



2022-2023 **Competitive Dance Rulebook**

NATIONAL ASSOCIATION OF
INTERCOLLEGIATE ATHLETICS



The NAIA Official Competitive Dance Rules and Regulations is compiled, edited and published by the National Association of Intercollegiate Athletics National Office under the oversight of the NAIA National Administrative Council and the NAIA Competitive Dance Rulebook Committee. The committee is comprised of the following: Past President, the second Vice President, An At-Large Coach appointed by the current President, National Administrative Council Sport Liaison, the Officials Assignor and an At-Large official appointed by the NAIA Dance Resource Advisor, **and two at-large administrators for final review**. The committee looks into all rules to make recommendations for changes to the general coaching body for a vote. **The Rulebook committee will review all sport motion and rulebook changes and work to have them implemented**. Changes made to the NAIA Competitive Dance Rulebook and its appendices every two years; exception with safety rules can be implemented every year.

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Overview of Rulebook Changes for 2022-23

- Adjust Appeals Timing and Submission of Appeals Change from “all appeals must be made in a 10 minute window of receiving a team's scoresheet” to “Coaches have 10 minutes from time of receiving their team's scoresheet to alert the host institution/game day manager that an appeal will be made. Coaches have 15 minutes from the time of receiving their team's scoresheets to submit appeal”: Section C #7D Section E #2
- Remove rubberband, front aerial, front/back handspring, and side somi from list of illegal moves: List of Illegal skills, Appendix L page 35
- To remove the requirement for video from the side of the floor at postseason competition: page 3 Section B #7A
- Officials evaluation process - add host requirement to provide link to coaches for evaluating officials by official number Section B #3
- Update wording for post season officials changing "must" have worked two competitions to "should" have worked two competitions: Page 14, 3., e. iii
- In order to be an NAIA-certified judge, you must have completed the required training as well as have a Dance/Cheer bio and resume uploaded to the applicable system used by NAIA for officials. Page 14, 3., e. iii
- Require warm up spaces to be on approved/safe surfaces – Safe flooring includes: Dance studio, hardwood, aerobic or multi-purpose type floor (example: no cement, hard tile or carpet flooring). Stretching can occur on an unapproved surface. If an approved practice floor is not available, host must give time on the performance floor for the amount of time allotted per warm-up station (usually 10 minutes). Section C #2F
- To alter the score sheet - Appendix D
- To update dance rubric - Appendix C

Minor Cleanup/Wording Clarifications

- Update language to clarify that officials names would be announced at least by coaches meeting if not prior – Section B #3a
- Update Scoresheet for official name to be provided along with the signature - Appendix D
- Update for Competitive Dance Resource Advisor titles throughout rulebook for consistency
- Update to clarify the National Dance Resource Advisor's responsibility at the National Championship is the Head Official role– Section E #2C
- Update wording for Number of Officials as it related to regular season competitions and panel sizes/scoring.
- Updates to wording for tumbling skills to clarify hip overhead rotation - Section 8 b

Competitive Dance

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Rules & Regulations – Dance

SECTION A: GENERAL RULES

1. All participants agree to conduct themselves in a manner displaying good sportsmanship and in line with the values of the NAIA Champions of Character program throughout the event. The coach of each team is responsible for seeing that team members, coaches, parents, and any other person affiliated with the team conduct themselves accordingly.
 - a. Coaches' / Competitor Code of Conduct
 - i. No coach/competitor during competition or after scores are posted may disrespectfully address a judge/administrator or gesture in such a manner as to indicate resentment.
 - ii. No coach/competitor shall make insulting or disparaging remarks to or about opposing teams or judges or questioning the integrity of a judge. (I.e. suggesting bias or cheating)
 - iii. No coach/competitor shall attempt to influence a judge's decision.
 - iv. No coach/competitor shall use profanity or vulgarity or use derogatory remarks or personal comments during or after the competition.
 - v. No coach/competitor after competition and scores have been completed shall post disrespecting public comments on judging to or on any type of media.
2. Rosters, schedules and results must be included on the institution's athletics website.
3. All scores must be reported within 24 hours of the conclusion of the competition via NAIA Competitive Dance Statistical System.
4. If the NAIA Competitive Dance score sheets are used, then the NAIA Competitive Dance Rulebook must be followed and officials must be NAIA-official certified. Competitions which are not officiated by NAIA-certified officials may count towards a team's countable competitions but the scores will not be included in the Year End Score.
5. In order to qualify for NAIA postseason competition, 75% of minimum number of required competitions must use the NAIA Competitive Dance Rulebook.

SECTION B: HOST REQUIREMENTS

1. Host institutions must report all scores to the NAIA within 24 hours and the host institution is the responsible party to submit all results from all institutions via NAIA Competitive Dance Statistical System.
2. Hosts will copy and distribute each team's performance outline to each official.
3. Host institutions must supply each competing coach with the following:
 - a. Names of each official (announced at least by coaches meeting, if not prior)
 - b. Copy of all participating team rosters.
 - c. A copy of the score sheets within 3 teams after competing to adhere to the appeals process.
 - d. A link to survey for evaluating officials.
4. Host institutions are responsible for knowing and adhering to the correct procedures set in place for an interruption of a performance (i.e. injury, music stops, uniform malfunction, etc.) as laid out in the official rules.
5. Officials must not be affiliated with competing schools or to each other.
6. Scores shall not be released to the public until the awards ceremony. Preliminary scores at the Qualifying Competitions and the National Championship shall be released as scores are calculated.
7. Provide video recording for immediate review of all performances for officials' processes video provided for official review must be taken at the officials table or higher to get full video from center of the floor
 - a) For postseason competitions only, the host competition must provide one video from the center of the floor. ~~and one from the side of the floor~~. The video may be used by the head official and deduction official during the appeal process.

SECTION C: COMPETITIONS

1. Facility requirements
 - a. Competitive space must be wood or marley floor with dimensions of 40 feet deep x 53 feet wide with surround sound speakers and a well-lit performance arena. If stage lighting is used, no lights should shine from the front into the eyes of the athletes.
 - b. Officials must be seated away from spectators and located high enough to see full competition area.
 - c. Seating area large enough to accommodate the estimated number of spectators.
 - d. Each competing team will be given locker room space to change and a space to leave their belongings during competition/warm-up. Teams may share locker rooms. A separate space for male and female athletes must be provided.
 - e. Staff needed
 - 1) Certified Athletic Trainer(s)
 - 2) Security
 - 3) Admission
 - 4) Sports Information Director/Media Coordinator
 - 5) Officials
 - 6) Timers to ensure every team receives the same amount of warm-up time
 - 7) Announcer(s)/ Sound Manager (to run music)
 - 8) Event Administrator who supervises the day
 - 9) Verbal Critique managers for Qualifying Competitions and the National Championship
2. Description of competitions and procedures
 - a. Coaches will submit a roster at check-in at each event. The roster will include all participants as well as any traveling alternates.
 - b. Coaches must submit a performance outline for their team's routine 24 hours prior to every competition to the host coach or event manager. For Qualifying Competitions and National Championship competitions a rule infraction will be applied if not received by the deadline (a rule infraction will result in a 5 point deduction on the preliminary round score).
 - c. At the coaches meeting, the host institution will direct coaches in the logistics of entering and exiting the performance area; and the head official will be present.
 - d. Teams are expected to enter and exit the performance area in a timely manner. Teams are judged from the time they step into the performance area until they exit the performance area. Formal entrances involving technical skills are not allowed.
 - e. A separate space or a part of the competition space that can be separated out must be designated for warm-up. If this cannot be provided by the host institution, then teams will get additional time for full warm-up on the competition floor. It recommended that a separate facility is used for warm-ups at the National Championship where sound from the warm-up area is not effected by the competition music.
 - f. Warm-up requirements
 - 1) Require warm up spaces to be on approved/safe surfaces – Safe flooring includes: Dance studio, hardwood, aerobic or multi-purpose type floor (example: no cement, hard tile or carpet flooring). Stretching can occur on an unapproved surface. If an approved practice floor is not available, host must give time on the performance floor for the amount of time allotted per warm-up station (usually 10 minutes). Section C #2F
 - 2) Proper sound and light
 - 3) Visible timers

- 4) The host institution is required to send out instructions one week prior to each contest describing the host's sound capabilities and format for music. Host institutions may request the music to be sent in advance to create a playlist for the event.
 - g. Hosts must provide teams an opportunity for time on the competition floor even if a separate warm up space is provided. This may be done prior to the start of the competition or included in the warm up time. The host may designate half or full floor for a minimum of five minutes on the performance floor.
 3. Performance outline (see Appendix A)

Coaches must submit a performance outline for their team's routine 24 hours prior to every competition to the host coach or event manager at check-in. For Qualifying Competitions and National Championship competition, a rule infraction will be applied if not received by the deadline (a rule infraction will result in a 5-point deduction).

During regular season, if changes to a performance outline are made once submitted, those changes must be highlighted and four copies submitted at check-in.

For post season events, if changes are made between prelims and finals, those changes must be highlighted and four copies submitted prior to warm ups for finals beginning.

In the case of injury, changes must be highlighted and turned in to head official three teams prior to performance. If there are not three teams prior to a team performance, an agreement must be reached between head official, event administrator and the head coach.
 4. Announcing Final Scores
 - a. Regular Season Competition
 - 1) Teams will be brought back to performance floor.
 - 2) Scores are announced.
 - 3) Teams shake hands with opponents post contest.
 - b. Qualifying Competitions/National Championship
 - 1) Preliminary Round
 - i. Scores are announced as they are tabulated.
 - ii. Team standings and performance order for the final round are announced once the preliminary round is complete.
 - iii. **At the National Championship, the preliminary performance order will be determined as follows: Teams receiving automatic bids will receive the last 5 performance order spots determined by random draw. The remaining at large bids preliminary performance order will also be determined by random draw.**
 - 2) Final Round
 - i. All teams are brought to performance floor.
 - ii. Scores are announced from lowest ranking up to highest ranking.
 - iii. Teams shake hands with opponents post contest.
 5. Competitors
 - a. Must have a minimum of six student-athletes and a maximum of 16 student-athletes on the floor during a performance. Teams are allowed to have male student-athletes.
 - b. All uniforms must represent each institution and individual in a positive and respectful manner. No risqué, sexually provocative or lingerie inspired uniform or garments are permitted. Garments should be securely fastened to eliminate any possibility of accidentally exposing an intimate part of the body or undergarments. Appropriate undergarments must be worn. Officials discretion may result in uniform warning or deduction.
 - 1) No "bra top" style or size tops – material must fall at least one inch below the bra line. No tube tops, extremely low cut necklines, excessively bare or backless style tops. Tops must

have solid material around the back and be secured by straps or material over at least one shoulder or around the neck.

- 2) Dance bottoms or one-piece garments: Skirts and/or pants must fully cover the hips. Skirts must completely cover briefs when feet are shoulder width apart. No ultra-low rise waistbands (no lower than 2 inches below navel) when worn in conjunction with a cropped or midriff baring top. Leotards are allowed; briefs must completely cover the buttocks.
- 3) Soft-soled athletic shoes must be worn while competing. No bare feet, socks-only or footed-tights- only. Dance paws and pirouette shoes are permitted.
- 4) Poms, hand held props, and costuming may be used. Standing items such as chairs, stools, ladders, etc. are not permitted.

6. Performance requirements

For the three styles of jazz, hip-hop and pom, the following routine requirements are in place for each category.

- a. The routine must be at least 1 minute and 45 seconds in length, but must not exceed 2 minutes and 15 seconds.
- b. In the event of an injury from prelims to finals, coaches must notify the host school if any changes to the roster or performance outline are made.
- c. Teams will be announced when they are in the accordance with their performance order. Once a team is announced for their performance time, they should enter the performance area in a timely manner.
- d. To eliminate subjectivity when comparing different styles, each dance team must perform a minimum of eight consecutive 8-counts of each style.
- e. Each routine must contain these squad elements with the same prep and landing:
 - 1) Squad leap performed by all members at the team level. (For example: right leap, switch leap, center leap, etc.)
 - 2) Squad turn performed by all members at the team level. (For example: single pirouette, double pirouette, triple, etc.)
 - 3) Squad turn sequence performed by all members for at least two consecutive 8-counts and together.

Refer to the Dance Rubric (see Appendix C) and Glossary of Dance Terms for further clarification on technical skills.

7. General Safety Guidelines

- a. Each coach is responsible for proficiency of team skills. Skills that are above a team's level should not be attempted at a competition.
- b. Warm up and technical skills should only be done in areas suitable for dance.
- c. Jewelry as part of a uniform is permitted. Acceptable jewelry includes small post stud earrings (in ear lobes only), chokers without dangling pendants, and hair accessories. Necklaces, hoop or dangle earrings and any piercings in any area other than the ear are prohibited and will result in a 5.0 deduction toward the team score during each round. Prohibited jewelry must be removed; it may not be taped over or otherwise covered.

8. Competition Safety Guidelines

- a. Inverted skills — Non-airborne skills are allowed (e.g. headstand). Airborne skills with or without hand support that land in a perpendicular inversion may not have backward momentum in the approach.

- b. Tumbling skills (with hip overhead rotation) – Non airborne skills are allowed. Airborne skills with hand support: may be airborne in descent if the approach is non airborne (clarification: a round off is allowed - hands touch the ground before the foot leaves the ground) and may not be airborne in approach (**exception front/back handspring, are allowed**). Airborne skills without hand support are not allowed (exception: aerial cartwheel, **front aerial, side somi**)
- c. Simultaneous tumbling over or under another dancer that includes hip overhead rotation by both dancers is not allowed.
- d. Drops to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.
- e. Landing in a push up position onto the performance surface from a jump in which the legs are in front of the body and swing behind are not allowed. All variations of a Shushunova are not allowed.
- f. Hip overhead rotation
 - 1) Hip over-head rotation of the executing Dancer(s) may occur as long as all of the following apply:
 - i. When passing through the inverted position, the executing dancer's shoulders may not exceed the height of the supporting dancer's shoulders when standing upright.
 - ii. A supporting dancer maintains contact until the executing dancer returns to the performance surface or to the upright position.
 - iii. The skill is limited to one (hip over-head) rotation.
- g. Dance Lifts are allowed only if the executing dancer receives support from a supporting dancer who is in direct contact with the performance surface (exception: kick line leaps) and at least one supporting dancer must maintain contact with the executing dancer(s) throughout the entire skill above shoulder level.

Hip overhead rotation of the executing dancer(s) is allowed only if a supporting dancer maintains contact until the executing dancer returns to the performance surface or is returning to the upright position, and the skill is limited to one (hip overhead) rotation

A vertical inversion is allowed only if the supporting dancer(s) maintains contact until the executing dancer returns to the performance surface or returns to the upright position.

- h. Release moves
 - 1) An executing dancer may jump, leap, step or push off a supporting dancer(s) if the highest point of the released skill does not elevate the executing dancer's hips above shoulder level. When the height of the skill is between hip level and shoulder level, the executing dancer may not pass through the prone or inverted position after the release. Free flying toe pitches are not allowed.
 - 2) A supporting dancer may toss an executing dancer if the highest point of the toss does not elevate the executing dancer's hips above shoulder level, the executing dancer is not supine or inverted when released, and the executing dancer does not pass through a prone or inverted position after release - subject to change based on style chosen.
 - i. Weight bearing movements — Hip overhead rotation skills with hand support are not allowed while holding poms or props in supporting hand (exception: forward rolls and backward rolls are allowed).

9. Inappropriate Choreography and Music Guidelines

All facets of a performance or routine, including choreography, music and uniform selection, should be suitable for family viewing.

- a. A deduction of 5.0 per performance will be given for vulgar or suggestive choreography. This includes, but is not limited to, movements or choreography implying something improper or indecent, appearing offensive or sexual in content, and/or relaying lewd or profane gestures or implications, such as hip thrusting and inappropriate touching, slapping, positioning of body parts and positioning to one another.
- b. A deduction of 5.0 per performance will be given for music or words unsuitable for family listening. This includes, but is not limited to, vulgar or suggestive language, swearwords and connotations of any type of sexual act or behavior, drugs, mention of specific parts of the body, and/or violent acts or behavior.

Removing improper language or words from a song and/or replacing it with sound effects or other words constitutes inappropriate and deductions will be made accordingly.

- c. Any choreography or music, of which the appropriateness is questionable or with which uncertainty exists, may be submitted to the NAIA for feedback in advance of a competition. Review of the video of the movement by the NAIA does not guarantee the appropriateness of the choreography if it is performed differently during competition.
- d. The NAIA expects all members to fully abide by all state and federal regulations, including all copyright and licensing provisions. State and federal law have mandated the expectations at issue here. The NAIA will not impose any of its own criteria, meaning there is no need for the NAIA to institute special procedures for evaluating competitors' music. The NAIA will not mandate any requirements related to proof-of-purchase or pre-screening of any team's music prior to competition at an NAIA event. Please note NAIA teams competing in events run by a third-party organization may be subject to such procedures if deemed necessary by the event organizer.

Each performance will have its own unique considerations that may require a case-by-case analysis to determine which type of license and/or consent is required, including the intended use of the copyrighted material, the performance venue and its applicable performance/license agreements differing state regulations, etc. If you have further questions about what license may be needed for a particular performance, or what type of licensing your campus or performance gym may already have obtained, please work with your athletics director to communicate with your campus facilities personnel or legal counsel.

10. Interruption of Performance

- a. If 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 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. If a team needs to re-perform a routine but fails to do the routine in its entirety, the team will receive a score based on the lower level performance.

- b. If 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. The competition officials will determine if the team will be allowed to perform at a later time.

If the officials decided the team will perform the routine again in its entirety, evaluation will only be from the point where the interruption occurred. The degree and effect of the interruption will be determined by the competition officials. Should a team fail to perform the routine in its entirety on the re-start, the team will receive a score based on the lower level performance.

c. Injuries:

- 1) The only persons who may stop a routine for injury are: competition officials, the advisor/coach from the team performing, medical personnel or 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 degree and effect of the interruption will be determined by the competition officials. Should a team fail to perform the routine in its entirety on the re-start, the team will receive a score based on the lower level performance.
 - 4) To return the injured participant to the competition floor, competition officials must receive clearance from medical personnel attending to that participant and the head coach of the competing team. If medical personnel do not clear the participant, the participant cannot return. In the event of a suspected concussion, the participant cannot return to perform that day.
- d. 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. Judging and timing will resume from the point at which the malfunction occurred, as determined by the officials. In the event a music error caused by the coach occurs, the performance may be stopped and begun again immediately. However, timing of the routine will not be stopped, and in most cases, a time penalty will occur. Judging will resume from the point at which the interruption occurred, as determined by the officials.
- e. The safety official or head official has the authority to stop a routine, assess a deduction, and/or disqualify a team due to 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.

Leaving the performance floor to adjust a uniform may result in a deduction of a major mistake and/or safety rule infraction assessable from a 1.0 to a 0.5 deduction. Disqualification is also a possibility depending on the amount of distraction and/or inappropriate exposure.

If an official stops the routine, the penalty will be a 0.5 deduction or disqualification. Any deductions for time violations, safety/general rule violations, inappropriate choreography/music or uniforms will be subtracted from the final averaged score.

11. Verification and/or violation process

- a. Each team is strongly encouraged to seek pre-approval on any questionable items that may include but are not limited to choreography, skills, uniforms, eligibility, and/or music. It will be the responsibility of the officials on site to determine a final ruling if not approved in advance.
 - 1) The pre-approval review process involves sending a video that contains the front, side and back view of the skill in question plus a written list of questions. The institution's name and division along with the coaches contact information must be included.

- 2) The video and questions will be reviewed by a ~~NAIA Assigner of Officials~~ NAIA Dance Resource Advisor

- b. The NAIA reserves the right to be the arbitrator and interpreter of all rules. Officials' rulings are final related to deductions, safety violations, and final team placement.

12. Disqualification of a team or individual occurs for the following situations

- a. Use of an ineligible athlete.

13. Ejections/Suspensions

The competition officials have the authority to eject an athlete, coach, or team representative for misconduct or unsportsmanlike conduct during their jurisdiction. The offending individual must then leave the competition venue and is not allowed to communicate with the team or officials. The ejected individual must remain out of sight and sound for the remainder of the contest and must serve a suspension for the next regularly scheduled competition. (See NAIA NAC Policy Article IV below) Official's jurisdiction begins at the start of the coaches meeting and concludes once final appeal window closes. The following will be used to help define unsportsmanlike conduct

- i. Disrespectfully addressing an official or gesturing in such a manner as to indicate resentment.
- ii. Using profanity or vulgarity; taunting, baiting or ridiculing officials or opposing team personnel; or using derogatory remarks or personal comments during the competition.
- iii. Trying to influence or dispute the official's decisions by continuing to argue or to excessively express themselves with prolonged actions or offensive language.

Any unsportsmanlike conduct occurring outside of the officials' jurisdiction, must be reported by the event administrators to the NAIA using the NAIA dance incident report form found [here](#).

NAIA NAC Policy Article IV – Conduct in Competition: An athlete or coach serving a game suspension shall be restricted to the designated spectator areas and prohibited from any communication or contact, direct or indirect, with the team, coaches, competition personnel and/or officials from the start of competition to its completion. While the suspended coach or athlete is allowed on the competition floor during pre-competition activities, the suspended athlete may not be dressed in their game uniform, and they may not take part in any warm-up activities.

SECTION D: SCORING

1. Teams will be scored in 15 categories. (see Appendix D for the Dance Score Sheet)
 - a. Jazz Technique
 - 1) Quality of Movement
 - 2) Technique & Execution
 - b. Pom Technique
 - 1) Quality of Movement
 - 2) Technique & Execution
 - c. Hip Hop Technique
 - 1) Quality of Movement
 - 2) Technique & Execution
 - d. Team Turn Sequence
 - 1) Difficulty
 - 2) Execution
 - e. Staging & Transitions
 - f. Uniformity

- g. Choreography
 - h. Overall Degree of Difficulty
 - i. Performance Impression
 - j. Team Turn
 - k. Team Leap
2. Deductions (see Appendix E for the Deductions Rubric and Appendix K for the Deductions Score Sheet)
- a. Minor Deductions — Falls to the floor during execution of skills or in transitions that are non-weight bearing and/or do not disrupt timing of counts/beat will result in a .5 deduction for each mistake.
For example:
 - 1) Dancer steps out of pirouette (i.e. team attempted a triple pirouette, but one dancer stops after two rotations instead of three).
 - 2) Dancer falls steps out of turn sequence. (i.e. One or more dancers stop turning in the middle of a turn sequence. This is NOT referring to rotation timing but is addressing an incomplete turn sequence.)
 - 3) Dancer attempts an aerial and puts hands on floor.
 - 4) Dancer's knee hits the floor. (i.e. dancer attempts a headspring and over rotates to knees but is able to stay on beat.)
 - 5) Uniform Malfunction
 - b. Major deductions — Falls to the floor during execution of skills or in transitions that are weight bearing and/or disrupts timing of counts/beat or falls from a lift will result in a 1.0 deduction for each mistake. For example:
 - 1) Dancer falls to floor and they become fully weight bearing causing them to get out of timing with beat
 - 2) Dancer's knee hits the floor. (i.e. dancer attempts a headspring and over rotates to knees and is unable to stay on count/beat.)
 - Dancers attempt a lift in their routine that falls. This must be clear to the officials. (i.e. Dancers attempt to do a lift where the airborne dancer does a hip over-head rotation. The airborne dancer does not complete the rotation and it is clear to officials that the lift in its entirety failed in that performance.)
 - c. Unsportsmanlike conduct will result in a 5.0 deduction and ejection.

The following will be used to help define unsportsmanlike conduct
 - i. Disrespectfully addressing an official or gesturing in such a manner as to indicate resentment.
 - ii. Using profanity or vulgarity; taunting, baiting or ridiculing officials or opposing team personnel; or using derogatory remarks or personal comments during the competition.
 - iii. Trying to influence or dispute the official's decisions by continuing to argue or to excessively express themselves with prolonged actions or offensive language.
 - d. Rule infraction — A 5.0 deduction will be given for each safety/general competition rule violation (e.g. a 5.0 penalty will be assessed for jewelry). Safety violations are in effect until the team leaves the performance floor. For example:
 - 1) Team did not perform the turns, leaps, and turn sequence as written in their performance outline. (i.e. Team states that they perform a triple pirouette at :32 seconds into the routine and only performs a double. This is NOT concerning the execution, but it is clear to the official that the team changed the skill as written on the performance outline)

- 2) Uniform does not adhere to requirements described in Section C.4.
 - i. Uniform malfunction will result in a 0.5 deduction.
- 3) Teams that do not adhere to the minimum (6) and maximum (16) required amount of dancers will receive a deduction
- 4) Teams that do not complete a team elements or styles will receive a deduction
- e. Time limit violations — Routine must be at least 1 minute and 45 seconds, but must not exceed 2 minutes and 15 seconds in length. Time limit violations (for both the music portion and/or total routine time) are as follows:
 - 1) 3 to 5 seconds over time will result in a 0.1 deduction.
 - 2) 6 to 10 seconds over time will result in a 0.3 deduction.
 - 3) 11 or more seconds over time will result in a 0.5 deduction.
 - 4) A 2-second buffer is allowed for human and/or mechanical error.
- f. Point deduction — There will be no maximum of point deductions for each section.
3. Final scores at any regular season competition will be determined by the following system: (see Appendix L)
 - a. Teams will be scored by all panel officials to the tenth of a point
 - b. All panel officials' scores will be added together to create a raw total.
 - c. The subtotal is created by averaging out the panel officials' scores (divide the raw total by the number of officials).
 - d. Deductions are then subtracted from the subtotal to create the total score.
 - e. Scores will be rounded to the nearest hundredth.
 - f. Teams will be ranked from highest score to lowest with the highest score being named the winner.
4. Final scores at the Qualifying Competitions and National Championship will be determined by the following: (see Appendix M for Preliminary Round scoring and Appendix N for Overall scoring)
 - a. Follow the procedures as described above in Section 3 a-e to determine the preliminary round score for each team.
 - b. Scores will be ranked in order from highest to lowest.
 - c. The preliminary score will determine performance order for the final round of competition. Final round performance order begins with the lowest scoring team and finishes with the highest.
 - d. After each team's final round performance, the same scoring will be used as described above in Section 3 a-f to determine the final round score for each team.
 - e. A final event score will be calculated that reflects a preliminary round score weighted at 25% and a final round score weighted at 75%. Example: Preliminary Round Score: 91.5 and Final Round Score: 89.3. Take 25% of 91.5 = 22.875 and take 75% of 89.3 = 66.975. Add 22.875 and 66.975 for a final event score of 89.85.
 - f. Teams will then be ranked from highest final event score to lowest final event score with the highest score being named the winner.
 - g. In the event of a tie, the score from finals will be used to break the tie. This process will also be used if necessary to determine qualifiers for the national championship.
 - h. Scores should be available to coaches immediately following the announcement of all final scores and rankings.
6. The outcome of all contests is under the jurisdiction of the on-site officials and all disputes, protests, etc., must be settled directly with the head officials. If a mathematical error is found then all errors must be reported to the official scorers or sports information staff within 20 minutes of final score announcements for review.

7. Appeals Process

- a. Appeals can only be submitted in reference to a coach's team's own scoresheet.
- b. Appeals can be considered under the following situations only:
 - 1) Difficulty Range that is incorrectly shifted down because officials missed the execution of skills. (i.e. a team did a quad pirouette in passe but the scoresheet appears to have missed the last pirouette - scored based on a triple).
 - a. Any change made should only be allowed to be reflected on their difficulty score(s) only, not their execution score(s).
 - 2) Incorrectly applied Safety Infraction
 - 3) Team Turn Sequence Difficulty Score changes from prelims to finals when the performance outline has not changed.
 - 4) Incorrectly applied Deductions (this would need to be done through video review by the deductions official and head official for each team).
 - i. If there is a mistake in deductions a coach can ask for clarification by the Event Administrator. If deductions were added when there were no actual deductions, then the deduction score can be changed by decision of the Head Official. If there is no Head Official for the contest the Panel Officials must make a unanimous decision.
- c. Appeals cannot be made for execution scores, or overall routine scores.
- d. ~~All appeals must be made in a 10 minute window of receiving a team's scoresheet from the Competition Committee~~ Coaches have 10 minutes from time of receiving their team's scoresheet to alert the host institution/game day manager that an appeal will be made. Coaches have 15 minutes from the time of receiving their team's scoresheets to submit appeal.
 - 1) Scoring Release
 - i. Each team's individual score sheets and deductions sheet must be given to the head coach within three teams after they compete. If there are not three teams left they must receive their score sheets and deductions 20 minutes before final results are announced.
- e. A coach must submit an appeal form to the Event Administrator and head official. There will be a \$50 fee to be collected by the Event Administrator for each appeal made. If an appeal is upheld then the \$50 fee will be returned to the head coach. If the appeal is denied then the \$50 will NOT be returned to the coach and collected to the NAIA.
- f. The head coach will meet with the Event Administrator to get clarification and decisions from the head official for all appeals.

SECTION E: OFFICIALS

1. Certification

- a. All Officials must complete the NAIA Dance Officials online registration through the NAIA Officials certification process for the current year in order to officiate Competitive Dance competitions Officials.
- b. Bios will be included in the official's registration process for host institutions to access.
- c. Preference will be given to those officials who have prior experience officiating competitive collegiate dance.

2. Number of officials

- a. Regular season competitions with two to three teams requires at least two officials ~~and one deduction score.~~
 - a. If there are only two officials, ~~video must be used to review deductions one of them must review video for deductions.~~
- b. Regular season competitions with four or more teams require three officials and one deduction ~~/safety official score~~
 - a. If there are only three officials hired, one of them must review video for deductions.

- c. Conference/Qualifying Competitions and the National Championship-require three panel officials and one deduction/safety official. **At the National Championship the National Dance Resource Advisor will act as the Head Official Role.**
- d. Deductions/Safety official
 - a. Watch routine for NAIA rule safety violations and deductions; and complete the safety deduction score sheets accordingly.
- f. Head Official
 - 1) Are responsible for quickly reviewing score sheets to establish consistency and ensure teams are scored within appropriate point range. Wide differences between high and low scores should prompt the head official to ask for clarification from the officials
 - 2) Head official may be any member of the panel including deductions /safety.
 - 3) Serves as the liaison between coaches/event administrator and the officials panel (appeals, injury notification, changes to performance outlines)
 - 4) Will attend the coaches meeting prior to the start of competition may invoke conduct procedures if deemed necessary
 - 5) May invoke conduct procedures if deemed necessary
 - 6) In the case of multiple competitions in one event with the same panel (I.e Day of Duals, National Qualifying events, National Championship, etc.), the Head Official is responsible for ensuring that the Team Turn Sequence difficulty score does not change from performance to performance when the Performance Outline stays the same.
 - 7) **At the National Championship the National Dance Resource Advisor will act as the Head Official Role.**
- g. Panel officials should score each routine in its entirety and submit a score for all categories

3. Responsibilities

- a. Officials are expected to maintain a level of professionalism at all times.
- b. Officials must review and understand all performance outlines prior to the first team competing.
- c. Officials may take notes during competition to establish consistency of the scoring process throughout the competition. Officials will use a score tracker at competitions where more than three teams are present. Qualifying Competitions and the National Championship, officials are required to take verbal critiques during both prelims and finals. See Appendix K. Verbal critiques must be made available to teams within three teams after they compete. If there are not three teams left, they must receive their verbal critiques 20 minutes before final results are announced.
- d. Scoring is based on the professional judgment of each individual official with their knowledge of the NAIA Competitive Dance rubrics, rules, and score sheets. It is not a collaboration of the panel. Questions between the officials are permitted for clarification, but collaborating each other's official scores is not permitted to keep the scores distinct of each individual official.
- e. Officials may review video only when assessing a safety violation, rule infraction or a deduction. This can only occur immediately following a team's performance and only to identify safety violations, rule infractions or deductions. Video reviews of routines for any other scoring purpose are not permitted with the exception of appeals.
 - i. When reviewing an appeal, video review can only be used to confirm or deny the appealed infraction and not be used to identify new infractions.
 - ii. Officials must not be affiliated with competing schools or to each other.
 - iii. Officials must be registered through NAIA Official Certification Process. **In order to be an NAIA-certified judge, you must have completed the required training as well as have a Dance/Cheer bio and resume uploaded to the current officiating system used by the NAIA for officials.** All postseason officials (qualifying competitions and national championship) ~~must~~ **should** have worked two competitions that used the NAIA Competitive Dance Rulebook within a calendar year of his or her scheduled event.

SECTION F: GLOSSARY OF DANCE TERMS

À la seconds (fouetté en tournant)	Leg with rapid circular movements of the other leg while remaining in a fixed spot. A turning step done in a series in which the working leg makes a circle in the air and extends at a 90° angle from the supporting leg remaining parallel to the ground as the dancer turns with a plié and relevé at each revolution.
Aerial	An airborne tumbling skill which emulates a cartwheel executed without placing hands on the ground.
Arabesque	Position on one leg, with the other leg raised straight behind the body.
Assemblé	In ballet, a jump from one to both feet, usually landing in fifth position.
Attitude	In ballet, a pose in which one leg is raised in back or in front with knee bent, usually with one arm raised.
Axel	A tuck jump turning outward leaving and landing on the same foot.
Back walkover	A non-airborne tumbling skill where the dancer reaches backward with an arched torso through an inverted position, hands make contact with the ground, then the hips rotate over the head and the torso hollows bringing the dancer to an upright position, landing one foot/leg at a time.
Ball change	Consisting of 2 steps; rocking on the ball of one foot and stepping on the other.
Battement (kick)	A controlled movement of the leg in which a straight leg is lifted from the hip and returned to the floor.
C-jump	A jump in which the dancer creates an arch in the back allowing the knees to bend and the feet reach behind the body. Can be done after a chaînés turn.
Cabriole	In ballet, a leap in which the lower leg beats against the upper one at an angle, before the dancer lands again on the lower leg.
Calypso (jeté attitude)	A turning leap in which the working leg extends making a circle in the air as the supporting leg lifts off the ground enabling the dancer to perform a rotation in the air then the supporting (back) leg reaches behind the body, often in an attitude, and then lands on the original working leg.
Center leap (straddle leap/leap in second)	A jeté in which both legs hit a second/straddle position in the air.
Chaînés	Consecutive half turns traveling and rotating in a single direction, like chain links.
Chassé	A sliding step in which one foot "chases" and displaces the other.
Contagion (ripple)	The repetition of a movement from one person to the next.
Coupé	A small, intermediary step done as a preparation or impetus for some other step. Can also be the pointing of the foot in front or behind the ankle in a pirouette.
Développé	An unfolding of the leg in the air. Can be done in any direction.

Dive roll	An airborne tumbling skill in which the dancer does a forward roll where the hands and feet are off of the performing surface simultaneously. This skill is not allowed in the NAIA.
Double stag (double attitude)	A position where both legs are bent into attitudes. Can be done as a jump or out of a chaines.
Dynamics	Shading in the amounts of energy, intensity of power; subtle variations in the treatment of movement contrasts.
Fan kick	Straight leg kick which crosses in front of the supporting leg and circles around to other direction . A lift kick circling 360 degrees.
Five positions	In ballet, the basic positions of the feet. First position: feet in a straight line, heels touching. Second position: feet in a straight line, heels apart. Third position: one foot in front of the other, parallel to it, with heel of front foot in hollow instep of back foot. Fourth position: one foot in front of the other, parallel, but apart. Fifth position: One foot in front of the other, parallel, with heel of front foot touching toe of back foot.
Flexed feet	Ankles in a flexed position so that the toes are pulled back toward the body.
Focus	The concentration on a fixed or moving point in space; indication of a fixed or moving point or object in space by the direction of movement or gaze.
Forced arch	Weight bearing position of the foot in which the heel is lifted and the knee is bent with extreme metatarsal dorsiflexion.
Fouetté	A turning step, usually done in a series, in which the working leg makes a circle in the air and then into passé as the dancer turns bending (plié) and rising (relevé) at each revolution; meaning to whip.
Front walkover	A non-airborne tumbling skill where the dancer rotates forward with a hollow torso through an inverted position and arches up bringing the legs and hips over the head to a non-inverted position, legs landing one foot/ leg at a time.
Glissade	In ballet, a gliding step which usually connects two steps
Grand jeté	A large leap forward.

Head spring	A trick, typically performed in hip hop, in which the dancer approaches the head spring much like a hand spring, and can be executed either to the front or to the back. Beginning in a standing or squatting position, the hands are placed on the floor with the head between the hands, and the legs come over/whip through the body similar to a kip up and the dancer lands on two feet.
Herkie	Named for Lawrence R. Herkimer, the founder of the National Cheerleader's Association, this jump is similar to a side-hurdler, except that instead of both arms being in a "T" motion, both arms are opposite of what the leg beneath them is doing. Example of this would be the straight arm would be on the side of the bent leg, and the bent arm is on the side of the straight leg. One other variation of this includes the bent leg is pointing straight down, instead of out like the side-hurdler. The jump is speculated to have been invented because Herkie wasn't able to do an actual side-hurdler.
Hitch kick	Starting from a passé, jump back on the passé leg and kick the other leg.
Hop	Jump off floor on one foot and land on the same foot.
Hurdler	The straight leg is either forward (a front hurdler) with arms in candlesticks, or out to the side (a side hurdler) with arms in a T. The bent knee faces the crowd in a side hurdler and the ground in a front hurdler.
Intensity	The relative degree of force or strength; the depth of feeling or concentration.
Isolation	A movement separating one part of the body from the other parts (most common are rib isolations). Jazz walk — A walk done in demi-plié position; the feet pointed forward with the abdominals lifted.
Jazz walk	A walk done in demi-plié position; the feet pointed forward with the abdominals lifted.
Jeté (leap)	Leap from one leg to the other in which one leg is thrown to the side, front, or back.
Jump	Taking off of two feet and landing on two feet.
Kip up	An airborne, non-rotating, tumbling skill, typically performed in hip hop, where the dancer brings the body to a non-inverted (upright) position by bending the knees, thrusting the legs into the chest, rolling back slightly onto the shoulders, and then kicking up. The force of the kick causes the dancer to lift and land with both feet planted on the floor.
Lunge	A movement where one leg is in a plié' position and the other leg is extended.
Pas de chat:	Cat-like leap in which one foot follows the other into the air, knees bent; the landing is in the fifth position
Passé	Leg is raised with a bent knee with the foot placed on the opposite leg, just below the patella. This may be either parallel or turned out.
Pencil turn	A pirouette with both legs straight and together on the floor.
Piqué	Stepping directly onto the point of a foot.

Piqué turn	Inside turn which begins with a step onto half-toe with an already straight leg.
Pirouette	A turn performed on one foot. This turn is done in place.
Plié	A bending of the knees in any of the five positions. Demi plié: a half bending of the knees, with heels on the floor. Grand plié: A full bending of the knees.
Point	Bending of the feet. Ankle must be extended and toes follow the line.
Prone	A position in which the front of the dancers' body is facing the ground, and the back of the dancers body is facing up.
Relevé	A rising with a spring movement to demi-point.
Rond de jambe	"Round the leg," the working leg draws a circular path. This may be executed on the floor or in an extended position.
Sauté	A jump taking off from two feet at the same time.
Shushunova	A jump variation in which the dancer lifts extended legs to a toe touch or pike position and then circles them behind the body dropping the chest and landing in a prone support (push up position). (Shushunovas are not permitted in the NAIA).
Soutenu	A turn involving two steps by rising to demi-pointe while simultaneously drawing the gesture leg into fifth.
Spotting	The fixing of the eyes on one spot as long as possible during turns to avoid dizziness and to keep one's orientation.
Spinning disc	A chaîné into a second leap. Typically performed directionally toward the audience.
Stag leap	A jazz leap jumping from both feet and placing one leg in a bent leg position while the other leg is straight.
Straddle	A position of the legs when both legs are extended out to the side.
Style	A distinctive or characteristic manner of expressing an idea; a personal mode or form.
Supine	A position in which the back of the dancers' body is facing the ground, and the front of the dancers body is facing up.
Switch leap	Swing one leg forward then back, lifting into a split leap.
Tempo	The rate of speed at which the music is played or that the movement occurs.
Tilt (tilt jump/pitch/pitch jump)	A skill, typically performed in a leap or jump, in which the working leg sweeps up into the air and the supporting leg points toward the ground.
Toe touch	A jump in which the dancer lifts the legs through a straddle rotating the hips so that the legs are rotating up toward the (upright) chest.
Tour en l'air	A turn while jumping straight up in the air.

Tour jete	A skill in which the dancer takes off from one leg, executes a half turn and lands on the same leg. Turn out- A position of the legs with the feet and knees turned outward from the hips.
Turn out	A position of the legs with the feet and knees turned outward from the hips.



Competitive Dance

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DANCE PERFORMANCE OUTLINE

School: _____ **# of Dancers:** _____

Each team must include: Eight consecutive 8-counts of Pom, Hip Hop and Jazz in the routine. Routines must also include a full team squad leap, turn, and turn sequence. List all information in chronological order. List each Technical Skill on a separate line underneath the style section it is included in.

Beginning Time in Music	End Time in Music	Total Time/ Total 8-counts	Style	Team Skill & Point Range	Musical Notes
Example: 00:00	Example: 00:30	Example: 30 sec Seven 8-counts	Example: Jazz	Example: Team Turn; Triple Pirouette: 3-4 pt. Range	Example: From beginning to drum beat



NAIA Competitive Dance Roster (Starting Lineup)

Institution Competing: _____
Competition Name: _____
Host Institution: _____
Date of Competition: _____
Coach Name: _____

Athletes on Floor*

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16

Alternates

1
2
3
4

**Only list student athletes who competed on the floor at the noted competition.*

DANCE RUBRIC

Please note that these ranges are used as a guide for the officials. The score can drop below the lowest threshold if the official believes that the performance area deems a score less than the set point range.

Jazz Technique and Execution
0 – 2 points
Jazz movement and technique executed at a beginning level. Technique is inconsistent throughout all team members (below average).
2 – 3.5 points
Jazz movement executed at the intermediate level with good technique. Technique is mostly consistent throughout all team members (average).
3.5 – 5 points
Jazz movement executed at the advanced level with strong technique. Technique is consistent throughout all team members (above average).

Jazz Quality of Movement
0 – 2 points
Beginning level of choreography utilizing simple and possibly slower pace motions. Very limited use of floor work or full body movement. Majority unison work. Style of section is unclear. Lacking musicality
2 – 3.5 points
Intermediate level choreography with more intricate use of motions and faster pace. May be lacking in use of dynamics such as & counts.
3.5 – 5 points
Advanced choreography utilizing intricate motions, skills and transitions, fast pace as well as full body movement, control and a variety of direction changes. Clear execution of style and excellent use of musicality

Pom Technique and Execution
0 – 2 points
Pom motions performed at a slow pace executed at the beginning level. Lacking dynamics and control. Motions may be incomplete and unfinished (below average).
2 – 3.5 points
Pom motions performed at an average pace executed at the intermediate level. Average use of dynamics and control. Has the ability to maintain accuracy and control when performing motions (average).
3.5 – 5 points
Pom motions performed at an up tempo pace executed at the advanced level. Strong dynamic motions supported by upper body strength and core control. Incorporates innovative and creative variation and motion variety (above average).

Pom Quality of Movement
0 – 2 points
Beginning level of choreography utilizing simple and possibly slower pace motions. Very limited use of floor work or full body movement. Majority unison work. Style of section is unclear. Lacking musicality and control
2 – 3.5 points
Intermediate level choreography with more intricate use of motions and faster pace. May be lacking in use of dynamics such as & counts.
3.5 – 5 points
Advanced choreography utilizing intricate motions, skills and transitions, fast pace as well as full body movement, control and a variety of direction changes. Clear execution of style and excellent use of musicality

Hip Hop Technical Skills and Execution
0 – 2 points
Hip hop movement executed at the beginning level. Style is inconsistent throughout team members. Quality of execution and rhythm variations are below average.
2 – 3.5 points
Hip hop movement executed at the intermediate level with good technique. Style is mostly consistent throughout all team members. Quality of execution and rhythm variations are average.
3.5 – 5 points
Hip hop movement executed at the advanced level with strong technique. Style is consistent throughout all team members. Quality of execution and rhythm variations are above average.

Hip Hop Quality of Movement
0 – 2 points
Beginning level of choreography utilizing simple and possibly slower pace motions. Very limited use of floor work, full body movement and level changes. Majority unison work. Lacking Musicality and originality. Style of section is unclear
2 – 3.5 points
Intermediate level choreography with more intricate use of motions, faster pace and level changes. May be lacking in use of dynamics such as & counts. Average use of full body movement and control.
3.5 – 5 points
Advanced choreography utilizing intricate motions, skills and transitions, fast pace as well as full body movement, control and a variety of direction changes. Includes many level changes and use of musicality. Clear execution of style

Staging and Transitions
0-5 points
Routine utilizes minimal formation and formation changes. Spacing lacks continuity. Transitions are simple and lack continuity within the routine.
5.1-8 points
Spacing is average, but not precise. More complex formations and formation changes Movement in transition is average and lacking in creativity. Working towards being seamless within the choreography
8 .1– 10 points
Spacing is precise and exact. Routine utilizes wide variety of creative formations Routine utilizes a variety of transitions that are exciting, seamless and fluid with choreography

Uniformity
0-5 points
Beginning timing and synchronization of style. Memory mistakes causing the routine to appear less cohesive.
5.1-8 points
Intermediate timing and synchronization of style. Placement similar but not precise in choreography, team skills and group work.
8 .1– 10 points
Advanced timing and synchronization of style. Very precise placement. Team moves as one.

Choreography
0-5 points
Beginning level routine with minimal transitions, direction, levels and group work. Originality and creativity lacking.
5.1-8 points
Intermediate level routine with average use of transitions, directions, levels and group work. Attempts multiple visuals but visuals may lack cohesiveness. Creative and original but may lack in some areas.
8 .1– 10 points
Advanced level routine with strong use of transitions, directions, levels and group work. Visuals are cohesive. High level of creativity and originality

Overall Degree of Difficulty
0-5 points
Few technical skills performed by majority of team throughout routine at a beginning level. Average of team skills difficulty scores should be considered heavily.
5.1-8 points
Average amount of technical skills performed throughout routine by majority of team at an intermediate level or advanced level skills with substandard technique. Average of team skills difficulty scores should be considered heavily.
8 .1– 10 points
Many advanced level technical skills incorporated by majority of team throughout. Average of team skills difficulty scores should be considered heavily.

Performance Impression
0-5 points
Minimal facial expression. Facial expressions and feel of routine are not consistent amongst team members. Overall effect or mood of the routine is unclear.
5.1-8 points
Average level of audience appeal, team energy, and overall performance. Team may need to work on consistent facial expressions and/or a cohesive effect or mood is apparent in the routine.
8 .1– 10 points
High level of audience appeal, team energy, and overall performance. Team uses consistent facial expressions and a cohesive effect or mood is apparent in the routine.

TEAM TECHNICAL SKILLS DEGREE OF DIFFICULTY RUBRIC GUIDE

This is a guide to help with the degree of difficulty for required team technical skills. Teams are required to perform a team leap and a team turn at team level. Difficulty scores are calculated separately than execution scores. ****Note, the table below does not include every dance technical skill that could be performed. If you have a skill or group of skills in question, please e-mail a video to Courtney Fegter (cfeqter@naia.org) for review.**

Team Leap	Team Turns	Team Turn Sequence
Leaps: 0-1 point range	Turns: 0-1 point range	Turn Sequence: 0-1 point range
<ul style="list-style-type: none"> Hitch Kick Saut de chat (développé leap) Grand Jeté (straight leap) Stag/Double Stag Jump Toe Touch C-Jump Herkie Hurdler Pas de Chat Cabriolet 	<ul style="list-style-type: none"> Piqué turn Chainé or multiple Chainés Pencil turn Arabesque Turn 	<p>Any combination of turns that are majority at the 0-2pt range that completes two 8-counts (prep and landing may be included)</p> <ul style="list-style-type: none"> i.e.: Prep 1, 2, Chainé 3,4, prep 5,6, double pirouette 7, 8, prep 1,2 pencil turn 3,4 chaine 5,6,7,8
Leaps: 1-2 point range	Turns: 1-2 point range	Turn Sequence: 1-2 point range
<ul style="list-style-type: none"> Surprise Leap Reverse Leap Center Leap Chainé Axle Chainé C-Jump Chainé Double Attitude (stag) 	<ul style="list-style-type: none"> Single Pirouette (in passé or coupé) Attitude Turn (front or back) Chainé Fan Kick 	<ul style="list-style-type: none"> Any combination of turns that are majority at the intermediate level that completes two 8 counts (prep and landing may be included) <ul style="list-style-type: none"> i.e. Prep 1,2, Chainé 3,4, prep 5,6, double pirouette 7,8, land 1 hold 2, prep 3,4 piqué 5-6, piqué 7,8, land 1
Leaps: 2-3 point range	Turns: 2-3 point range	Turn Sequence: 2-3 point range
<ul style="list-style-type: none"> Tilt/Pitch jump Firebird Chainé Renversé Chainé Calypso Back Attitude Leap Any combination of 0-2pt range leaps without a prep in between. <ul style="list-style-type: none"> i.e. chassé leap step center leap; Prep toe touch land C-Jump land. 	<ul style="list-style-type: none"> Double Pirouette (in passé or coupé) Double Piqué Illusion 	<ul style="list-style-type: none"> Any combination of turns (see turns rubric) that are majority at the 2-3pt range that completes two 8-counts (prep and landing may be included) <ul style="list-style-type: none"> i.e. Prep 1,2, piqué 3,4, piqué 5,6, double piqué 7, 8, prep 1,2, a la seconde 3,4, 5,6, double pirouette 7,8, land 1. Any combination of turns (range that completes two 8-counts (prep and landing may be included) <ul style="list-style-type: none"> i.e. Prep 1,2, a la seconde 3,4,5,6,7,8 double pirouette 1,2 chaine 3,4 prep 5,6 double pirouette 7,8 land 1,2
Leaps: 3-4 point range	Turns: 3-4 point range	Turn Sequence: 3-4 point range
<ul style="list-style-type: none"> Chainé a la seconde/Spinning Disc Switch Leap Calypso Step Calypso Switch Pitch Switch Center Switch Arabesque Switch Firebird 	<ul style="list-style-type: none"> Single Leg Hold Turn, extension to the front or side Triple Pirouette Chainé Renversé Land Double coupé pirouette Single Foutté into Double Pirouette Double pirouette straight into an illusion 	<ul style="list-style-type: none"> 2 8-counts of straight fouetté a la seconde turns without any variation in the sequence. (not including prep and landing). <ul style="list-style-type: none"> i.e. Prep 7,8, a la seconde 1,2,3,4,5,6,7,8,1,2,3,4,5,6 double pirouette 7,8 land 1,2. Minimum of 7 a la secondes 2 8-counts of straight fouetté a la seconde turns with only arm variations. <ul style="list-style-type: none"> Adding high fifth arms or arms down.
Elite Leaps: 4-5 point range	Turns: 4-5 point range	Turn Sequence: 4-5 point range
<ul style="list-style-type: none"> Aerial Switch Center Switch Arabesque Switch Firebird Turning Switch leaps or pitch A combination of any 3-4pt range leaps without a prep in between. <ul style="list-style-type: none"> i.e. Chainé step switch leap step switch leap; Spinning disc step disc land roll out of it (double spinning disc) 	<ul style="list-style-type: none"> Quad or More Pirouettes (in passé or coupé) Double Leg Hold Turn, extension to the front or side Pirouette Combinations such as: <ul style="list-style-type: none"> Single Foutté into Triple Pirouette Double coupé into a leg extension turn Double pirouette plié double pirouette 	<ul style="list-style-type: none"> Fouetté variations that complete a full 2 8-counts (not including prep and landing). <ul style="list-style-type: none"> Directional variation Tempo variation i.e. Prep 7,8, a la seconde 1,2,3,4,5,6, double pirouette 7,8, Float 1,2, a la seconde 3,4,5,6, triple pirouette 7&8.



DANCE SCORE SHEET

School: _____

Official# _____

Category	Comments	Quality Point Range	Quality Of Mvmt Score	Technique and execution Point Range	Technique and execution Score	Total Score 10 pt Max	
Jazz		0-5		0-5			
Pom		0-5		0-5			
Hip Hop		0-5		0-5			
Team Turn Sequence <i>Difficulty (5) Execution (5)</i>		Difficulty Point Range 0-5		Execution Point Range 0-5		Total Max 10 pts	
Staging and Transitions <i>Quality of movement to/between formations, precise formations, uniqueness of formations</i>						10	
Uniformity <i>Timing, synchronization, spacing, difficulty</i>						10	
Choreography						10	
Overall Degree of Difficulty						10	
Performance Impression <i>Energy, Stamina, Performance</i>						10	
Team Turn						5	
Team Leap						5	
Performance Total						100	

Comments: _____

Point scale will be scored to the tenth of a point

Official's Signature: _____
Official's Name (Printed): _____

DANCE DEDUCTIONS RUBRIC

Deductions

Minor Deductions – 0.5	<p>Falls to the floor during execution of skills or in transitions that are non-weight bearing and/or do not disrupt timing of counts/beat</p> <p>Examples:</p> <ul style="list-style-type: none"> - Dancer steps out of pirouette (i.e. team attempted a triple pirouette, but one dancer stops after two rotations instead of three). - Dancer steps out of turn sequence. (i.e. One or more dancers stop turning in the middle of a turn sequence. This is NOT referring to rotation timing but is addressing an incomplete turn sequence.) - Dancer attempts an aerial and puts hand on floor. - Dancer's knee hits the floor. (i.e. dancer attempts a headspring and over rotates to knees but is able to stay on beat.) - Uniform Malfunction
Major Deductions – 1.0	<p>Falls to the floor during execution of skills or in transitions that are weight bearing and/or disrupts timing of counts/beat or falls from a lift.</p> <p>Examples:</p> <ul style="list-style-type: none"> - Dancer falls to floor and they become fully weight bearing causing them to get out of timing with beat - Dancer's knee hits the floor. (i.e. dancer attempts a headspring and over rotates to knees and is unable to stay on count/beat.) - Dancers attempt a lift in their routine that falls. This must be clear to the officials. (i.e. Dancers attempt to do a lift where the airborne dancer does a hip over-head rotation. The airborne dancer does not complete the rotation and it is clear to officials that the lift in its entirety failed in that performance.)
Unsportsmanlike Conduct – 5.0 and Ejection	<p>Unsportsmanlike conduct by a coach or student athlete, as determined by the competition officials: Disrespectfully addressing an official or gesturing in such a manner as to indicate resentment. Using profanity or vulgarity; taunting, baiting or ridiculing officials or opposing team personnel; or using derogatory remarks or personal comments during the completion. Trying to influence or dispute the official's decisions by continuing to argue or to excessively express themselves with prolonged actions or offensive language.</p>
Safety Violation/ Rule Infraction – 5.0	<p>Rule Infraction will be given for each safety/general completion rule violation. Safety violations are in effect until the team leaves the performance floor.</p> <ul style="list-style-type: none"> - Team did not perform the turns, leaps, and turn sequence as written in the team's performance outline. - Uniform does not adhere to requirements described in Section C.4 - Music Lyrics does not adhere to Section C.9. - Performance Outline does not adhere to Section C 2b - Teams that do not adhere to the minimum (6) and maximum (16) required amount of dancers will receive a deduction - Teams that do not complete a team elements or styles will receive a deduction
Time Infraction	<p>3-5 seconds over = 0.1 deduction 6-10 seconds over = 0.3 deduction 11+ seconds over = 0.5 deduction</p>



DANCE SAFETY/DEDUCTIONS Score Sheet

School: _____

Number of participants: _____

Time of Minor Deduction	Description

Total number of Total Minor Deductions: _____ multiplied by 0.5 =

Time of Major Deduction	Description

Total number of Major Deductions: _____ multiplied by 1.0 =

Rule Infraction	Description (Team requirements for turns and leaps, music lyrics, uniforms, etc.)

Total number of Rule Infractions: _____ multiplied by 5.0 =

Time of routine: _____ Overtime? (If yes, how much?) _____ Deduction =

3-5 seconds over = 0.1 deduction

6-10 seconds over = 0.3 deduction

11+ seconds over = 0.5 deduction

Unsportsmanlike Infraction? =

If yes, 2.0 deduction

TOTAL DEDUCTION =

Add all values in far right column (light grey boxes) to achieve the Total Deduction.

Disqualified? YES NO



TOTALS SHEET

(For use at regular season competitions only.)

School: _____

Official 1	
Official 2	
Official 3	
RAW TOTAL	

Average the officials' scores to create subtotal

SUBTOTAL

--

DEDUCTIONS

--

Subtract deductions from subtotal to create total score

TOTAL SCORE	
--------------------	--



PRELIMINARY TOTALS SHEET

(For use at Qualifying Competitions and the National Championship only.)

School: _____

Official 1	
Official 2	
Official 3	
RAW TOTAL	

Average the officials' scores to create subtotal

SUBTOTAL

--

DEDUCTIONS

--

Subtract deductions from subtotal to create final total score

PRELIMINARY TOTAL SCORE	
--------------------------------	--



FINAL TOTALS SHEET

(For use at Qualifying Competitions and the National Championship only.)

School: _____

Official 1	
Official 2	
Official 3	
RAW TOTAL	

(Average the officials' scores to create the subtotal)

SUBTOTAL

DEDUCTIONS

(Subtract deductions from subtotal to create the final score)

FINAL SCORE

X

.75

=

PRELIMINARY SCORE

X

.25

=

+

(Add the two boxes directly above to create the Overall Total Score)

OVERALL TOTAL SCORE



COMPETITIVE DANCE APPEAL FORM

DIRECTIONS: Fill out this form as completely as possible.

- Coaches have 10 minutes from time of receiving their team's scoresheet to alert the host institution/game day manager that an appeal will be made.
- Coaches have 15 minutes in total from the time of receiving their team's scoresheets to submit appeal paperwork.
- Appeal fees will be refunded if the appeal is upheld.

☐ \$50 Appeal (cash or checks payable to the NAIA; must pay on site)

Mail to: NAIA, PO Box 410244, Kansas City, MO 64141

Coach Name: _____ School: _____

Competition Name: _____

☐ difficulty range that is incorrectly shifted down

☐ incorrectly applied safety infraction or

☐ incorrectly applied deductions

Please indicate the reason for the appeal and the remedy sought:

Please cite any applicable competition rules by number and page: _____

Signature: _____ Time and date of filing: _____

Decision of Head Official:

Signature of Head Official: _____

Time and date of decision: _____



NAIA Verbal Critiques

Hosts may choose to use officials cell phones or hand held recorders

Option 1:

Utilize Dropbox- easier to do if using hand held recorders

1. Create a folder for each team in Dropbox and share link with head coach
2. If using officials cell phones- each official will have to log on to host's dropbox account- this can be cumbersome
3. If using voice recorders- transfer file into premade folders on dropbox- typically this involves removing the SD card and transferring using a computer- easier to do if utilizing host dropbox
4. Put each officials critique in the correct dropbox
5. Coaches should have access within 10 minutes

Option 2:

Utilize E-mail- easier to do if using cell phones

1. Have each official use the voice recording option on their cell phone- may also use an ipad if download proper app
2. It is highly encouraged to have officials hand phone to a handler who then sends recording to host email. Host email is then used to email recordings to coach vs email coming from each official.
3. Coaches should receive emails within 15 minutes

Option 1 does require more work on the front end but is slightly quicker on the back end. With Option 2, some emails don't accept large file sizes.



NAIA Competitive Dance Legal vs. Illegal Skills

ALLOWED

Aerial Cartwheels
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)

Front Aerials

Front/Back Handsprings

Side Somi

Rubberband

NOT ALLOWED

Front Aerials

Front/Back Handsprings

Front/Back Tucks

Side Somi

Layouts

Shushunova

Headsprings (without hand support)

Dive Rolls (In any position)

Continuous double (partner) cartwheels

Toe Pitch Back Tucks

Rubberband

Death Drop



OFFICIALS TRACKING SHEET

(Required use at all competitions where 3 or more teams are competing)

Team Name														
Jazz														
<i>Quality of Movement (0-5)</i>														
<i>Technique & Execution (0-5)</i>														
Pom														
<i>Quality of Movement (0-5)</i>														
<i>Technique & Execution (0-5)</i>														
Hip Hop														
<i>Quality of Movement (0-5)</i>														
<i>Technique & Execution (0-5)</i>														
Turn Sequence														
<i>Difficulty (0-5)</i>														
<i>Execution (0-5)</i>														
<i>Staging & Transitions (0-10)</i>														
<i>Uniformity (0-10)</i>														
<i>Choreography (0-10)</i>														
<i>Performance Impression (0-10)</i>														
<i>Team Turn (0-5)</i>														
<i>Team Leap (0-5)</i>														
<i>Performance TOTAL</i>														



Host Institution Score Cheer/Appeal Tracker Form

Institution Name	Sport	Time Scoresheets Given	Coach Initials (received scoresheets)	Appeal Submitted (yes or no)	Appeal Payment Method	Appeal Won or Lost

Please maintain a copy of this for your records. Payment for appeals should be sent to:

NAIA National Office: PO BOX 410244, KANSAS CITY, MO 64141