (*airborne skill*) 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.
- **Stationary Turn:** A turn that rotates on a single pivot point including, but not limited to, a pirouette, leg hold, illusion. (*Note: Chainé and piqué turns do not qualify as Stationary Turns.*)
- **Toe Touch:** (*airborne skill*) A jump in which the dancer lifts the legs through a straddle position. Hips externally rotate to turn out the legs and the chest is upright. Arms are typically held in a T position.
- **Tour Jeté:** (*airborne skill with axis rotation*). A skill in which the dancer takes off from one leg, executes a half turn and lands on the other leg.
- **Windmill:** A skill in which a dancer 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.