

Represent your school and compete with the  
best dance teams in the country!



***ORLANDO, FLORIDA***

For more information, or to choose another  
NDA Championship, visit our website:

**[nda.varsity.com](http://nda.varsity.com)**

**HIGH SCHOOL DANCE**

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

<i>2009 - 2010 High School/Junior High Dance Divisions</i>	<b>03</b>
<i>General Safety Guidelines</i>	<b>04</b>
<i>Legality Verification</i>	<b>07</b>
<i>Category Descriptions</i>	<b>08</b>
<i>Judging Scale For Dance Fundamentals</i>	<b>09</b>
<i>Performance Area</i>	<b>15</b>
<i>Music Information</i>	<b>15</b>
<i>Judging Panels</i>	<b>15</b>
<i>NDA Safety Scoring Process</i>	<b>16</b>
<i>Code Of Conduct</i>	<b>16</b>
<i>Eligibility Policy</i>	<b>17</b>
<i>Division Violations</i>	<b>17</b>
<i>Inappropriate Choreography/Music/Outfitting</i>	<b>17</b>
<i>Interruption Of Performance</i>	<b>18</b>
<i>Spirit Championship - Best Dancer &amp; Small Ensemble</i>	<b>19</b>
<i>How To Qualify</i>	<b>19</b>
<i>NDA Glossary Of Terms</i>	<b>20</b>

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

## 2009-2010 HIGH SCHOOL/JUNIOR HIGH DANCE DIVISIONS

Generally, High School/Junior High dance teams are made up of members from the same High School/ 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.

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 (teams performing with less than five may be considered "exhibition" and will not qualify for awards). The maximum number of participants for school divisions is forty (40) members per team.

<b>School Divisions</b>	<b>Categories for Each Division</b>
-------------------------	-------------------------------------

Elementary	6th grade & below (5-40 members)	Open			
Junior High/ Middle School	9th grade & below (5-40 members)	Pom	Hip Hop		
Junior Varsity	12th grade & below (5-40 members)	Jazz	Pom	Hip Hop	
Small Varsity	12th grade & below (5-12 members)	Jazz	Pom	Hip Hop	*TP
Medium Varsity	12th grade & below (13-15 members)	Jazz	Pom	Hip Hop	*TP
Large Varsity	12th grade & below (16-40 members)	Jazz	Pom	Hip Hop	*TP
<b>NEW in 2010!</b> Small Varsity	12th grade & below (5-15 members)	Kick			
Large Varsity	12th grade & below (16-40 members)	Kick			

\*Team Performance

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.

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

## **GENERAL SAFETY GUIDELINES**

1. Dance teams should be placed under the direction of a knowledgeable advisor or director.
2. The dance team director or other knowledgeable designated school representative should be in attendance at all practices, functions, and games.
3. All dancers should receive proper training before attempting difficult technical skills, dance tricks, or similar moves.
4. All practice sessions should be held in a location suitable for the activities of dance, and away from noise and distractions.
5. Apparel should be conducive to safe practices and performances. Jewelry of any kind, including earrings, bracelets, necklaces, rings, etc. should not be worn at practices and/or games.
6. Warm-up and stretching should precede and conclude all practice sessions, pep rallies, games, competitions, performances, and other physical activities.
7. 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
8. Directors must recognize the entire team's particular ability level and limit the team's activities accordingly.
9. Proper technique should be taught to all members prior to the attempt of any technical skills.
10. Teams should develop a strength and conditioning program with professional assistance.
11. No technical skills should be performed when a director is not present or providing direct supervision.
12. All teams and directors should have an emergency response plan in the event of serious injury.

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

**GENERAL SAFETY RULES AND ROUTINE GUIDELINES**

1. Teams must have at least 5 members.
2. Each team will have a maximum of 2 minutes and 15 seconds (2:15) to demonstrate their style and expertise. 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.
3. Shoes are recommended but not required. Wearing socks and/or footed tights only is prohibited.
4. Jewelry as a part of a costume is allowed. Acceptable jewelry includes: small post earrings (in ear lobes only) , chokers without dangling pendants, and hair accessories. Jewelry such as hoop earrings, bracelets, necklaces, and rings in an area other than the ear lobe are prohibited and will receive a .5 deduction. Jewelry may not be taped over or otherwise covered.

**Tumbling and Gymnastics**

1. Tumbling is allowed in all divisions as long as one hand, foot or body part remains in constant contact with the performance surface. These skills can be performed individually or in combination. Airborne skills are not allowed when hip-over-head rotation occurs. (Exception: aerial cartwheels are allowed)

The following are examples of skills that are and are not allowed:

**Allowed**

Forward/Backward Rolls  
Shoulder Rolls  
Cartwheels  
Headstands  
Handstands  
Backbends  
Front/Back Walkovers  
Stalls  
Head spins  
Windmills  
Kip up  
Aerial Cartwheels

**Not Allowed**

Dive Rolls  
Round-offs\*  
Front/Back Handsprings\*  
Front/Back Tucks  
Side Somi  
Layouts

\*see below for exceptions to these limitations

2. \*Allowed only for hip-hop: Airborne skills with hip over head rotation must involve hand support with at least one hand when passing through the inverted position.
3. Tumbling while holding poms or props is not allowed (Exception: forward and backward rolls).
4. Drops to the knee, thigh, seat, front, back, jazz split (hurdler) or split position onto the performing surface from a jump, stand, or inverted position must first bear weight on the hands or feet in order to break the impact of the drop. (Exception: Toe touches to a push up position are not allowed.)

**Dance Lifts and Partnering General Guidelines**

1. Jumping or tossing from one dancer to another is not allowed.
2. Jumping or tossing from one dancer to or from the performance surface is not allowed.
3. Jumping, tumbling or leaping off another dancer while sitting, standing or stepping on the dancer is allowed as long as there is hand/arm to body contact with a third dancer.
4. All cheer stunts and/or pyramids are prohibited. (Exceptions: pony sit, thigh stand, shoulder sit, back arch)
5. All tosses including toe-pitches are prohibited.

**Dance Lifts**

1. Dance lifts are permitted and are defined as an action in which a dancer (s) is elevated from the performance surface and set down.
2. A lifting dancer must maintain direct contact with the performance surface at all times.
3. A lifting dancer must have hand/arm to body contact, of the lifted dancer (s), at all times.
4. A lifting dancer must maintain control of the momentum, positioning, changes in position and return to the performance surface of the lifted dancer (s).
5. Swinging lifts are allowed, provided the lifted dancer's body does not make a complete circular rotation and is in a face up position at all times.
6. Hip over head rotations of the lifted dancer (s) may occur as long as his/her hips maintain a level at or below the shoulder height of a standing dancer. (Exception: chorus line flips are not allowed)

**Partnering**

1. Dance partnering skills are permitted and are defined as an action in which two dancers use support from one another, but are not elevated.
2. Partnering skills are permitted and must maintain body-to-body contact throughout the duration of the skill. One partner must maintain constant contact with the performance surface.

**Choreography and Costuming**

1. Suggestive, offensive, or vulgar choreography and/or music is inappropriate for family audiences and therefore lacks audience appeal.
2. 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 affects the judges' overall impression of the routine.
3. All choreography should be age appropriate.
4. All costuming and makeup should be age appropriate and acceptable for family viewing.

**Props**

1. Wearable and handheld items are allowed in all categories and can be removed and discarded from the body.
2. Standing props are only allowed in the prop category, any items that bears the weight of the participant is considered a standing prop. (Examples: chairs, stools, benches, ladders, boxes, stairs, etc.)

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

## LEGALITY VERIFICATION

As a director, it is important to be current on the NDA Safety Guidelines. If you have questions concerning any safety guidelines or questions regarding specific skills, please follow these steps. This will ensure that you receive a timely and accurate response to your questions.

- All questions must be in written form. Due to the differences in interpretation and terminology, no phone calls will be accepted. Do not rely on prior rulings from NDA championships. A separate video must be submitted for each competition to ensure legality.
- For approval, you must send a DVD that contains the skill in question along with a letter stating the skill you are questioning. Video must include the following:
  1. Front, side and back view of skill.
  2. Name(s) of all championships where you will be performing skill and the division you will be performing in.
  3. Include your name, team name, address, phone number and email address on your DVD.
  4. Do not send the entire routine, only the skill(s) in question.
  5. If you would prefer to send a skill via email, contact the NDA office to find if that is a viable option.DVD's that are not in the above format will **NOT** be viewed.

DVD's **MUST BE RECEIVED IN THE NDA OFFICE** at least **TWO WEEKS PRIOR** to the championship date. Videos not received in the NDA office two weeks prior to the championship date will **NOT** be reviewed.

Send DVD's to:

**NDA Legalities for (specify event), P.O. Box 660359, Dallas, TX 75266-0359 or e-mail to [kburbank@nationalspirit.com](mailto:kburbank@nationalspirit.com) or [ncandavideos@gmail.com](mailto:ncandavideos@gmail.com).**

You may Federal Express or UPS Overnight at least two weeks prior to the championship date to: **NDA Legalities for (specify event), Attn: Karri Burbank, 2010 Merritt Dr., Garland, TX 75041 or e-mail to [kburbank@nationalspirit.com](mailto:kburbank@nationalspirit.com) or [ncandavideos@gmail.com](mailto:ncandavideos@gmail.com).**

*NOTE: Do not depend on your choreographer or director to determine if something is legal. If you feel that something may be illegal, send a videotape to the NDA office.*

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

## **CATEGORY DESCRIPTIONS**

### **Team Performance**

Routines must clearly encompass at least 20 CONSECUTIVE seconds of all four styles: Jazz, Pom, Kick, and Hip Hop. Each style will be judged. Pom poms, hand held props and costuming may be used in this category, but are not required. **Teams must execute 4 consecutive 8 counts of kicks/kick combinations, including AT LEAST 8 consecutive straight high kicks (greater than 90 degrees directly in front of the body) performed by the majority (1/2 + 1) of the team.** Traditional kick lines may be used, but are not required. Technical skills (example: pirouettes and leaps) will be scored in the Technical skills caption on the score sheet. Dance teams competing in the Team Performance category at the 2010 NDA National Dance Championship and/or NDA U.S. Championships, will be required to submit at check-in a Routine Outline for their Team Performance routine. 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 Safety Judge will reference the team's outline to determine that each style of dance has been met. If the Safety Judge, 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.

### **Jazz**

A jazz routine incorporates stylized dance movements and combinations, formation changes, group work, leaps and turns. Emphasis is placed on proper technical execution, extension, control, body placement and team uniformity. Technical skills will be scored in the Leap and Turn Technique captions on the score sheet.

### **Pom**

Poms must be used 80% of the routine. Important characteristics of a pom routine include synchronization and visual effect, clean/precise motions, and strong pom technique. Visual effect includes level changes, group work, formation changes, the use of different color poms, etc. Technical skills will only be reflected in the Uniformity caption on the score sheet.

### **Hip-Hop**

Routines emphasize the street style movements with an emphasis on execution, style, creativity, body isolations and control, rhythm, uniformity and musical interpretation. Teams may also put an additional focus on athletic incorporations such as jumps, jump variations, combo jumps and other tricks.

### **Kick**

Emphasis on variety of kicks/kick combinations (graduated kicks, around the world kicks, straight kicks to the front, fan kicks, hitch kicks, open and cross kicks, extensions, and other elements of flexibility), control, uniformity of height, timing, technique, posture, maintenance of line and connection, and team stamina. Three quarters of the routine must incorporate kicks/kick combinations (exception: Team Performance).

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

## JUDGING SCALE FOR DANCE FUNDAMENTALS

Total points received per category will be based on overall quality, quantity, and execution of technical moves (both variety of skills and number of members performing skill) throughout the routine. Specific skills performed that are not listed in one of the following skill categories will be placed in one of those categories at the discretion of the judges.

Zero points will be given in a category if skills for that particular category are not executed.

## JAZZ TECHNIQUE

### **Range of Scores**

### **Skills**

---

#### **5-7 points**

Jazz choreography (stylized or traditional) executed with substandard technique and control. Dancers' extension, spatial awareness, and musical interpretation are minimal. Strength of movement and tension is lacking and style is somewhat inconsistent throughout all team members. Below average lines, flow, and continuity.

---

#### **7-9 points**

Jazz choreography (stylized or traditional) executed with good technique and control. Good extension, spatial awareness, musical interpretation, but somewhat relaxed in execution of movement and tension. Style is mostly consistent throughout all team members with average lines, flow, and continuity.

---

#### **9-10 points**

Jazz choreography (stylized or traditional) executed with strong technique and control. Crediting the dancers' superior extension, spatial awareness, musical interpretation, and strength in movement. Style is consistent throughout all team members with emphasis on strong lines, flow, and continuity.

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

### **POM TECHNIQUE**

#### **Range of Scores**

#### **Skills**

##### **5-7 points**

Pom motions/choreography performed at a slow pace; lacking in control (motions may be hyper-extended) and precision (motions may be incomplete and unfinished). Execution may be sluggish and/or performed with substandard technique.

##### **7-9 points**

Pom motions/choreography performed at an average pace; good placement and motion control but some what relaxed in overall strength and precision. Majority of the choreography is based on traditional pom motions, utilizing some innovative variations.

##### **9-10 points**

Pom motions/choreography performed at a fast pace with exact placement, superior motion control (ie: motions not hyper-extended), and precision, incorporating traditional pom motions as well as innovative and creative variations.

### **HIP HOP TECHNIQUE**

#### **Range of Scores**

#### **Skills**

##### **5-7 points**

Hip hop choreography executed with substandard musical interpretation and style. Minimal use of body isolations and/or rhythm variations, lacking in style consistency. Execution may be choppy, needing continuity.

##### **7-9 points**

Hip hop choreography executed with good musical interpretation and style. Body isolations and rhythm variations are less prevalent throughout the performance. Some style inconsistencies throughout team members and movements may not display seamless flow and continuity.

##### **9-10 points**

Hip hop choreography executed with strong musical interpretation and style. Crediting the dancers' use of superior body isolations and rhythm variations. Style is consistent throughout all teams members with seamless flow and continuity of movements.

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

**KICK TECHNIQUE****Range of Scores****Skills****5-7 points**

Kicks/kick combinations (see examples in Kick category description) performed by the team executed with substandard technique, including lack of variety/height of kicks/kick combinations, control, extension, creativity, 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, and connection (arms are bent). Good technique, including all aspects previously listed, is not maintained through formation/direction changes.

**7-9 points**

Kicks/kick combinations (see examples in Kick category description) performed by the majority of the team executed with good technique, crediting the dancers' variety/height of kicks/kick combinations, control, extension, creativity, stamina, and uniformity in timing and height of kicks. Kick elements are executed with average skill including maintenance of lines, elevated focus, lifted posture, and connection (arms may be bent). Good technique, including all aspects previously listed, may not be maintained through formation/direction changes.

**9-10 points**

Kicks/kick combinations (see examples in Kick category description) performed by the majority of the team executed with strong technique, crediting the dancers' superior variety/height of kicks/kick combinations, control, extension, creativity, stamina, and uniformity in timing and height of kicks. Kick elements are executed with superior skill including strong maintenance of lines, elevated focus, lifted posture, and strong connection (straight arms, thumbs tucked). Strong technique, including all aspects previously listed, is maintained through formation/direction changes.

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

### VISUAL EFFECT

<b>Range of Scores</b>	<b>Skills</b>
<b>5-7 points</b>	Routine achieves little to no visual effect with limited incorporation of tricks, ground work, group/partner work, level changes, contagions, or opposing motions. Visual effects are accomplished at a slower pace with obvious execution.
<b>7-9 points</b>	Routine achieves visual effect through average use of tricks, ground work, group/partner work, level changes, contagions, and incorporation of opposing motions. Visual effects are accomplished at an average pace and execution.
<b>9-10 points</b>	Routine achieves superior visual effect through use of creative tricks, ground work, group/partner work, level changes, contagions, incorporation of opposing motions, crediting the overall quality and quantity of visuals performed. Visual effects are accomplished at a fast pace with seamless execution.

### TECHNICAL SKILLS

#### **Turn Technique**

<b>Range of Scores</b>	<b>Skills</b>
<b>5-7 points</b>	Beginning turns and turn combinations (Example: single pirouettes, chaîné, pas de chat turn, pencil turn) performed by the team and executed with good technique; and/or very few Intermediate turn/turn combinations performed by less than majority of the team executed with good technique; and/or Intermediate turn/turn combinations performed by the majority of the team executed with substandard technique.
<b>7-9 points</b>	Intermediate turns and turn combinations (Example: double pirouettes, axle, piqué turns) performed by the majority of the team, executed with good technique; and/or very few Advanced technical skills performed by less than majority of the team executed with strong technique.
<b>9-10 points</b>	Advanced turns and turn combinations performed by the majority of team and executed with strong technique. (Example: fouettés, fouettés ala second, triple/quad pirouettes)

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

## Leap Technique

Range of Scores	Skills
<b>5-7 points</b>	Beginning leaps and leap combinations (Examples: hitch kick, pas de chat, passé sauté, grand jeté, leap in second) performed by team; and/or very few Intermediate leaps/leap combinations performed by less than majority of the team executed with good technique; and/or Intermediate leap/leap combinations performed by the majority of the team executed with substandard technique.
<b>7-9 points</b>	Intermediate leaps and leap combinations (Example: grand jeté, leap in second, switch leap) performed by the majority of the team, executed with good technique; and/or very few Advanced technical skills performed by less than majority of the team executed with strong technique.
<b>9-10 points</b>	Advanced leaps and leap combinations (Example: switch variations) performed by the majority of team and executed with strong technique.

\*Please note: The Technical Skills score will reflect a combined average of both Leaps and Turns on the Team Performance score sheet.

## STAGING

This score reflects both formations and transitions, both what is choreographed and how the movement/formations are executed.

Range of Scores	Skills
<b>5-7 points</b>	Spacing is substandard. Routine utilizes minimal formations and formations changes. Transitions are simple and lack continuity with in the routine (Example: walking transitions rather than dancing through to next formation seamlessly).
<b>7-9 points</b>	Spacing is average, but not precise. May incorporate more interesting formations and formation changes, but still lacking in transition creativity.
<b>9-10 points</b>	Spacing is precise. Routine utilizes a variety of well-thought out formations and formation changes. Transitions are exciting and seamless.

# 14 NDA COMPETITION GUIDELINES

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

## DEGREE OF DIFFICULTY

This score does not reflect execution; it is simply scoring the difficulty of the routine overall.

### **Range of Scores**

### **Skills**

#### **5-7 points**

Beginning choreography utilizing basic foot work, minimal direction changes, simple and possibly slower pace motions. Very limited use of floor work, or full-body movement.

#### **7-9 points**

Intermediate choreography with more foot work, direction changes, intricate use of motions, and faster pace. May be lacking in use of dynamics.

#### **9-10 points**

Advanced choreography utilizing intricate motions, footwork, skills and transitions. Fast pace movement is found within the dynamics of this routine as well as full body movement and a variety of direction changes.

## UNIFORMITY

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

### **Range of Scores**

### **Skills**

#### **5-7 points**

Substandard, timing and synchronization of style. Memory mistakes as well as placement cause the routine to appear less cohesive.

#### **7-9 points**

Average timing and synchronization of style. Few memory mistakes; good placement.

#### **9-10 points**

Strong timing and synchronization of style. Very precise placement.

## CHOREOGRAPHY

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

### **Range of Scores**

### **Skills**

#### **5-7 points**

Routine with minimal group work, levels, direction changes, musicality, dynamics, and transitions.

#### **7-9 points**

Routine with average use of group work, levels, direction changes, musicality, dynamics, and transitions.

#### **9-10 points**

Routine with strong use of group work, levels, direction changes, musicality, dynamics, and transitions. Creating a complete thought with the movement.

## NDA COMPETITION GUIDELINES

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

### PERFORMANCE IMPRESSION

This score reflects showmanship and audience appeal as well as the individual judge's overall opinion of the routine.

#### Range of Scores

#### Skills

#### 5-7 points

Limited use of projection, expression and/or emotion. Routine is lacking in energy and does not connect with the audience well.

#### 7-9 points

Average energy level, projection, expression and/or emotion. This routine could be even more powerful with the simple use of facial expression.

#### 9-10 points

Strong connection with the audience. Superior use of projection, expression, showmanship, and emotion. This is a high-energy and/or high-emotion performance that leaves the audience wanting more.

### PERFORMANCE AREA

Performance surfaces and dimensions may vary by championship based on venue, size and restrictions, divisions offered, and other factors. Please refer to specific championship for which you are attending and make note of the Performance Area Information.

### MUSIC INFORMATION

Music should be on CD. **Duplicate CDs must be available at the music table in case of lost or broken CDs. Coaches are strongly advised to create routines (mix music) that finish a few seconds under the time limit to ensure that the team does not go over time.** Judges' decisions on timing of total routine and music portion of routines are final.

### JUDGING PANELS

**Head Judge** The Head Judge is responsible for overseeing the entire Judging Panel that consists of Panel Judges and a Safety Judge. The Head Judge will also fill out his/her own score sheet for each performance. Head Judge's scores will carry the same weight as a Panel Judge.

**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 judge technical ability and the overall routine, but they do not determine or judge deductions or safety violations.

**Safety Judge** Safety Judge is responsible for administering all safety violations, and point deductions.

All judges' decisions are final.

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

## **NDA SAFETY SCORING PROCESS**

### **Major Mistakes**

Major errors, including falls to the floor during execution of skills or transitions, will result in a .05 deduction for each mistake.

### **Major Falls**

Major falls or other severe mistakes during the performance, including multiple falls in a single sequence/series, one dancer's mistake causing a severe error for one or more dancers, or multiple dancers falling or falls from a lift, will result in a .1 deduction for each mistake.

### **Time Limit Violations**

Time limit violations are as follows:

- 3-5 seconds over time will result in a .....(.1 deduction)
- 6-10 seconds over time will result in a .....(.3 deduction)
- 11 or more seconds over time will result in a .....(.5 deduction)

### **Safety Violations/General Competition Guidelines**

A .5 deduction will be given for EACH safety/general competition guideline violation (example: a .5 penalty will be assessed for jewelry). Safety Violations are in effect until the team leaves the performance floor. Please read and study the appropriate NDA Safety Guidelines 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/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.

## **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 director or advisor to the NDA Event Tent. The appropriate NDA Official will then be called to discuss the situation with the director/advisor.
- Participants, directors, advisors or 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, directors, advisors 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 of team or suspension in following years.

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

NDA fervently encourages and supports sportsmanship, integrity and fairness among participants and directors 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 advisors/directors 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/gym 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.

Note: The performance orders for NDA competitions will not be adjusted to accommodate performers participating on multiple teams.

## **DIVISION VIOLATIONS**

Participants may not compete in multiple divisions of the same category at the same competition (for example: 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 (for example: a team may enter Large Varsity Pom and Small Varsity Jazz).

## **INAPPROPRIATE CHOREOGRAPHY/MUSIC/COSTUMING**

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. In general, school performances, should adhere to outfitting, performance and music guidelines and criteria in place and approved by the administration or institution to which the school team belongs. Outfitting for dance performances should follow traditional dress standards. 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 torso, 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.

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

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 .05 deduction in the 2009-2010 NDA championship season.

## **INTERRUPTION OF PERFORMANCE**

### **Injury**

The Safety Judge or Head Judge 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 National's 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 director'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.

### **Uniform Distractions**

The Safety Judge or Head Judge reserves the right to stop a routine, assess a deduction, and/or disqualify a team for a uniform distraction (e.g. 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.

### **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 CD/tape with them at the music table. Judging and timing will resume from the point at which the malfunction occurred as determined by the Judges.

### **Interpretations/Rulings**

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/advisor/gym owner. Please direct such inquiries to the Event Information Booth. The appropriate competition official will be contacted to discuss any questions or concerns.

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

## SPIRIT CHAMPIONSHIPS - BEST DANCER & SMALL ENSEMBLE

### **General Requirements**

Each participant, or small group, will perform a routine that showcases his/her strongest dance abilities. Solo Routines cannot exceed 1 minute and 30 seconds. Duets/Ensemble Routines cannot exceed 2 minutes. Timing will begin with the first sound of music. Judging is based on technique, execution, projection, choreography and overall crowd appeal. There will be a .5 penalty for each NDA. Safety Guidelines violation and a separate penalty if the routine exceeds the time limit.

**Elementary Best Dancer:** 6th grade and below

**Elementary Duet:** 6th grade and below

**Elementary Small Ensemble:** 6th grade and below

**Junior Best Dancer:** 7th - 9th grade

**Junior Duet:** 6th - 9th grade

**Junior Small Ensemble:** 6th - 9th grade

**Senior Best Dancer:** 10th - 12th grade

**Senior Duet:** 9th-12th grade

**Senior Small Ensemble:** 9th - 12th grade

Males and females will compete in the same division based on grade. There is no limit as to how many individuals may enter from a team. There can be no more than 5 participants in the Junior and Senior Small Ensemble divisions.

## **2009 NDA National Dance Championship**

### **HOW TO QUALIFY**

#### **Camp Qualification**

Teams can qualify for the 2010 NDA National Dance Championship at any NDA Resident, Commuter or Elite Private Camp 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 Safety Guidelines.

#### **DVD**

Qualification videos must be sent to NDA, Attn: NDA Video Qualification, 2010 Merritt Drive, Garland, TX 75041, and postmarked no later than December 11, 2009.

Teams should perform a routine displaying their best performance ability. Any of the following categories may be used: Pom/HipHop/Kick/Jazz. The routine must adhere to the NDA Safety Guidelines. 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 two (2) weeks prior to competition.

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

### **Spirit Championships, Classic Championship, US Championship or Theme Park Competition**

Teams may qualify for the 2010 NDA National Dance Championship at an NDA Championship by December 11, 2009 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 Guidelines.

**Note:** U.S. Championships, Classics, Spirit Championships, and Theme Park competitions are open to all teams - no qualification required.

### **NDA GLOSSARY OF TERMS**

**Arabesque (a-ra-BESK)** - 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)** - 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 (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.

**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.

**Chainé (sheh-NAY)** - a series of rapid turns executed in one line of direction.

**Chassé (sha-SAY)** - a step in which one foot "chases" the other and assumes its original position.

**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 Lift** - any skill in which one or more dancers supports another dancers body weight away from the surface.

**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.

**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.

**Extension** - term used to describe the ability of a dancer to raise and hold the extended leg in the air.

**Fouetté Turn** - a series of turns of the body on one foot; plié support leg, rond de jambe working leg; can be executed in all four directions.

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

**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** - See plié.

**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. Chairs and stools are prohibited.

**Jump** - movement taking off and landing on same foot or both feet.

**Lay-out** - cambre back while extending the working leg forward.

**Leap** - movement taking off from one foot, landing on other foot.

**Line** - the outline presented by a dancer while executing steps and poses, with emphasis on the arrangement of the head, body, legs, and arms in the movement.

**Parallel** - a position in which the thighs, knees and toes of both legs are facing straight ahead.

**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)** - “to pass” the foot of the working leg touches the knee of the supporting leg; executed either turned out or parallel.

**Pencil Turn** - a turn executed with the working leg held straight and next to the supporting leg.

**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-WET)** - a complete turn of the body on one foot from a fourth position plié; can be executed in a variety of positions such as passé, arabesque, en attitude, etc.

**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)** - bending, softening, opening of the knee(s).

**Demi Plié** - half bend of the knees, heels remain on floor.

**Grand Plié** - full bend of the knees, heels come off the floor in all positions except second.

**Positions of the Feet** -

**First** - turned out, with heels touching and toes facing outward (can be executed parallel).

*NDA reserves the right to be the arbitrator and interpreter of all rules and guidelines covered in this book.*

**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.

**Relevé (ruhl-VAY)** - raised on the ball of the foot/feet.

**Rond de jambe (rawn duh zahnb)** - 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.

**Sousus (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. (Illegal unless feet/hands bear most of the weight and break the impact of the drop.)

**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.

**Supporting Leg** - the leg that supports the weight of the body.

**Switch leap** - a jump popping straight up in the air, not traveling forward; working leg stays straight and lifts front, support leg plies, 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.

**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.

**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.

**Tombe (tawn-BAY)** - meaning to fall, step down.

**Trick** - creative choreography/athletic skills resulting in a surprise effect.

**Tumbling** - rolls (forward, backward) inverted extended skills (examples: cartwheel, walkover, front/back handsprings, etc.) and flips that involve hip over head rotation.

**Turn** - see pirouette.

**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.

**Working Leg** - the leg that moves, stretches, and/or extends; the leg that is performing.