

UDA RULES & REGULATIONS 2011-2012

**Bold Print denotes a change from prior year*

COLLEGE DANCE TEAMS

I. JUDGING CRITERIA

The judges will score the teams according to the judging criteria on a 100 point system.

POM SCORESHEET:

CHOREOGRAPHY (25 points)

Creativity/Complements the Music (10)

*Creative manipulation of poms and use of original movement to create visual effects that complement the music

Routine Staging (15)

*Use of levels, group work and variety of movements

*Use of a variety of formations and creative ways to move from one formation to another, allowing for quick and seamless changes of positions

TECHNIQUE (25 points)

Execution of Pom Technique (15)

*Execution of pom technique

*Demonstration of strong and powerful motions with correct placement and body control

Execution of Technical Skills (10)

*Execution of all skills (jumps, leaps, turns, kicks) in routine with correct technique and the difficulty level of them

GROUP EXECUTION (30 points)

Synchronization/Uniformity (15)

*Team uniformity of all movements throughout the routine

Spacing (10)

*Ability of the dancers to gauge and position themselves correct distances between each other in and throughout all formations

Musicality (5)

*Execution of all movements throughout the routine while complementing the beats and rhythm of the music

OVERALL EFFECT (20 points)

Communication and Projection (10)

*Ability to connect with the audience during the performance

*Includes all or any of the following: genuine expression, emotion, energy and entertainment value

Overall Impression (10)

*Judges overall impression of the performance

*Appropriateness of music, costume and choreography

HIP HOP SCORESHEET:

CHOREOGRAPHY (30 points)

Creativity/Complements the Music (10)

*Use of style or combination of original hip hop movements that complement the music

Routine Staging (10)

*Use of levels, group work and variety of movements

*Use of varied formations and creative ways to move from one formation to another, allowing for quick and seamless changes of positions

Difficulty (10)

*Incorporation of challenging movements and/or skills (jumps, freezes/stalls, partner work and floor work)

TECHNIQUE (30 points)

Technique/Musicality (15)

*Execution of hip hop movements using rhythmic variations with correct technique

*Execution of skills (jumps, freezes/stalls, partner work and floor work)

*Ability to physically express the rhythm, nuance and character of the music

Placement and Control (15)

*Ability to control the speed, direction and movement of the body throughout the routine

GROUP EXECUTION (20 points)

Synchronization/Uniformity (10)

*Team uniformity of all movements throughout the routine

Spacing (10)

*Ability of the dancers to gauge and position themselves correct distances between each other in and throughout all formations

OVERALL EFFECT (20 points)

Communication and Projection (10)

*Ability to connect with the audience during the performance

*Includes all or any of the following: genuine expression, emotion, energy and entertainment value

Overall Impression (10)

*Judges overall impression of the performance

*Appropriateness of music, costume and choreography

JAZZ SCORESHEET:

CHOREOGRAPHY (30 points)

Creativity/Complements the Music (10)

*Use of original and creative movement to complement the music and create artistic effect

Routine Staging (10)

*Use of levels, group work and variety of movements

*Use of varied formations and creative ways to move from one formation to another, allowing for quick and seamless changes of positions

Difficulty (10)

*Level of difficulty shown through dance skills and movements

TECHNIQUE (20 points)

Execution of Technical Skill (20)

*Proper execution of dance technical elements and movements

*Includes basic fundamentals (posture, turnout, initiation of movement and control)

GROUP EXECUTION (30 points)

Synchronization/Uniformity (10)

*Team uniformity of all movements throughout the routine

Musicality (10)

*Execution of the movements throughout the routine, complementing the beats and rhythm of the music

Spacing (10)

*Ability of the dancers to gauge and position themselves correct distances between each other in and throughout all formations

OVERALL EFFECT (20 points)

Communication and Projection (10)

*Ability to connect with the audience during the performance

*Includes all or any of the following: genuine expression, emotion, energy and entertainment value

Overall Impression (10)

*Judges overall impression of the performance

*Appropriateness of music, costume and choreography

SOLO SCORESHEET

Appearance / Projection (30 points)

*Facial Expression, Eye Contact, Costuming and Appearance and Overall Effect

Choreography (30 points)

*Variety, Difficulty, Creativity and Style, and Complements with Music

Technique (40 points)

*Execution of Technical Skill, Body Positioning/Alignment and Placement and Control

II. JUDGING PROCEDURES

The judges for the event will be appointed at the sole discretion of Universal Dance Association. As the teams make their presentations, the judges will score the teams using a 100 point system. The judges' scores will be **AVERAGED** together to determine the overall team score.

III. SCORES AND RANKINGS

Individual score sheets are for the exclusive use of each particular judge. Each judge has the responsibility and authority to review and submit his or her final scores and rankings prior to the final tally of the scores for all teams. Scores and rankings will be available **only** to coaches or captains at the conclusion of the competition. No scores or rankings will be given over the telephone.

IV. HOW TO HANDLE PROCEDURAL QUESTIONS

- A. RULES & PROCEDURES** – Any questions concerning the rules or procedures of the competition will be handled exclusively by the advisor / coach of the team and will be directed to the Competition Director. Such questions should be made prior to the team's competition performance.
- B. PERFORMANCE** – Any questions concerning the team's performance should be made to the Competition Director immediately after the team's performance and/or following the outcome of the competition.

V. SPORTSMANSHIP

All participants agree to conduct themselves in a manner displaying good sportsmanship throughout the competition with positive presentation upon entry and exit from the performance area as well as throughout the routine. The advisor and coach of each team is responsible for seeing that team members, coaches, parents and other persons affiliated with the team conduct themselves accordingly. Severe cases of unsportsmanlike conduct are grounds for disqualification.

VI. INTERRUPTION OF PERFORMANCE

A. UNFORSEEN CIRCUMSTANCES

1. If, in the opinion of the competition officials, a team's routine is interrupted because of failure of the competition equipment, facilities, or other factors attributable to the competition rather than the team, the team affected should **STOP** the routine.
2. The team will perform the routine again in its entirety, but will be evaluated **ONLY** from the point where the interruption occurred. The degree and effect of the interruption will be determined by the competition officials.

B. FAULT OF TEAM

1. In the event a team's routine is interrupted because of failure of the team's own equipment, the team must either continue the routine or withdraw from the competition.
2. The competition officials will determine if the team will be allowed to perform at a later time. If decided by officials, the team will perform the routine again in its entirety, but will be evaluated **ONLY** from the point where the interruption occurred.

C. INJURY

1. The only persons that may stop a routine for injury are: a) competition officials, b) the advisor / coach from the team performing or c) an injured individual.
2. The competition officials will determine if the team will be allowed to perform at a later time. If the competition officials allow a routine to be performed at a later time, the spot in the schedule where the re-performance is to take place is at the sole discretion of competition officials. The team may perform the routine again in its entirety, but will be evaluated **ONLY** from the point where the interruption occurred.

3. The injured participant that wishes to perform may not return to the competition floor unless:
 - a. The competition officials receive clearance from, first, the medical personnel attending to that participant, second the parent (if present) **AND THEN** the head coach/advisor of the competing team.
 - b. If the medical personnel does not clear the participant, the participant can only return to the competition if a parent or legal guardian in attendance signs a return to participation waiver. In the event of a suspected concussion, the participant cannot return to perform without clearance from a medical professional, even with a waiver from a parent or legal guardian.

VII. INTERPRETATIONS AND / OR RULINGS

Any interpretation of any aspect of these Rules and Regulations or any decision involving any other aspect of the competition will be rendered by the Rules Committee. The Rules Committee will render a judgment in an effort to ensure that the competition proceeds in a manner consistent with the general spirit and goals of the competition. The Rules Committee will consist of the Competition Director, Head Judge, and a designated competition official.

VIII. DISQUALIFICATION

Any team that does not adhere to the terms and procedures of these "Rules and Regulations" will be subject to disqualification from the competition, will automatically forfeit any right to any prizes or awards presented by the competition.

IX. FINALITY OF DECISIONS

By participating in this competition, each team agrees that all decisions by the judges will be final and will not be subject for review. Each team acknowledges the necessity for the judges to make prompt and fair decisions in this competition and each team therefore expressly waives any legal, equitable, administrative or procedural review of such decisions.

X. TIME LIMIT/MUSIC/ENTRANCES

1. **College teams** will have a maximum of (2) two minutes to demonstrate their style and expertise.
2. **Solo Performances** will have a one minute thirty seconds (1:30) time limit.
3. Timing will begin with the first choreographed movement or note of the music. Timing will end with the last choreographed movement or note of music, whichever is last.
4. Each team must have a coach/representative to play their music. This person is responsible for bringing the music to the music table and pushing "play" and "stop" for the team.
5. All music must be on a CD. UDA recommends that you bring two copies in case sound systems have trouble reading your CD.
6. In order to keep the competition on time, teams must enter the performance floor as quickly as possible. Teams will have limited time to enter the floor and start their routine. Elaborate choreographed entrances will not be allowed. Teams with excessive entrances will be assessed a 5 point penalty.

XI. 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, costuming, and/or music may affect the judges' overall impression and / or score of the routine.
 - Please make sure that all choreography is age appropriate.
 - All costuming and makeup should be age appropriate and acceptable for family viewing.
 - All costume malfunctions resulting in team members being exposed are grounds for disqualification. Please make sure that you have several dress rehearsals prior to competition to work out any costume problems.
 - Shoes, on both feet, must be worn during the competition. Dance paws are acceptable. Wearing socks and/or footed tights only is prohibited.
 - Jewelry as a part of a costume is allowed.
 - It is suggested that any hot pants or excessively short shorts have tights underneath.
 - All male dancers costumes must include a shirt that is fastened, however it can be sleeveless.

PROPS

- Props are allowed, however they must fit through a standard 36 inch door. **Props must be hand held and cannot be used to bear weight of a dancer.** Any props used must first be approved through the UDA National office. To get them approved, please send an email to cmorris@varsityspirit.com.

XII. COLLEGE TEAMS: ROUTINE RULES

Please visit uda.varsity.com for glossary of terms

A. WEIGHT BEARING SKILLS

Weight bearing skills and/or tumbling on the performance surface is not allowed while holding poms or props (including stalls, etc). A full clean hand must be in contact with the performance surface for all weight bearing skills. Exception: Forward and backward rolls are allowed.

B. TUMBLING AND TRICKS (Executed by individuals)

- Tumbling and/ or tricks: An acrobatic or gymnastics skill executed by an individual dancer without contact, assistance or support of another dancer(s) and begins and ends on the performance surface.

Tumbling is allowed, **but not required**, in all divisions with the following limitations:

ALLOWED

Forward/Backward Rolls
Shoulder Rolls
Cartwheels
Headstands
Handstands
Backbends
Front/Back Walkovers
Stalls/Freezes
Head spins
Windmills
Kip up
Round Off
Headsprings (with hand support)

NOT ALLOWED

Aerials cartwheel
Front/Back Handsprings
Front/Back Tucks
Side Somi
Layouts
Shushunova
Headsprings (without hand support)
Dive Rolls (In any position)
Continuous double (partner) cartwheels

- Tumbling skills with airborne hip over head rotation is limited to 2 connected skills.
- Drops to the knee, thigh, seat, front, back, jazz split (hurdler) or split position onto the performing surface from a turn,

jump, stand, or inverted position must first bear weight on the hands or feet in order to break the impact of the drop.

- Drops to a push-up position onto the performance surface are permitted from a standing or kneeling position or from a jump with forward momentum (i.e. Flying Squirrel) or an X, Star or Spread Eagle jump. All variations of a shushunova (see glossary for definition) are not permitted.

C. DANCE LIFTS & PARTNERING (Executed by partners or groups)

Dance Lifts, Tricks and Partnering are permitted and are defined below:

Dance Lift: An action in which a dancer(s) is elevated from the performance surface by one or more dancers and set down. A Dance Lift is comprised of "Lifting" dancer(s) and "Elevated" dancer(s).

Dance Trick: An action in which a dancer(s) executes a skill with support from one or more dancers. A Dance Trick is comprised of "Supporting" dancer(s) and "Executing" dancer(s).

Partnering: An action in which two or more dancers use support from one another, but are not elevated. Partnering can involve both "Supporting" and "Executing" skills.

- Any Lifting/Supporting Dancer who has primary weight of a Lifted Dancer must maintain direct contact with the performance surface at all times.
- At least one Lifting/Supporting Dancer must have hand / arm / body to hand /arm/ body contact with the Elevated / Executing Dancer(s) throughout the entire Lift, Trick or Partnering skill.
- Jumping or leaping off a dancer is allowed as long as there is hand/arm (lifting/supporting dancer) to hand/arm/body (Elevated/Executing dancer) contact with a lifting/supporting dancer throughout the skill.** A dancer may step off another dancer.
- Tossing a dancer is allowed as long as there is hand/arm (supporting dancer) to hand/arm/body (elevated/executing dancer) contact with at least one other dancer throughout the skill.
- Swinging Lifts and Tricks are allowed provided the Elevated / Executing Dancer's body does not make a complete circular rotation and is in a supine position (may not be prone) at all times.
- Hip over head rotation of the Elevated/Executing Dancer(s) may occur as long as below apply:
 - His/her hips do not exceed the height of the Lifting/Supporting Dancer's shoulders when standing upright
 - The Supporting/Lifting dancer must be stationary
 - There are at least 2 lifting/supporting dancers in contact with the Executing dancer.

****It is highly recommended that you send in a video of any tumbling, tricks, lifts or partner work for review. This can be submitted by DVD or email. It must be clearly labeled with the school/team name, contact person, phone number and email. Please email to cmorris@varsityspirit.com. You will receive a confirmation that it has been received within 2 business days.

D. TEAM PARTICIPANTS

Teams who participate in the competition will have the opportunity to compete in two of the three categories. Teams who choose to enter two categories must have at least 10 of the same team members perform in both routines. **Teams who compete in 2 categories must have the same number of dancers in both routines.** EXCEPTION: If your team chooses pom as one of your categories, male dancers are not required to perform in pom. **If male dancers do choose to perform in pom, they are not required to use poms.**

E. COLLEGE DIVISIONS AND CATEGORIES:

- The competition is open to all colleges, universities and junior colleges in the continental United States and will consist of the following three divisions:
 1. **Division IA** - Universities with NCAA Division IA football programs (Football NCAA I – FBS)
 2. **Division I** - NCAA Division I schools (Football NCAA I – FCS)
 3. **Open NCAA Divisions** - II, NAIA, Junior Colleges, and all other schools
- **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. Creative choreography will capture an audience and judge’s attention. Having your own “style” will distinguish your team apart from the rest. See scoresheet for more information.
- **POM**- Poms must be used at least 80% of the routine. Important characteristics of a pom routine include synchronization and visual effects, along with proper pom placement and dance technique. Motions should be very sharp, clean, and precise. Your team should be synchronized and appear as “one.” A routine that is visually effective is extremely important, including level changes, group work, formation changes, etc. Keep in mind that a pom routine carries a more “traditional” theme, whereas, jazz routines are more stylized. See scoresheet for more information.

- **HIP HOP**- Routines should include street style movements with an emphasis on execution, style, creativity, body isolations and control. The uniformity of all movement throughout the performance should complement the beats and rhythm of the music. Teams may also put an additional focus on incorporations such as jumps, jump variations, combo jumps, stalls and floor work. See scoresheet for more information.

XIII. PENALTIES

A five (5) point per judge penalty will be assessed to any team violating any of the specific rules as stated above. This deduction does not apply to violations mentioned above that are designated a lesser point value. If you have any questions concerning the legality of a move or trick, please send a DVD or email to the UDA National Office. It must be clearly labeled with the school/team name, contact person, phone number and email. Please email to cmorris@varsityspirit.com. Please send to: UDA, Attn C. Morris, 6745 Lenox Center Court, Suite 300, Memphis, TN 38115 You will receive a confirmation that it has been received within 2 business days.

ON BEHALF OF MY TEAM, I HEREBY ACCEPT THE COMPETITION AND ROUTINE RULES AND GUIDELINES AND AGREE TO ABIDE BY THESE RULES.

_____ (Advisor)

_____ (Captain)

_____ (Team Name/City/State)

_____ (Date)

_____ (Division — Division IA, Division I, Open)

_____ (Principal’s or Gym Owner’s Signature)

• Retain a copy of these rules for your files •