

# 09-10 UDA DANCE COMPETITION RULES AND REGULATIONS

## I. JUDGING CRITERIA

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

### HIP HOP SCORE SHEET

#### Overall Effect (20 pts)

Overall Impression (10) \_\_\_\_\_

Teams ability to exhibit a dynamic and energetic routine  
Audience appropriateness of the music, costume and choreography  
Judges overall impression of the performance

Communication & Projection (10) \_\_\_\_\_

Ability to evoke feeling from an audience; through use of high energy, showmanship, genuine expression and emotion

#### Choreography (30 pts)

Creativity & Musicality (10) \_\_\_\_\_

Use of original hip hop movements to compliment the music

Difficulty (10) \_\_\_\_\_

Use of intricate and challenging skills/movement including various jumps, stalls, and floor work

Formations & Transitions (10) \_\_\_\_\_

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

#### Technique (25 pts)

Execution of Style(s) & Clarity of Movement (15) \_\_\_\_\_

The mastering of rhythm and hip hop elements in accordance with the ability level of entire team

Placement & Control (10) \_\_\_\_\_

The proper control & correct placement/alignment of body and the ability to exhibit full extension and strength of movement

#### Group Execution (25 pts)

Synchronization (15) \_\_\_\_\_

The uniformity of all movement throughout the routine, complimenting beats and rhythm of music

Spacing (10) \_\_\_\_\_

The ability of the team to gauge and position themselves correct distances between each other in and throughout all formations

**TOTAL POINTS (100)** \_\_\_\_\_

### HIGH KICK SCORE SHEET

#### Overall Effect (20 pts)

Overall Impression (10) \_\_\_\_\_

Teams ability to exhibit a dynamic and energetic routine  
Audience appropriateness of the music, costume and choreography  
Judges overall impression of the performance

Communication & Projection (10) \_\_\_\_\_

Ability to evoke feeling from an audience; through use of high energy, showmanship, genuine expression and emotion

#### Choreography (30 pts)

Creativity & Variety of Kicks (10) \_\_\_\_\_

Use of original and various movements and kicks to compliment the music

Difficulty (10) \_\_\_\_\_

Use of intricate and challenging skills/movements including various foot work, visual effects, height of kicks, jumps, and floorwork

Formations & Transitions (10) \_\_\_\_\_

Use of inventive formations allowing for seamless changes and positions

#### Technique (25 pts)

Execution of Kicks & Technical Skill (15) \_\_\_\_\_

The mastering and performance of all kicks and technical elements in accordance with the ability level of entire team including flexibility and extension

Placement & Control (10) \_\_\_\_\_

The proper control & correct placement/alignment of body & parts and the ability to exhibit full extension and strength of movement

#### Group Execution (25 pts)

Synchronization (15) \_\_\_\_\_

Uniformity of all movement throughout the routine and appropriate timing with the music

Spacing (10) \_\_\_\_\_

The ability of participants to gauge and position themselves correct distances between each other in and throughout all formations

**TOTAL POINTS (100)** \_\_\_\_\_

### JAZZ SCORE SHEET

#### Overall Effect (20 pts)

Overall Impression (10) \_\_\_\_\_

Teams ability to exhibit a dynamic and energetic routine

Audience appropriateness of the music, costume and choreography  
Judges overall impression of the performance

Communication & Projection (10) \_\_\_\_\_

Ability to evoke feeling from an audience; through use of high energy, showmanship, genuine expression and emotion

#### Choreography (30 pts)

Creativity & Musicality (10) \_\_\_\_\_

Use of original movement to compliment the music and create visual effects

Difficulty (10) \_\_\_\_\_

Use of intricate and challenging movement/skills including various turns, leaps, jumps

Formations & Transitions (10) \_\_\_\_\_

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

#### Technique (25 pts)

Execution of Style(s) & Technical Skill (15) \_\_\_\_\_

The mastering and performance of all technical elements in accordance with the ability level of the entire team

Placement & Control (10) \_\_\_\_\_

The proper control & correct placement/alignment of body and the ability to exhibit full extension and strength of movement

#### Group Execution (25 pts)

Synchronization (15) \_\_\_\_\_

Team uniformity of all movement throughout the routine and appropriate timing with the music

Spacing (10) \_\_\_\_\_

The ability of participants to gauge and position themselves correct distances between each other in and throughout all formations

**TOTAL POINTS (100)** \_\_\_\_\_

### POM SCORE SHEET

#### Overall Effect (20 pts)

Overall Impression (10) \_\_\_\_\_

Teams ability to exhibit a dynamic and energetic routine  
Audience appropriateness of the music, costume and choreography  
Judges overall impression of the performance

Communication & Projection (10) \_\_\_\_\_

Ability to evoke feeling from an audience; through use of high energy, showmanship, genuine expression and emotion

#### Choreography (30 pts)

Creativity & Musicality (10) \_\_\_\_\_

Creative manipulation of pom movement within groups, levels and various visual effects that compliment the music

Difficulty (10) \_\_\_\_\_

Use of intricate pom movement and various skills with a challenging tempo

Formations & Transitions (10) \_\_\_\_\_

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

#### Technique (25 pts)

Execution of Pom Technique & Technical Skill (15) \_\_\_\_\_

The mastering and execution of proper pom placement as well as correct dance technique as a team

Strength & Control (10) \_\_\_\_\_

The completion of strong and powerful pom motions with body control

#### Group Execution (25 pts)

Synchronization (15) \_\_\_\_\_

Uniformity of all movement throughout the routine and appropriate timing with the music

Spacing (10) \_\_\_\_\_

The ability of participants to gauge and position themselves correct distances between each other in and throughout all formations

**TOTAL POINTS (100)** \_\_\_\_\_

### SOLO SCORE SHEET

#### Appearance/Projection (5 pts)

Facial Expression, Eye Contact, and Costume (5) \_\_\_\_\_

#### Choreography (35 pts)

Variety, Difficulty, Creativity and Style, and (35) \_\_\_\_\_

Compatibility with Music

#### Technique (30 pts)

Body Positioning/Alignment, Execution, and (30) \_\_\_\_\_

Placement/Sharpness (30) \_\_\_\_\_

**Overall Effect (30 pts)** (30) \_\_\_\_\_

**TOTAL POINTS (100)** \_\_\_\_\_

## 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 highest score and the lowest score given for each team will be dropped and the remaining judges scores will be totaled to determine the overall team score. In the event of a first place tie, the high and low score will be added back into the total score. If a tie remains, the ranking points from each judge will be used to break the tie.

## 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.

## 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. In the event that an injury causes the team's routine to be interrupted, the team must either continue the routine or withdraw from the competition.
2. Competition officials reserve the right to stop the routine if an injury occurs.
3. 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.

## 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 and 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 decision 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. SPECIFIC RULES

### A. TUMBLING AND TRICKS

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.

ALLOWED	NOT ALLOWED
Forward/Backward Rolls	Dive Rolls
Shoulder Rolls	Round-offs
Cartwheels	Aerials
Headstands	Front Handsprings
Handstands	Back Handsprings
Backbends	Front Tucks
Front/Back Walkovers	Back Tucks
Stalls	Side Somi
Head spins	Layouts
Windmills	Head Springs
Kip up	

2. Tumbling while holding poms or props is not allowed. (Exception: forward and backward rolls.)
3. 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.)
4. You may do a hurdler position (jazz split) as long as you slide into that position. Dropping to a hurdler position from a jump is not allowed.

## DANCE LIFTS & 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 rotation of the lifted dancer (s) may occur as long as his/her hips maintain a level at or below the shoulders of a standing dancer. (Exception: chorus line flips and assisted back tucks 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 performing surface.  
\*\*NOTE: Because the dance lifts and partnering rules are new, it is strongly suggested that you send in a video for review. This must be submitted by DVD only clearly labeled with school/team name, contact person name, number and email. This must be received 10 working days prior to competition. Please send to: UDA, Attn C. Morris, 6745 Lenox Center Court, Suite 300, Memphis, TN 38115

## B. 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.
3. Inappropriate choreography affects the judges' overall impression of the routine.
4. Please make sure that all choreography is age appropriate.
5. All costuming and makeup should be age appropriate and acceptable for family viewing.
6. 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.
7. Shoes must be worn during the competition. Dance paws are acceptable. Wearing socks and/or footed tights only is prohibited.
8. Jewelry as a part of a costume is allowed.
9. It is suggested that any hot pants or excessively short shorts have tights underneath.
10. Middle/High School Teams Only: (Does not apply to College or All Star)
  - When dancers are standing at attention, all costumes/uniforms must cover the midriff area completely. The midriff includes the entire midriff section from the bra line down all the way around the body. Nude body liners are acceptable.
  - All male dancers costumes must include a shirt that is fastened, however it can be sleeveless.

## C. TIME LIMIT/MUSIC/ENTRANCES

1. School teams will have a maximum of (2) two minutes to demonstrate their style and expertise.
2. All Star teams will have a maximum of (2:30) two minutes and 30 seconds.
3. Solo Performances will have a one minute (1:00) time limit.
4. Timing will begin with the first note of the music and end with

- the last note of music or the last movement, whichever is last.
5. 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.
  6. All music must be on a CD. UDA recommends that you bring two copies in case sound systems have trouble reading your CD.
  7. 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.

## D. PROPS

- School Teams: Props are not allowed. A prop is defined as anything that you dance with that is not attached to your costume. Articles of clothing may be taken off, however you may not dance with them. If taken off and danced with, it becomes a prop.
- All Star Teams: Wearable and handheld items are allowed in All Stars ONLY! They can be removed and discarded from the body.

## E. TEAM PARTICIPANTS

There is no limitation on the number of team members. However, all members of a team who perform for one category must perform in the second category as well. For example, a team with 14 team members who enters the Jazz category, must use the same 14 team members in the Pom category. 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.

## F. SCHOOL DIVISIONS AND CATEGORIES:

- All teams in the Varsity, Junior Varsity or Junior High divisions must be an official school dance team. The Junior Varsity Division is any official school dance team that is recognized by their school as the Junior Varsity or "B" Team.
- UDA reserves the right to split any division that has more than 10 teams.
- JUNIOR HIGH/JUNIOR VARSITY DIVISION – There will be three categories in these divisions; Jazz, Pom, and Hip Hop. Teams may enter one or two categories. This must be specified on the competition information form.
- VARSITY DIVISION–There will be four categories in the Varsity division: Jazz, Pom, Hip Hop, and High Kick. Teams may enter one or two of the four categories. This must be specified on the competition information form.
- 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's and judges' attention. Having your own "style" will distinguish your team apart from the rest. No props. See scoresheet for more information.
- POM– Poms must be used at least 80% of the routine. No props. 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. No props. See scoresheet for more information.

- **HIGH KICK**-The emphasis will be on synchronization, choreography and technique. Each routine must have at least 50 kicks. We suggest that your routine have more than fifty kicks to ensure meeting the minimum requirements. A kick is defined as one foot remaining on the floor while the other foot lifts with force at least one inch from the floor.

**EXCEPTION:** Any time the leg extends at or above 90 degrees, contracts and extends again at or above 90 degrees, it will be defined as separate kicks. At least half of your team must execute a kick in order for it to be counted. No props. See scoresheet for more information.

### G. ALL STAR DIVISIONS AND CATEGORIES

There will be 6 divisions in the All Star Competition:

1. Tiny - 5 years old and younger
2. Mini - 8 years old and younger
3. Youth - 11 years old and younger
4. Junior - 14 years old and younger
5. Senior - 18 years old and younger
6. Open - 14 years old and older

The age of the competitor as of August 31, 2009 will be the age used for competition purposes throughout the 2009-2010 season for all divisions (Exception: the cut-off date for the maximum age of the Senior teams (18) will remain May 31, 2009 for the 2009-2010 season.)

For the 2010-2011 competition season it will change to August 31, 2010.

- Any All Star Team proven to be in violation of the age restrictions will be automatically disqualified from the event.

### H. ALL STAR CATEGORIES/DIVISIONS

There will be three categories in each All Star Division (with the EXCEPTION of Tiny and Open Dance, in which there will be one). Teams may enter one or two of the three categories. This must be specified on the competition information form.

- **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.
- **POM**- Pom poms must be used at least 80% of the routine. Important characteristics of a pom routine include synchronization and visual effect, clean and precise motions, strong pom technique, and incorporate dance technical elements. Visual effect includes level changes, group work, formation changes, the use of different color poms, etc.
- **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.
- **DANCE**- (Tiny & Open Dance ONLY) - The Dance category includes a variety of styles. Emphasis is on entertainment and correct technical execution.

### XI. 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 to the National Office. This must be submitted by DVD only clearly labeled with school/team name, contact person name, number and email. This must be received 10 working days prior to the competition. Please send to: UDA, Attn C. Morris, 6745 Lenox Center Court, Suite 300, Memphis, TN 38115

*We have reviewed the Rules and Regulations with our entire team and we hereby accept the Rules and Regulations as a fair and integral part of the tournament and agree to adhere to the rules, policies and procedures contained herein.*

\_\_\_\_\_  
Team Name

\_\_\_\_\_  
Date

\_\_\_\_\_  
City/State

\_\_\_\_\_  
Advisor Signature

\_\_\_\_\_  
Division (Jr. High, Varsity, etc.)

\_\_\_\_\_  
Principal Signature