



DANCE TEAM UNION
Be Bold. Be Authentic. Be U.

2023-2024
COMPETITION RULES AND REGULATIONS

Thank you for your interest in Dance Team Union. This set of rules and regulations will assist you in preparation for your 2023-2024 competition season. The rules and regulations will apply to all school ages (other than College, which has its own separate Rules and Regulations) and Studio/All-Star categories. Please read thoroughly. Rules and Regulations are subject to change. For any questions or concerns, contact Dance Team Union at info@danceteamunion.com. **Substantive changes to the rules and regulations from the 2022-2023 season are printed in red.** We look forward to seeing you at one or more of our competitions this year!

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SECTION I: GENERAL RULES

HOW TO HANDLE PROCEDURAL QUESTIONS

1. **RULES & PROCEDURES** – The coach or advisor of a competing team should contact us regarding any questions or concerns pertaining to the rules and regulations.
2. **PERFORMANCE** – Should there be questions regarding the team’s performance, the coach or advisor of the team should contact us to discuss any concerns.

DISQUALIFICATION

Teams that do not abide by the DTU Rules and Regulations are subject to disqualification from the event. A disqualified team will automatically forfeit its rights to any prizes or awards presented at the event.

DTU reserves the right to disallow any team, coach, dancer, spectator, or other person from attending any DTU competition, for any reason, in DTU’s sole and final discretion.

GENERAL SAFETY GUIDELINES

1. Teams should have an emergency plan in the event of an injury.
2. Coaches have the responsibility of recognizing the abilities of the dancers on the team and should make sure the presented routine does not exceed the team’s capabilities or include elements that create a safety risk for their team regardless of whether the element is not specifically listed as a safety risk in the routine guidelines below.
3. Technical skills should not be executed without an advisor/coach present. Teams should always practice in an area suitable for the safety of the dancers. Teams should not perform technical skills on:
 1. Concrete, asphalt, or any other hard or uncovered surface
 2. Wet surfaces
 3. Uneven surfaces
 4. Surfaces with obstructions
4. Appropriate warm-up and stretching should be implemented by the team both before and after a performance.
5. All DTU events (including camps and competitions) will be run in accordance with applicable laws and regulations regarding health and safety, and coaches, teams and spectators will be expected to fully comply with such laws and regulations, as well as any more restrictive health and safety rules put in place by DTU from time to time.
6. Additional safety guidelines can be found in SECTION IV: ROUTINE RULES AND GUIDELINES.



SECTION II: JUDGING

JUDGING PROTOCOL

Dance Team Union appoints judges based upon a host of factors, including their relevant experience and feedback received throughout the year judging at our regional competitions. The appointed judges will be evaluating each performance based upon a 50 or 100-point system as specified in the applicable score sheet. The total score from each judge will be combined and with scores from the other judges and averaged, generating the team's overall score.

EVALUATION PROCESS

Each judge will evaluate performances using an individual score sheet designated to the performing team. The judge will be responsible for providing a thorough evaluation and sufficient feedback for each competing team. Score sheets will be released to each individual team after each competition or competition round, and detailed score rankings will be available for teams to review after the competition.

ACKNOWLEDGMENT OF DTU JUDGING AND EVALUATION POLICIES

Each judge will be evaluated after regional competitions and the national championship based upon, among other things, input from competing teams. Each judge's responsibility is to make fair decisions based solely upon the score sheet, using his/her knowledge of dance and training as a professional DTU judge. Each participating team acknowledges that the decisions of the judges are final. However, because the integrity, transparency and professionalism of our judging process is key to our competition philosophy, we encourage each team to bring any judging issues to our attention either through our formal post-competition evaluation process or by other means. Just as our judges' frank evaluation of your routines will help your team to improve, your frank evaluation of our judges and judging process will help us at DTU and our judges to improve as well.



SECTION III: ENTRY GUIDELINES AND AWARDS

TEAM ENTRY GUIDELINES

1. School and all-star teams may compete in the following styles: Pom, Jazz, Hip Hop, Kick, Team Performance, Military, **Lyrical (subject to restrictions outlined below) and Open (subject to restrictions outlined below)**. DTU may choose, in its discretion, to offer School divisions in Contemporary, Prop or any other style of dance depending upon demand in a particular region. Additionally, at our Regional Competitions, members of teams may compete in solos, duos/trios, or (at Regional Competitions where an officer division is offered) as a group of officers. There is no limit to how many solo, duo/trio, or officer routines a team may enter at our Regional Competitions.
2. At our National competition, we will have a solo competition and a Spirit Showdown. Regional Competitions may have a Spirit Showdown division at DTU's discretion. If DTU does not have a Spirit Showdown division at a Regional Competition, then teams at that event may compete their Spirit Showdown routine in the Open division.
3. **Teams may not enter multiple routines of the same style in the same division when all of the dancers in both routines are the same. If a team wishes to enter multiple routines of the same style in the same division and all dancers are not the same in each routine, then the team must designate different team names (e.g. West HS Blue Team and West HS Gold Team), and the following shall apply:**
 - (a) **If there are one or more overlapping dancers in the routines, then only the highest scoring routine will advance to finals and receive a placement in the final awards.**
 - (b) **If there are no overlapping dancers in the routines, then all routines are eligible to advance to finals and receive a placement in the final awards.**

DTU reserves the right to disallow a team from entering multiple routines of the same style in the same division, or to move one or more of the multiple routines to another division for which the team/routine is qualified, in its sole discretion.

4. The following team size guidelines will apply:
 - (a) Team size will be determined as of the registration date.
 - (b) At least 5 dancers must be registered to perform in each team routine. A team will still be allowed to compete if they drop to fewer than 5 dancers at performance time, but at least 5 dancers must be registered and paid for in order for the routine to compete.
 - (c) At least 4 dancers must be registered to perform in each officer routine. An officer group will still be allowed to compete if they drop to fewer than 4 dancers at performance time, but at least 4 dancers must be registered and paid for in order for the routine to compete.



- (d) Teams may use a different number of dancers in each routine subject to the minimums above.

ELIGIBLE TEAMS

1. REGIONAL COMPETITIONS: College, Varsity, JV, Middle School, Elementary, and Studio/All-Star dance teams may compete.
2. NATIONAL CHAMPIONSHIP: Varsity, JV, Middle School, Elementary and Studio/All-Star dance teams may compete.
3. ADDITIONAL INFORMATION ABOUT SCHOOL TEAMS
 - (a) Each team must be an official school dance team at the team's school (or from the same cooperative school or group of schools if not disallowed by their state), either under athletics or as a club sport or fine arts program. Home school students may compete with a school team.
 - (b) A team is considered Varsity if the team's school recognizes the dancers as Varsity members, regardless of the ages of the dancers. A team is considered Junior Varsity if the team's school recognizes the dancers as Junior Varsity members or "B" Team members, regardless of the ages of the dancers. A team is considered Middle School if not more than 49% of the dancers on that team are in 9th grade and no dancers are in 10th grade or higher. If a team from a state-recognized middle school or junior high school has 50% or more 9th graders then they will compete in Junior Varsity or Varsity, depending on their preference.
 - (c) An All-Star team for which all performing dancers are from the same school (or from the same cooperative school or group of schools if not disallowed by their state) may choose to compete in either All-Star divisions or school divisions.
 - (d) A dancer will be allowed to compete on different school teams (such as in both the Middle School and the Junior Varsity divisions or the Middle School and Varsity division), if that is how the dancer is allowed to compete within the rules of the team's applicable state association.
 - (e) At Nationals:
 - (i) Unless otherwise determined by DTU in its discretion, DTU will place any school team's first contemporary, jazz or lyrical entry into the school Jazz division ("Jazz" = a broad category at DTU that encompasses all of these styles in one).
 - (ii) School teams may enter a routine in school Lyrical or All-Star Jazz only if they have already entered school Jazz in accordance with the previous sentence, and may not enter the All-Star Lyrical division .
 - (iii) School teams may enter a routine in school Open only if (1) the style of their routine is not offered as a school style (e.g., prop, novelty,



show production, character, etc.), or (2) they have already entered a routine in the school style and the Open routine is an additional routine of the same style (e.g., the school has already entered a routine in school Jazz, Pom, Hip Hop, Kick, Team Performance, Military or Lyrical and their school Open routine is one of those styles). DTU will ask all schools entering school Open to verify the style of dance they have entered in order to confirm compliance with these requirements. School teams may not enter the All-Star Open division.

(iv) For all other styles of dance, a school team will be placed in the school divisions for its entries to the extent school divisions are available, or All Star divisions otherwise.

(v) A school team may compete under any name - either its school name or any other name the school team chooses - and still compete in the school divisions.

(vi) A registered team will be permitted to change its number of competing dancers until the date of the live draw for performance order (generally mid-January prior to nationals). After the live draw, teams may change their number of performing dancers in any routine only in the case of documented injury or documented school disciplinary action, and DTU reserves the right to request written evidence sufficient to substantiate same to its satisfaction (in its sole discretion).

(f) Teams from outside the United States may compete in Regional or National events in the division at or above the division they would compete if their team was from the United States.

(g) In the event that DTU chooses to group teams at a regional or national competition by team size and there is an unanticipated change to the team size (e.g. due to illness or injury) for one or more routines after registration, the team must notify DTU in writing immediately. If the new number of dancers on the floor for a routine would qualify the team for a different division than its previously assigned division, then the following will apply:

(i) If it is at least 24 hours prior to the start of the competition, then DTU will notify all competing teams in writing of the change and the team will change divisions.

(ii) If it is less than 24 hours prior to the competition, then the team will not change divisions.

(iii) **In the interest of fairness to other teams who have prepared to compete based on the schedule and divisions published by DTU, we reserve the right to disqualify any team that fails to provide immediate written notice of size changes in accordance with this provision, or dances a different number of dancers than are registered to compete in a routine. Coaches are responsible for**



ensuring that the team's information (including how many dancers will perform in each routine) is accurate at the time of registration.

4. ADDITIONAL INFORMATION ABOUT SOLOS/DUOS/TRIOS/ALL-STAR/STUDIO TEAMS
- (a) Subject to subsection (e) below, solos, duos and trios will compete in the following divisions based upon grade:
- Senior (grades 11 and 12)
 - Junior (grades 9 and 10)
 - Youth (grades 6, 7 and 8)
 - Mini (grades 3, 4 and 5)
 - Tiny (2nd grade and under)
- (b) All-Star/Studio teams will compete in the following divisions based upon age:
- Open (age 15 and over)
 - Senior (age 19 and under)
 - Junior (age 16 and under)
 - Youth (age 13 and under)
 - Mini (age 10 and under)
 - Tiny (age 7 and under)
- (c) The age/grade (as applicable) of the oldest dancer on the floor for a given duo, trio or group routine will determine which division the duo, trio or group competes in for that routine. Age/grade will be determined by birth year, as follows:
- Open – Born on or before December 31, 2008
 - Senior – June 1, 2003 and after
 - Junior - 2006 and after
 - Youth - 2009 and after
 - Mini - 2012 and after
 - Tiny - 2015 and after
- (d) An All-Star team for which all performing dancers are from the same school (or from the same cooperative school or group of schools if not disallowed by their state) may choose to compete in either the All-Star division or the school division for any style of dance in which it enters.
- (e) DTU may permit or require a dancer to compete in a different solo division if their age is different than the typical age range for the grades in any division, in DTU's sole and final discretion.



COMPETITION DIVISIONS

Teams may be grouped within each style into separate divisions (example: Small, Medium and Large Varsity), based on the number of dancers entered for each team competing in such style. Any split between divisions will be determined by DTU based upon the number of entries received for each competition. DTU may elect to have a semifinal round depending upon the number of entries.

At any event, DTU may choose to combine categories (such as Jazz and Lyrical or All-Star and school divisions), or add additional categories, in order to increase competitiveness or for any other reason in its discretion.

At our National events, DTU may also split a division into multiple preliminary groups at its sole discretion. DTU may elect to seed any or all divisions at its sole discretion, including (without limitation) where there are multiple preliminary groups and DTU determines seeding would increase fairness and competitiveness. Additional information about seeding procedures may be provided in advance of any event where seeding is utilized.

“COMPETING UP”

Any school or All-Star team may elect to compete in any more senior division of its choosing within a style of dance, for any one or more routines, in its discretion. For example, a Junior Varsity team may elect to compete in a Varsity division for one or more of its routines, or a Mini All-Star team may elect to compete in the Junior All-Star division for its Pom routine and the Youth All-Star division for its Hip Hop routine. The team need not make this choice for all of its routines - for example, a Middle School team may compete in Middle School Jazz but Junior Varsity Team Performance.

Teams may not move laterally across divisions within a style of dance. For example, a Small Varsity team may not choose to compete in Medium Varsity, or vice versa.

NO SINGLE TEAM DIVISIONS (NATIONALS)

At our National events, DTU will combine any division that contains only one team into any other division at its discretion. This may result in divisions that include multiple age groups in a single style (e.g. Middle School/Elementary Team Performance) or multiple styles in one or more age groups competing in an Open division. No single team divisions will be permitted at Nationals.

REGIONALS AWARDS

1. Trophies will be awarded to at least the top 50% of teams in each division for each style.
2. One Grand Champion award will be given to the most outstanding routine of the day, as determined by DTU in its discretion. The Grand Champion will receive a partial nationals bid (\$1,000 discount). A team may be selected as Grand



Champion at multiple competitions throughout the season; however, a team winning multiple Grand Champion awards in a single season will only receive one partial nationals bid for that season. Solos, Duos/Trios, Officer and Spirit Showdown entries are not eligible to be named Grand Champion.

3. Additional specialty awards may be awarded at the discretion of DTU.

NATIONALS AWARDS

1. Including teams advancing from any **Semifinal** pursuant to the next sentence, at least 50% of teams that compete in the preliminary round will ultimately advance to finals. If there is a **Semifinal**, selected teams with the next highest scores not advancing directly to finals out of the preliminary round will compete again, and the top scoring team(s) from the **Semifinal** will advance to finals. **Subject to the foregoing limitations, DTU in its sole discretion will decide how many of the top scoring teams from Semifinal advance to finals. Note that the determination of teams advancing directly to finals and teams who will advance to compete in the Semifinal will be made for each preliminary group independently of the other preliminary groups, since different judging panels may score different preliminary groups of the same division of dance (example: Small Varsity Pom A and Small Varsity Pom B).**
2. Finalists in categories with 4 or more finalists will compete figure skating-style (in sub-groupings with lowest scores competing first, based upon their scores from previous round, but within each sub-grouping, teams will draw for random order). Finalists in categories with 3 or fewer finalists will compete in reverse order of their preliminary scores.
3. All finalists will receive trophies. In addition, all national champions will receive banners, jackets, and rings. In recognition of the tremendous success of each national champion, no Grand Champion award(s) will be given at nationals, except that a Grand Champion award may be given in the Studio/All-Star division only.



SECTION IV: ROUTINE GUIDELINES

GENERAL SAFETY

The coach of a team or dancer is responsible for monitoring the safety of each element of a dance and determining that it is safe to perform. The character of the skills being performed, as well as the skill level of the dancers performing those skills, should be considered by the coach in making this determination. All of the skills listed below as well as any other movement should be evaluated for safety by the advisor/coach prior to competition.

TUMBLING AND TRICKS

1. Front/back aerials and aerial cartwheels, as well as movements where all weight is borne on the dancer's hands and/or head, such as headsprings, should not be executed with poms in both hands that are not hands-free poms.
2. Drops directly to the knee, thigh, back, front, head, shoulder, head, neck or seat onto the performing surface should not be executed. The dancer must first bear weight on the hand(s) or foot/feet.
3. 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 generally not considered to be safe.
4. Dancers should not land directly on the head/neck at any time from an airborne skill. Any kip up motion should also initiate from the back/shoulder area touching the ground.

LIFTS AND PARTNERING

1. The Executing Dancer should be supported from a Supporting Dancer who is in direct contact with the floor throughout the entire skill. (Exception: Kick Line Leaps).
2. Hip over-head rotation of the Executing Dancer(s) is generally considered to not be a safety issue, as long as the Executing Dancer is returned to the performance floor on his/her feet or hands with support from the Supporting Dancer(s).
3. Simultaneous tumbling over or under another dancer that includes hip over-head rotation by both dancers is not permitted.
4. Drops to the knee, thigh, back, front, head, shoulder, or seat onto the performing surface are generally considered to be unsafe. In order to address the safety issue, the dancer must first bear weight on the hand(s) or foot/feet.

RELEASE MOVES



1. It is generally not considered to be a safety issue for an Executing Dancer to jump, leap, step, or push off a Supporting Dancer, and a Supporting Dancer may generally release/toss an Executing Dancer without creating a safety issue.
2. "Basket tosses" are not considered to be safe for dance teams. However, a dancer may be safely released and caught in a dance lift if the Executing Dancer remains in a horizontal position or vertical position with his/her head above his/her feet.

COMPETITION ROUTINE GUIDELINES

1. Teams may make substitutions in the event of injury. Substitute participants must be listed on the team's participant roster in the team's registration form.
2. Any equipment or items that may damage the performance floor are prohibited.
3. There is no minimum or maximum time limit for any routine (team or solo); however, a team must notify DTU upon registering and no later than two weeks before the competition if any routine (team or solo) is longer than 2 minutes 30 seconds, for scheduling purposes.
4. A responsible adult must be present to start or assist in the start and finish of the routine music. **IT IS RECOMMENDED TO UPLOAD YOUR MUSIC TO THE REGISTRATION SOFTWARE AT LEAST ONE WEEK PRIOR TO COMPETITION.**

JEWELRY

Jewelry will be allowed, so long as it is not considered hazardous to the safety of the performers. DTU reserves the right to require a team to remove any jewelry it deems hazardous at any point during the competition.

PROPS

Props are permitted in any dance category as long as they are wearable, handheld, or freestanding and can be taken off or released safely (as determined by DTU). No dry ice, confetti, glass, canned smoke, water or other liquid, or other similar loose material that may obstruct the judges' view or affect the condition of the performance floor may be used. Backdrops are not permitted - any props must be able to be used/moved by a single dancer. Poms may be used only in the Pom, Team Performance and Spirit Showdown categories, **or in the Open division so long as the team has complied with all applicable entry requirements found elsewhere in these rules.** For any questions or concerns regarding prop choice, please send a photo of the prop to us prior to the competition.

TECHNICAL CONSULTANT

At Nationals, a technical consultant will be available during practice and official warm-ups to assist coaches with any questions or issues they have regarding the safety of their routines. During the season, teams may request the assistance of a technical consultant. If an advisor/coach is unsure of the safety of the skill, he or she can submit a video of the activity in question to info@danceteamunion.com. If a team has received approval for a trick from another competition, they may rely on that approval for safety consideration purposes.



SECTION V: CATEGORY DESCRIPTIONS

Dance Team Union encourages creativity in all categories. There is no particular style or “formula” required in any category. Dance team is about more than just imitation of previous award-winning routines - we want to inspire your dancers to showcase their own unique style. Our judges will strive to provide you with the most valuable feedback you will receive all season.

Full category descriptions may be found in the following pages.



Duos/Trios

Duos/trios may perform any style of dance. Routines will be scored on the elements listed below which include artistry, musicality and proper technical execution of the style(s) selected by the soloist. There are no required movements. Turns, leaps, jumps, kicks, or tricks are not required but may be performed at the dancers’ discretion. The dancers should also display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, and/or sense of drama) appropriate to the style presented.

TECHNIQUE AND EXECUTION

Proper Technique Displayed in Selected Genre (Jazz, Lyrical, Hip Hop, etc.) (10 pts)	<ul style="list-style-type: none"> • Proper Technical Execution of Movement Within Selected Style • Overall Movement Quality
Uniformity and Execution of Musicality (10 pts)	<ul style="list-style-type: none"> • Execution of Choreography to the Music • Ability to Capture Nuances of Vocal and/or Musical Cues and Tempo Variations

ARTISTRY

Uniqueness of Concept/Movement (10 pts)	<ul style="list-style-type: none"> • Concept of Routine is Fresh and New • Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements • Purposeful Visual Impact of Staging and Transitions
Technical Demand (10 pts)	<ul style="list-style-type: none"> • Difficulty of Movement Performed in Selected Style, REGARDLESS OF THE QUALITY OF EXECUTION • <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u>

SHOWMANSHIP

Communication and Projection by Dancers (10 pts)	<ul style="list-style-type: none"> • Ability to Connect with Audience and Provoke Appropriate Emotional Response • Authenticity of Performance
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High Kick

30 kicks of at least waist height performed by at least 50% of the team must be included in each routine. Any style of dance may be used to accomplish this and there are no required movements. Turns, leaps, jumps, lifts, or tricks are not required. The team may demonstrate difficulty through the incorporation of the number and structure of kick sequences and the height and pace of kicks. Movements should complement the music and teams will be judged on both musicality and unison. Teams should also display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, and/or sense of drama) appropriate to the style presented.

TECHNIQUE

Kick Technique (10 pts)	<ul style="list-style-type: none"> • Kicking and Supporting Leg and Hips Correctly Positioned • Correct Prep and Ending Position and Toes Pointed • Kicks are Pulled Up and Down • Good Body Line and Posture, with Shoulders Down and Correct Arm Placement
Technique Displayed in Other Movement* (10 pts)	<ul style="list-style-type: none"> • All Movements Used in Routine <u>Other than Kicks</u> Executed with Correct Technique • Includes Technique Displayed Via Carriage and Posture, Balance, Transitions, and Execution of Any Technical Pom, Jazz or Hip-Hop Movements [Leaps, turns or extensions NOT required; do not deduct for their absence]
Technical Difficulty of Kicks (10 pts)	<ul style="list-style-type: none"> • Number and Structure of Kick Sequences • Height and Pace of Kicks • ALL the above items are considered, REGARDLESS OF THE QUALITY OF EXECUTION

EXECUTION OF ROUTINE

Uniformity of Movement (10 pts)	<ul style="list-style-type: none"> • Uniform Placement of Entire Body by Entire Team • Individual Errors considered
Execution of Spacing & Transitions (10 pts)	<ul style="list-style-type: none"> • Uniform Spacing • Smooth Execution of Transitions
Execution of Musicality (10 pts)	<ul style="list-style-type: none"> • Execution of Choreography to the Music • Capturing Nuances of Vocal and/or Musical Cues and Tempo Variations

ARTISTRY

Uniqueness of Concept/Movement (10 pts)	<ul style="list-style-type: none"> • Concept of Routine is Fresh and New • Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements
Visual Effect and Variety of Kicks (10 pts)	<ul style="list-style-type: none"> • Purposeful Visual Impact of Formations and Transitions, Ripples, Levels, and Other Movements as a Series of Group Pictures • Variety of Kicks Performed
Musicality of Choreography (10 pts)	<ul style="list-style-type: none"> • Choreography, From Beginning to End of Routine, Communicates the Details and Overall Mood of the Music • <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u>

SHOWMANSHIP

Communication and Projection by Dancers (10 pts)	<ul style="list-style-type: none"> • Ability to Connect with Audience and Provoke Appropriate Emotional Response • Authenticity of Performance
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* This is NOT intended to require any specific technical jazz, pom or hip-hop movements (including leaps, turns, lifts, or other tricks) in the routine. Emphasis of the routine should be on the kicks. Whatever choreographed movements you choose, in your creative discretion, to do in between your kicks will be judged here. Teams will not receive credit in the technique score for technical difficulty of non-kick movements.

Hip-Hop

There is no one definition to describe hip-hop dance. Hip-hop dance is continuously transforming and redefining itself with each new generation of dancers. Any general street or hip-hop style (or combination of styles) is acceptable in this category. Movements should complement the music and teams will be judged on both musicality and uniformity. Teams should also display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, sadness and/or sense of drama) appropriate to the style presented.

TECHNIQUE

Hip Hop Technique (10 pts)	<ul style="list-style-type: none"> • Proper Execution of Hip Hop Style(s) Presented • Ease of Movement • Purposeful and Controlled Movement of Arms, Legs and Body
Difficulty of Movement (10 pts)	<ul style="list-style-type: none"> • Technical Demand of Hip-Hop Movements, Including Tricks (if any) • Movement Variety • Speed and Intricacy • DEDUCT FOR EXCESSIVE SETUP OR RECOVERY FROM TRICKS (IF ANY) –difficulty of ALL the above is considered, REGARDLESS OF THE QUALITY OF EXECUTION
Musical Demand (10 pts)	<ul style="list-style-type: none"> • How Difficult is it to Dance to the Selected Music? • Tempo Changes, Musical Nuances, Meter, Lyrics and Cues, and Other Musical Demand are considered [NOTE: ALL the above items are considered, REGARDLESS OF THE QUALITY OF EXECUTION]

EXECUTION OF ROUTINE

Uniformity of Movement (10 pts)	<ul style="list-style-type: none"> • Uniform Placement of Entire Body by Entire Team • Individual Errors considered
Execution of Spacing and Transitions (10 pts)	<ul style="list-style-type: none"> • Uniform Spacing • Smooth Execution of Transitions
Execution of Musicality (10 pts)	<ul style="list-style-type: none"> • Execution of Choreography to the Music • Capturing Nuances of Vocal and/or Musical Cues and Tempo Variations

ARTISTRY

Uniqueness of Concept/Movement (10 pts)	<ul style="list-style-type: none"> • Concept of Routine is Fresh and New • Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements
Visual Effect (10 pts)	<ul style="list-style-type: none"> • Purposeful Visual Impact of Formations and Transitions, Ripples, Levels, and Other Movements as a Series of Group Pictures
Musicality of Choreography (10 pts)	<ul style="list-style-type: none"> • Choreography, From Beginning to End of Routine, Communicates the Details and Overall Mood of the Music • Tricks, if any, are Fully Integrated into Choreography and Heighten Routine’s Theme, Personality and Excitement • <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u>

SHOWMANSHIP

Communication and Projection by Dancers (10 pts)	<ul style="list-style-type: none"> • Ability to Connect with Audience and Provoke Appropriate Emotional Response • Authenticity of Performance
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Jazz

DTU's "jazz" division encompasses styles commonly referred to as jazz, Broadway, contemporary, lyrical or modern and teams have successfully competed in the jazz division with all of these styles. Combinations of these styles may also be used. The team should demonstrate difficulty using advanced dance skills (e.g., turns, leaps, extensions). Movements should complement the music and teams will be judged on both musicality and uniformity. Teams should also display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, sadness and/or sense of drama) appropriate to the style presented.

TECHNIQUE

Jazz Technique (10 pts)	<ul style="list-style-type: none"> • Proper Technical Execution of all Leaps, Turns, Jumps, and Extensions
Technique Displayed in Other Movement (10 pts)	<ul style="list-style-type: none"> • All Movements Used in Routine <u>Other than Jazz Movements Specified Above</u> are Executed with Correct Technique • Includes Technique Displayed Via Carriage and Posture, Balance, and Transition Movement
Overall Difficulty (10 pts)	<ul style="list-style-type: none"> • Difficulty of Leaps, Turns, Jumps, and Extensions • ALL the above items will be considered, REGARDLESS OF THE QUALITY OF EXECUTION

EXECUTION OF ROUTINE

Uniformity of Movement (10 pts)	<ul style="list-style-type: none"> • Uniform Placement of Entire Body by Entire Team • Individual Errors considered
Execution of Spacing & Transitions (10 pts)	<ul style="list-style-type: none"> • Uniform Spacing • Smooth Execution of Transitions
Execution of Musicality (10 pts)	<ul style="list-style-type: none"> • Execution of Choreography to the Music • Capturing Nuances of Vocal and/or Musical Cues and Tempo Variations

ARTISTRY

Uniqueness of Concept/Movement (10 pts)	<ul style="list-style-type: none"> • Concept of Routine is Fresh and New • Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements
Visual Effect (10 pts)	<ul style="list-style-type: none"> • Purposeful Visual Impact of Formations and Transitions, Ripples, Levels, and Other Movements as a Series of Group Pictures
Musicality of Choreography (10 pts)	<ul style="list-style-type: none"> • Choreography, From Beginning to End of Routine, Communicates the Details and Overall Mood of the Music • <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u>

SHOWMANSHIP

Communication and Projection by Dancers (10 pts)	<ul style="list-style-type: none"> • Ability to Connect with Audience and Provoke Appropriate Emotional Response • Authenticity of Performance
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Lyrical

Any general lyrical style (or combination of styles) is acceptable including styles commonly referred to as lyrical, contemporary, or modern. Combinations of these styles may also be used. The team should demonstrate difficulty through the incorporation of advanced dance skills (e.g., turns, leaps, extensions) and musical demand. Movements should complement the music and teams will be judged on both musicality and uniformity. Teams should also display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, sadness and/or sense of drama) appropriate to the style presented.

TECHNIQUE

Technique and Difficulty (10 pts)	<ul style="list-style-type: none"> • Proper Technical Execution of all Leaps, Turns, Jumps and Extensions • Difficulty of Leaps, Turns, Jumps, and Extensions
Technique Displayed in Other Movement and Difficulty (10 pts)	<ul style="list-style-type: none"> • All Movements Used in Routine <u>Other than Movements Specified Above</u> are Executed with Correct Technique • Includes Technique Displayed Via Carriage and Posture, Balance, and Transition Movement • Technical Demand of Other Movements • Speed and Intricacy of Transitions and Footwork
Musical Demand (10 pts)	<ul style="list-style-type: none"> • How Difficult is it to Dance to the Selected Music? • Tempo Changes, Musical Nuances, Meter, Lyrics and Cues, and Other Musical Demand are considered [NOTE: ALL the above items will be considered, REGARDLESS OF THE QUALITY OF EXECUTION]

EXECUTION OF ROUTINE

Uniformity of Movement (10 pts)	<ul style="list-style-type: none"> • Uniform Placement of Entire Body by Entire Team • Individual Errors considered
Execution of Spacing & Transitions (10 pts)	<ul style="list-style-type: none"> • Uniform Spacing • Smooth Execution of Transitions
Execution of Musicality (10 pts)	<ul style="list-style-type: none"> • Execution of Choreography to the Music • Capturing Nuances of Vocal and/or Musical Cues and Tempo Variations

ARTISTRY

Uniqueness of Concept/Movement (10 pts)	<ul style="list-style-type: none"> • Concept of Routine is Fresh and New • Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements
Visual Effect (10 pts)	<ul style="list-style-type: none"> • Purposeful Visual Impact of Formations and Transitions, Ripples, Levels, and Other Movements as a Series of Group Pictures
Musicality of Choreography (10 pts)	<ul style="list-style-type: none"> • Choreography, From Beginning to End of Routine, Communicates the Details and Overall Mood of the Music • <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u>

SHOWMANSHIP

Communication and Projection by Dancers (10 pts)	<ul style="list-style-type: none"> • Ability to Connect with Audience and Provoke Appropriate Emotional Response • Authenticity of Performance
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Military

A Military routine should contain but not be limited to clean, crisp movements with visual formation changes and visually complex arm, hand and/or leg lines. Movements should complement the music and teams will be judged on both musicality and unison. Teams should also display an ability to connect with the audience and provoke an emotional response (i.e., intensity, excitement, laughter, joy, and/or sense of drama) appropriate to the military style presented.

TECHNIQUE

Military Technique (10 pts)	<ul style="list-style-type: none"> Arm Motions, Foot/Body Movements, and any Lifts, Floor Work, or Other Tricks are Performed with Proper Technique <p>[NOTE: Deductions will be made for excessive preparation for/recovery from any lifts/tricks]</p>
Strength and Articulation of Movement (10 pts)	<ul style="list-style-type: none"> Strength of All Movements considered (Entire Body) Placement of All Arm, Foot, Head, and Other Body Positions is Crisp and Controlled Includes Technique Displayed Via Carriage and Posture, Balance, and Transitions
Overall Difficulty (10 pts)	<ul style="list-style-type: none"> Speed and Intricacy of Arm Motions, Transitions, Foot/Body Movements, and any Floor Work, Lifts, or Other Tricks Difficulty of Formation Design considered <p>ALL the above items will be considered, REGARDLESS OF THE QUALITY OF EXECUTION</p>

EXECUTION OF ROUTINE

Uniformity of Movement (10 pts)	<ul style="list-style-type: none"> Uniform Placement of Entire Body by Entire Team Individual Errors considered
Execution of Spacing & Transitions (10 pts)	<ul style="list-style-type: none"> Uniform Spacing Smooth Execution of Transitions
Execution of Musicality (10 pts)	<ul style="list-style-type: none"> Execution of Choreography to the Music Capturing Nuances of Vocal and/or Musical Cues and Tempo Variations

ARTISTRY

Uniqueness of Concept/Movement (10 pts)	<ul style="list-style-type: none"> Concept of Routine is Fresh and New Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements
Visual Effect (10 pts)	<ul style="list-style-type: none"> Purposeful Visual Impact of Formations and Transitions, Ripples, Levels, and Other Movements as a Series of Group Pictures
Musicality of Choreography (10 pts)	<ul style="list-style-type: none"> Choreography, From Beginning to End of Routine, Communicates the Details and Overall Mood of the Music <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u>

SHOWMANSHIP

Communication and Projection by Dancers (10 pts)	<ul style="list-style-type: none"> Ability to Connect with Audience and Provoke Appropriate Emotional Response Authenticity of Performance
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Open

DTU’s “open” division encompasses any style of dance (subject to DTU’s rules and regulations related to entry guidelines), including but not limited to those styles not otherwise offered separately by DTU such as prop, novelty, show production, or character dances. Combinations of styles may also be used. The team should demonstrate difficulty appropriate for the chosen style(s). Movements should complement the music and teams will be judged on both musicality and uniformity. Teams should also display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, sadness and/or sense of drama) appropriate to the style presented.

TECHNIQUE

Technique in Chosen Style (10 pts)	<ul style="list-style-type: none"> • Proper Technical Execution of all Movements in Chosen Style
Technique Displayed in Other Movement (10 pts)	<ul style="list-style-type: none"> • All Movements Used in Routine <u>Other than Movements Specified Above</u> are Executed with Correct Technique • Includes Technique Displayed Via Carriage and Posture, Balance, and Transition Movement
Overall Difficulty (10 pts)	<ul style="list-style-type: none"> • Difficulty of Movements in Chosen Style REGARDLESS OF THE QUALITY OF EXECUTION

EXECUTION OF ROUTINE

Uniformity of Movement (10 pts)	<ul style="list-style-type: none"> • Uniform Placement of Entire Body by Entire Team • Individual Errors considered
Execution of Spacing & Transitions (10 pts)	<ul style="list-style-type: none"> • Uniform Spacing • Smooth Execution of Transitions
Execution of Musicality (10 pts)	<ul style="list-style-type: none"> • Execution of Choreography to the Music • Capturing Nuances of Vocal and/or Musical Cues and Tempo Variations

ARTISTRY

Uniqueness of Concept/Movement (10 pts)	<ul style="list-style-type: none"> • Concept of Routine is Fresh and New • Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements
Visual Effect (10 pts)	<ul style="list-style-type: none"> • Purposeful Visual Impact of Formations and Transitions, Ripples, Levels, and Other Movements as a Series of Group Pictures
Musicality of Choreography (10 pts)	<ul style="list-style-type: none"> • Choreography, From Beginning to End of Routine, Communicates the Details and Overall Mood of the Music • <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u>

SHOWMANSHIP

Communication and Projection by Dancers (10 pts)	<ul style="list-style-type: none"> • Ability to Connect with Audience and Provoke Appropriate Emotional Response • Authenticity of Performance
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Pom

Any style of dance may be used to accomplish this and there are no required movements. Turns, leaps, jumps, kicks, lifts, or tricks are not required. The team should demonstrate difficulty through the incorporation of intricate pom motions. Movements should complement the music and teams will be judged on both musicality and uniformity. Teams will also be judged on the creative use of poms for visual effect. Teams should also display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, and/or sense of drama) appropriate to the style presented.

TECHNIQUE

Pom Motion Technique (10 pts)	<ul style="list-style-type: none"> • Arm Motions are Performed with Proper Technique (Shoulders Down, Straight Wrists and Elbows, Proper Placement) • Core Engaged on Motions • Control and Strength of Motions • Ease of Movement
Technique Displayed in Other Movement (10 pts)	<ul style="list-style-type: none"> • All Movements Used in Routine <u>Other than Pom Motions</u> are Executed with Correct Technique • Includes Technique Displayed Via Carriage and Posture, Balance, Transitions, and Execution of Any Technical Jazz, Kick, Military, Lyrical, or Hip-Hop Movements
Difficulty of Pom Motions (10 pts)	<ul style="list-style-type: none"> • Risk, Intricacy and Control Required by Pom Motions <p>ALL the above items will be considered, REGARDLESS OF THE QUALITY OF EXECUTION</p>

EXECUTION OF ROUTINE

Uniformity of Movement (10 pts)	<ul style="list-style-type: none"> • Uniform Placement of Entire Body and Props by Entire Team • Individual Errors considered
Execution of Spacing & Transitions (10 pts)	<ul style="list-style-type: none"> • Uniform Spacing • Smooth Execution of Transitions (including Transitions from Prop to Prop, if any)
Execution of Musicality (10 pts)	<ul style="list-style-type: none"> • Execution of Choreography to the Music • Capturing Nuances of Vocal and/or Musical Cues and Tempo Variations

ARTISTRY

Uniqueness of Concept/Movement (10 pts)	<ul style="list-style-type: none"> • Concept of Routine is Fresh and New • Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements
Visual Effect (10 pts)	<ul style="list-style-type: none"> • Purposeful Visual Impact of Formations and Transitions, Ripples, Levels, and Other Movements as a Series of Group Pictures
Musicality of Choreography (10 pts)	<ul style="list-style-type: none"> • Choreography, From Beginning to End of Routine, Communicates the Details and Overall Mood of the Music • <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u>

SHOWMANSHIP

Communication and Projection by Dancers (10 pts)	<ul style="list-style-type: none"> • Ability to Connect with Audience and Provoke Appropriate Emotional Response • Authenticity of Performance
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Prop

TECHNIQUE

Prop Usage Technique (10 pts)	<ul style="list-style-type: none"> • Arm Motions Using Props are Performed with Proper Technique • Ease, Control, and Strength of Motions Using Props will be considered
Technique Displayed in Other Movement (10 pts)	<ul style="list-style-type: none"> • All Movements Used in Routine <u>Other than Prop Movements</u> are Executed with Correct Technique • Includes Technique Displayed Via Carriage and Posture, Balance, Transitions, and Execution of Any Technical Pom, Jazz, Kick, Military, Lyrical or Hip-Hop Movements
Overall Difficulty (10 pts)	<ul style="list-style-type: none"> • How Hard is it to Use the Selected Props? • Technical Demand of Prop and Other Movement • Intricacy and Control Required by Transitions and Footwork <p>ALL the above items will be considered, REGARDLESS OF THE QUALITY OF EXECUTION</p>

EXECUTION OF ROUTINE

Uniformity of Movement (10 pts)	<ul style="list-style-type: none"> • Uniform Placement of Entire Body and Props by Entire Team • Individual Errors considered
Execution of Spacing & Transitions (10 pts)	<ul style="list-style-type: none"> • Uniform Spacing • Smooth Execution of Transitions (including Transitions from Prop to Prop, if any)
Execution of Musicality (10 pts)	<ul style="list-style-type: none"> • Execution of Choreography to the Music • Capturing Nuances of Vocal and/or Musical Cues and Tempo Variations

ARTISTRY

Uniqueness of Concept/Movement (10 pts)	<ul style="list-style-type: none"> • Concept of Routine is Fresh and New • Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements
Visual Effect (10 pts)	<ul style="list-style-type: none"> • Purposeful Visual Impact of Formations and Transitions, Ripples, Levels, Prop Movement and Other Movements as a Series of Group Pictures
Musicality of Choreography (10 pts)	<ul style="list-style-type: none"> • Choreography, From Beginning to End of Routine, Communicates the Details and Overall Mood of the Music • <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u>

SHOWMANSHIP

Communication and Projection by Dancers (10 pts)	<ul style="list-style-type: none"> • Ability to Connect with Audience and Provoke Appropriate Emotional Response • Authenticity of Performance
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Solos

A soloist may perform any style of dance. Routines will be judged on the categories listed below which include artistry, musicality and proper technical execution of the style(s) selected by the soloist. There are no required movements. Turns, leaps, jumps, kicks, or tricks are not required but may be performed at the soloist’s discretion. The soloist should also display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, and/or sense of drama) appropriate to the style presented.

TECHNIQUE AND EXECUTION

Proper Technique Displayed in Selected Genre (Jazz, Lyrical, Hip Hop, etc.) (10 pts)	<ul style="list-style-type: none"> • Proper Technical Execution of Movement Within Selected Style • Overall Movement Quality
Execution of Musicality (10 pts)	<ul style="list-style-type: none"> • Execution of Choreography to the Music • Ability to Capture Nuances of Vocal and/or Musical Cues and Tempo Variations

ARTISTRY

Uniqueness of Concept/Movement (10 pts)	<ul style="list-style-type: none"> • Concept of Routine is Fresh and New • Movements of Dancer Throughout Routine Include Creative and Unpredictable Elements • Purposeful Visual Impact of Staging and Transitions
Technical Demand (10 pts)	<ul style="list-style-type: none"> • Difficulty of Movement Performed in Selected Style, REGARDLESS OF THE QUALITY OF EXECUTION • <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u>

SHOWMANSHIP

Communication and Projection by Dancer (10 pts)	<ul style="list-style-type: none"> • Ability to Connect with Audience and Provoke Appropriate Emotional Response • Authenticity of Performance
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Spirit Showdown

The Spirit Showdown is a chance for teams to perform a dance showcasing their hometown, school or team in a unique way. There are no required movements. **Entertainment value and creatively showcasing a hometown, school or team’s unique style are each worth 20% of the score in Spirit Showdown!** Props are permitted, and any style or combination of styles of dance may be used. Turns, leaps, jumps, kicks, or tricks are not required. The team and dancers should display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, and/or sense of drama) consistent with the spirit of this category.

The Spirit Showdown is not a cheerleading or song-leading competition, and teams should not feel bound to be “traditional” or focus solely on “sideline/halftime spirit raising” in deciding upon choreography, costuming or music. This category is an additional opportunity for teams to show the audience something that is entertaining, fresh, new and unique to their program. It also allows teams to take creative risks with very few rules and to have fun!

Because teams’ content should be very team-, school- and/or community-specific in this category, and judges may not understand the routine out of context, DTU will allow teams entering the Spirit Showdown at any DTU regional or national event to submit **a short description of the routine being showcased and how it fits this category.** Judges will have access to this information during the judging process.

EXECUTION

Quality of Team Movement (Execution, Technique and Spacing) (10 pts)	<ul style="list-style-type: none"> • Proper Technical Execution of Movement Within Selected Style • Overall Movement Quality • Uniform Execution of Movement by Entire Team • Uniform Spacing Throughout Routine
Execution of Musicality (10 pts)	<ul style="list-style-type: none"> • Execution of Choreography to the Music • Ability to Capture Nuances of Vocal and/or Musical Cues and Tempo Variations

ARTISTRY

Entertainment Value of Routine (Movement and Overall Concept) (10 pts)	<ul style="list-style-type: none"> • Concept of Routine and Movements of Team Members Include Entertaining, Creative and Unpredictable Elements • Routine Evokes Positive, Strong Audience Response
Showcase of Hometown/School/ Team’s Unique Style (10 pts)	<ul style="list-style-type: none"> • Routine’s Movements, Concept and/or Elements are Unique to this Team • Routine Tells the Viewer Something About this Particular Team, Town and/or School

SHOWMANSHIP

Communication and Projection by Dancers (10 pts)	<ul style="list-style-type: none"> • Ability to Connect with Audience and Provoke Appropriate Emotional Response • Authenticity of Performance
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Team Performance

Team Performance is a combination of pom, jazz, kick, and hip-hop styles. Please see the descriptions of those individual styles for more information. Teams should demonstrate proficiency in each style to maximize their score; it is recommended that teams have **well-defined sections devoted to each of these styles of at least 25-30 seconds in length.** Movements should complement the music and teams also will be judged on both musicality and unison. Teams should also display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, sadness and/or sense of drama) appropriate to each style presented.

TECHNIQUE

Each style will be judged SEPARATELY, taking into account BOTH that style’s proper technique AND the difficulty of the movements performed within that style, REGARDLESS OF THE QUALITY OF EXECUTION

Pom Technique and Difficulty (10 pts)	<ul style="list-style-type: none"> • Arm Motions are Performed with Proper Technique • Consider Placement, Control and Strength of Motions • Difficulty considered
Jazz Technique and Difficulty (10 pts)	<ul style="list-style-type: none"> • Proper Technical Execution of All Leaps, Extensions and Turns • Difficulty considered
Hip Hop Technique and Difficulty (10 pts)	<ul style="list-style-type: none"> • Execution of Hip Hop Style(s) Being Performed • Ease of Movement • Purpose/Control of Arms, Legs and Body • Difficulty considered
Kick Technique and Difficulty (10 pts)	<ul style="list-style-type: none"> • Kicking and Supporting Leg and Hips Correctly Positioned • Correct Prep and Ending Position and Toes Pointed • Kicks are Pulled Up and Down • Good Body Line and Posture, with Shoulders Down and Correct Arm Placement • Difficulty considered

EXECUTION OF ROUTINE

Uniformity of Movement and Spacing (10 pts)	<ul style="list-style-type: none"> • Uniform Placement of Entire Body by Entire Team • Individual Errors considered • Uniform Spacing • Smooth Execution of Transitions
Execution of Musicality (10 pts)	<ul style="list-style-type: none"> • Execution of Choreography to the Music • Capturing Nuances of Vocal and/or Musical Cues and Tempo Variations

ARTISTRY

Overall routine will be considered, taking into account artistry of each individual style within Team Performance

Uniqueness of Concept/Movement (10 pts)	<ul style="list-style-type: none"> • Concept of Routine is Fresh and New • Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements
Visual Effect (10 pts)	<ul style="list-style-type: none"> • Purposeful Visual Impact of Formations and Transitions, Ripples, Levels, and Other Movements as a Series of Group Pictures
Musicality of Choreography (10 pts)	<ul style="list-style-type: none"> • Choreography, From Beginning to End of Routine, Communicates the Details and Overall Mood of the Music • <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u>

SHOWMANSHIP

Communication and Projection by Dancers (10 pts)	<ul style="list-style-type: none"> • Ability to Connect with Audience and Provoke Appropriate Emotional Response • Authenticity of Performance
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College Team Performance

Team Performance in our college divisions is a combination of pom, jazz, and hip-hop styles. Please see the descriptions of those individual styles for more information. Teams should demonstrate proficiency in each style to maximize their score; it is recommended that teams have **well-defined sections devoted to each of these styles of at least 30-40 seconds in length**. Movements should complement the music and teams also will be judged on both musicality and unison. Teams should also display an ability to connect with the audience and provoke an emotional response (i.e., excitement, laughter, joy, sadness and/or sense of drama) appropriate to each style presented.

TECHNIQUE

Each style will be judged SEPARATELY, taking into account BOTH that style's proper technique AND the difficulty of the movements performed within that style, REGARDLESS OF THE QUALITY OF EXECUTION

Pom Technique and Difficulty (10 pts)	<ul style="list-style-type: none"> • Arm Motions are Performed with Proper Technique • Consider Placement, Control and Strength of Motions • Difficulty considered
Jazz Technique and Difficulty (10 pts)	<ul style="list-style-type: none"> • Proper Technical Execution of All Leaps, Extensions and Turns • Difficulty considered
Hip Hop Technique and Difficulty (10 pts)	<ul style="list-style-type: none"> • Execution of Hip Hop Style(s) Being Performed • Ease of Movement • Purpose/Control of Arms, Legs and Body • Difficulty considered

EXECUTION OF ROUTINE

Uniformity of Movement (10 pts)	<ul style="list-style-type: none"> • Uniform Placement of Entire Body by Entire Team • Individual Errors considered
Execution of Spacing & Transitions (10 pts)	<ul style="list-style-type: none"> • Uniform Spacing • Smooth Execution of Transitions
Execution of Musicality (10 pts)	<ul style="list-style-type: none"> • Execution of Choreography to the Music • Capturing Nuances of Vocal and/or Musical Cues and Tempo Variations

ARTISTRY

Uniqueness of Concept/Movement (10 pts)	<ul style="list-style-type: none"> • Concept of Routine is Fresh and New • Movement of Dancers Throughout Routine Includes Creative and Unpredictable Elements
Visual Effect (10 pts)	<ul style="list-style-type: none"> • Purposeful Visual Impact of Formations and Transitions, Ripples, Levels, and Other Movements as a Series of Group Pictures
Musicality of Choreography (10 pts)	<ul style="list-style-type: none"> • Choreography, From Beginning to End of Routine, Communicates the Details and Overall Mood of the Music • <u>Deductions go here for inappropriate music, movement or costuming only after crediting other factors – points will not be deducted from any other scoring category</u>

SHOWMANSHIP

Communication and Projection by Dancers (10 pts)	<ul style="list-style-type: none"> • Ability to Connect with Audience and Provoke Appropriate Emotional Response • Authenticity of Performance
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SECTION VI: PROTOCOL IN UNFORESEEN CIRCUMSTANCES

1. In the event of an unforeseen interruption of performance (i.e. production equipment malfunction that directly affects the team's performance, music malfunction, or other potential factors), the team will be presented the option to perform again.
2. Should the affected team choose to perform again, the initial performance scores will be replaced with an entirely new score from the judges based only upon the second performance.
3. Should a team's routine be interrupted due to an unforeseen malfunction of the team's performance equipment, the team will not be presented the option to perform again within the performance round.
4. In the event of injury, a team's performance may be stopped by the officials, the coach or advisor of the performing team, or the injured individual of the performing team.
5. At DTU's discretion, the competing team may be presented the option to perform the dance again at a later time. The time of performance will be determined by DTU.
6. Should the injured performer express an interest in performing again with his/her team, the following protocols will be followed:
 - (a) Approval must be granted by the medical professionals on site, as well as the parents of the performer and the coach or advisor of the team.
 - (b) If the injured participant does not receive approval from the medical professionals on site, the signature of a parent or legal guardian on a separate medical waiver will be required in order for the participant to return to the competition. If the medical professionals suspect a concussion/head injury, the participant would then require clearance from a licensed medical professional with training in head-related injuries.



SECTION VII: MUSIC

OUR POLICY

Dance Team Union camps and competitions comply with all applicable laws. We will obtain the music license(s) we need as hosts in order to present our camps and competitions.

Our music policy for dance teams attending our camps and competitions is straightforward: you may perform to **any** music that complies with the law. The law permits you to use original songs, “cover” songs or so-called “exclusive” songs (generally new songs by “unknown” music artists) under various circumstances depending upon your team’s specific use. You should always legally purchase your music, and then you should obtain any necessary permission(s) for your music based on your own consideration of applicable law.

We note that in *Tresona Multimedia v. Burbank High School Vocal Music Association* (decided March 24, 2020), a court ruled that the use of a song as part of a show choir’s music mix for educational purposes (not for commercial profit) was fair use and did not require any permission by, or license fee to, the song’s license holder. The court also required the licensor to pay all of the show choir’s legal fees incurred in defending the suit. Although every team and music mix is different, dance teams should read about this case as part of educating itself about music use law, given that many dance teams use music similarly to the show choir and may decide they have a strong fair use argument. A link to the case is here:

<https://cdn.ca9.uscourts.gov/datastore/opinions/2020/03/24/17-56006.pdf>

FREQUENTLY ASKED QUESTIONS

Do you have a list of “preferred” music vendors whose songs are definitely acceptable at your competitions?

No. We do not promote a “preferred” list of music vendors because we believe teams should have maximum creative freedom. Although we respect the rights of vendors that sell and/or mix covers of popular songs (and you are welcome to use those songs at our competitions, subject to our music policy), we believe encouraging or “preferring” that dance teams use covers instead of original songs takes profits away from record labels and original music artists. Generally, a dance competition company that “prefers” cover music vendors simply “prefers” them because the “preferred” cover music vendors have agreed to insure the dance competition company (not your team) against legal liability.

Creative freedom is a foundation of the dance team industry and Dance Team Union. We believe that a rule that encourages teams to use the music they want, while still honoring the legal rights of copyright holders, is most appropriate for our industry and our



company. Thus, we repeat our general rule: you may perform to **any** music that complies with the law.

Why not just give us a list of music, vendors and edits that are definitely okay or not okay?

Our simple rule that you may perform to **any** music that complies with the law, without detailing specific songs, vendors or edits that are definitely okay, is best for your team because:

(1) *Our approach permits maximum creativity.* Creating a “short list” of permissible songs, vendors or edits necessarily excludes other songs, vendors or edits that may be perfectly legal based on your individual circumstances.

(2) *Our approach allows you to control your team’s destiny.* You can and should educate yourself about copyright law and make your own determination. No one knows your team, your situation or your music needs better than you.

(3) *Our approach does not give you a false sense of security.* No competition company (including DTU) can provide you with legal advice or guarantee that your specific music mix is legally acceptable, given how many millions of possible variations of songs and types of edits you might use. A competition company might adopt a policy that certain specific music and/or a certain type of edit is permitted (or not) at its competitions, but that does not mean that (a) teams following that policy are complying with the law, or (b) teams NOT following that policy (or companies that choose to adopt a different policy) are “illegal.” **Competition rules are just competition rules - they are not the same as the law. Educate yourself about the rights of copyright holders and make informed music choices for your team.**

What will you require for compliance?

We will simply require you to confirm within the online registration process for our camps and competitions that you have read and understand all of DTU’s rules and regulations (including our music policy) and agree to comply with same. You should also have information about your music available in case a copyright holder has any questions about it.

RESOURCES FOR YOUR TEAM

For a richer understanding of the music permissions universe and how to protect your team’s copyrightable work (including your choreography and the right to broadcast your team’s performances), take a look at the FAQ published by the National Dance Coaches Association (NDCA), found here:

<https://www.facebook.com/notes/national-dance-coachesassociation/ndca-faq-copyright-and-dance-teams/274095962980858>



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This FAQ may also help you evaluate whether you may or may not need specific music permissions.