



**12<sup>th</sup> Annual New England Interscholastic  
Dance Championships  
Saturday, March 15<sup>th</sup>, 2025  
Trumbull High School  
72 Strobel Rd, Trumbull, CT 06611**

Presented by the Council of New England Secondary School Principals' Association  
19 Golden Meadow Rd., Hampstead, NH 03841  
Executive Director: Jim Davis, [jim.davis@cnesspa.org](mailto:jim.davis@cnesspa.org)  
President: Dr. Glenn Lungarini, CAS-CIAC

**The meet will be held regardless of weather conditions.**

**Time:** Registration begins at 10:00 am  
Warm-ups begins at 11:30 am  
Competition begins at 12 Noon

**Meet and Site  
Directors:**

**Co -Tournament Directors:**

Kathy Swillinger  
(203)675-6237  
[kscoach32@gmail.com](mailto:kscoach32@gmail.com)

Steve Baldwin  
(203) 313-2424

[athleticcoordinator@brookfieldps.org](mailto:athleticcoordinator@brookfieldps.org)

**Site Directors:**

Mike King  
(203 452-4557)  
[MKing@trumbullps.org](mailto:MKing@trumbullps.org)

**Number of Entries:** There will be 3 Divisions comprising of the following: Pom, Jazz and Hip Hop. Four (4) teams in each division from each state will be allowed to enter.

**Filing of Entries:** One representative from each state association should submit the entries. All team rosters, including the coaches email address should be emailed via Word or Excel no later than **noon, Monday, March 10, 2025** to Kathy Swillinger at: [kscoach32@gmail.com](mailto:kscoach32@gmail.com). Teams who do not provide this information by the scheduled deadline will result in names not appearing on the back of the t-shirts.

**Music Compliance:** **Due to the new Music Guidelines set forth by the NFHS, all teams qualifying must complete the enclosed Music Copyright Compliance Form in order to compete and present at the registration, along with the entry fee. Additional music information is also enclosed.**

**Registration/  
Packet Pick-up:**

The facility will open for athletes and coaches at 10:00 AM. Teams should check in at the competitors' gate located at the Athletic/Gymnasium entrance of the school. **The CNESSPA website will provide the final schedule once all the entries have been collected**, as well as the online program. Packets will contain CNESSPA pins and certificates for all competitors.

**Entry Fee:** \$150.00 per team (if you compete in two divisions, the fee is an additional \$75.00 for a total of \$225.00). There will be no refunds and **no purchase orders** will be accepted, check or cash only. Checks should be made payable to the **CNESSPA** and **paid at registration on the day of the meet, along with the signed Music Copyright Compliance Form.**

(Note: Only team members listed on the entry submission and two coaches will be allowed through the competitor gate. \$10.00 per person can be added to the entry check for additional team members, who are not on the entry form, or additional coaches.)

**General Admission:** \$10.00 **We will only be using ONLINE TICKETS** and there will be **no cash accepted at the gate.** Spectator entrance, which will open at 11:00 AM.

The online ticket link is: <https://gofan.co/event/2478403?schoolId=CNESSPA>

Or see **QR code flyer** on the last page.

There will not be printed programs. A program will be posted online at [www.cnesspa.com](http://www.cnesspa.com) a day or two prior to the event.

**Awards:** Plaques will be awarded to the team champion and runner-up in each division. Individual medals will also be awarded to those teams.

**Information for Teams:** Teams will be provided space for their belongings in classrooms. CNESSPA and Trumbull HS are not responsible for lost or stolen items or valuables.

**Concessions:** Concessions will be available.

**T-Shirts:** Official New England Dance Championship apparel will be sold at the meet. Apparel can be pre-ordered at <https://www.grteesmsp.com/> until the Thursday before the Meet and post-ordered beginning on Monday after the Meet.

**Video Access:** *CNESSPA shall own the copyright of all broadcasts (live and delayed, film, videotapes, web casts, other electronic reproductions and recordings). Any broadcast or rebroadcast in any form without written consent of CNESSPA is strictly prohibited.*

**Internet Address:** Information and results will be posted at [www.cnesspa.com](http://www.cnesspa.com)

**Hotel:** **Courtyard by Marriott** Rate \$ 129.00 plus tax  
780 Bridgeport Ave  
Shelton, CT 06484  
Phone **203-929-6711** Cut off date : **2/24/25**  
**Group reference : NE Dance Competition**

**Trumbull Marriott Shelton** Rate \$109.00plus taxes  
180 Hawley Lane,  
Trumbull, CT 06611  
Phone **203-378-1400** Cut off date **2/24/25**  
**Group reference : New England Dance Competition**  
**Booking Link:** <https://www.marriott.com/event-reservations/reservation-link.mi?id=1734960352317&key=GRP&questreslink2=true&app=resvlink>



# New England Interscholastic Dance Championship

## Music Submission Information

- **Music must be submitted in .mp3 format** with additional music available on a device on the day of competition.
- Music should be submitted no later than Tuesday, March 11th.
- Tracks should be sent to : [NESpiritMusic@gmail.com](mailto:NESpiritMusic@gmail.com)
- Music must be saved using the following format “SCHOOL-State” (For example, Lowell High School of Lowell, Massachusetts would submit their music as “Lowell-MA”)
- A return email will be sent confirming receipt of your music
- You must bring to the DJ table for your team’s performance a backup copy of your music on a CD or Portable Device (iPhone, etc.). This person must stay with the DJ and be prepared to indicate when to start/stop the music. He/she must be familiar with their team’s music and be able to identify any issues.

~ Please call with any questions ~

Scott Elias  
(781) 589-8194

2025 New England Dance Championship

**Music Copyright Compliance Form**

In order to protect the Council of New England Secondary School Principals' Association (CNESSPA) Spirit/Dance Championship and its participants, we are requiring that all participating teams provide proof of music copyright compliance prior to the competition.

By signing this form, you are verifying that all copyright requirements were met prior to you obtaining your music from your producer.

I, \_\_\_\_\_, verify that all copyright permissions  
*Coach's Name*

were properly and completely obtained by \_\_\_\_\_,  
*Music Mixer's Name*

prior to production of the 2025 CNESSPA Spirit/Dance Championship routine music for the  
\_\_\_\_\_ team from \_\_\_\_\_.  
*School's Name* *Class and Region*

These permissions can be verified by certification document(s) **available upon request.**

I acknowledge that this form will be kept on file by CNESSPA, and **I will need to keep my certification documents on file** for a minimum of THREE (3) years.

By signing this form, I confirm that the information above is complete and accurate. I also acknowledge that my signing of this form releases the CNESSPA of any liability pertaining to my use of copy written music in my routine.

Coach Name (Printed): \_\_\_\_\_

Coach Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Administrator Name (Printed): \_\_\_\_\_

Title: \_\_\_\_\_

Administrator Signature: \_\_\_\_\_

Date: \_\_\_\_\_

**NOTE: THIS FORM MUST BE COMPLETED AND RETURNED AT REGISTRATION FOR THE NEW ENGLAND SPIRIT/DANCE CHAMPIONSHIP ALONG WITH THE REGISTRATION FEE IN ORDER TO COMPETE.**

## Music Copyright Compliance

All copyright permissions must be properly and completely obtained by the individual or group that is responsible for creating the routine music for a team. All recordings mixed together in cheer/dance routines should be properly licensed and written confirmation of such licenses should be provided to your state association, if requested. You should bring a copy of such licenses and receipts to the New England Spirit/Dance Championship, in addition to the signed Music Copyright Compliance Form, if further verification is requested.

You may use recordings that are purchased from vendors that comply with US Copyright laws or create/commission original works for your team (i.e. an original song and recording to which you own or license the rights by written agreement). Under US Copyright law, no teams are permitted to create a re-mix, mash-up or medley without proper written authorization from the copyright owners.

US Copyright laws apply any time music is not being used for personal use. Purchasing a legal copy of a song (iTunes, CD, Amazon download, etc.) only grants the user private, personal use of the music. If you purchase a recording, that alone does not give you the right to make additional copies or mix the recording with other recordings for any other purpose--including use at school functions or other public performances. Personal use gives you the right to listen to the song, but does not give you any other rights in the bundle of rights to that piece of music, which is why the music should not be copied, modified or used in a public place without additional consent.

However, if teams wish to use only a single song in their routine, they may bring a legally purchased copy of that recording to be used at the event. Teams may not re-mix these recordings in any way (such as adding sound effects, changing tempo or mixing with any other recordings), but you may make minor edits for timing purposes only (i.e. removing a chorus or bridge to fit the duration of the music time limit).

Remember:

- Do not use mash-ups, either created by you or sold by music providers using music without proper licensing.
- Do not download songs from sites that do not have properly licensed music.
- Do not copy or distribute to others a recording you have legally purchased.
- Licenses/Permissions must be received in writing (or email) and must be provided to you by all copyright owners.
- If you request a license and you get no response, this does NOT mean that you have permission to use the music.

Coaches are responsible for ensuring that the music used by their teams for any public performance and all competitions follows the above guidelines.

### **Guidelines for Music Providers:**

- When recordings and compositions are completely original:
  - All elements in the recordings, including instrumentation and vocal performances, are owned or controlled by the music provider. If any elements are not owned or controlled by the music provider, the music provider must obtain the appropriate licenses from the applicable
  - copyright owners to edit, re-arrange or otherwise alter such works to create a new work for your team.
  - If teams want to create their own re-mix or otherwise edit any music purchased from a provider of original music, their license agreement with such providers of original music must also specifically include this right to edit, re-arrange or otherwise alter works.
- When recordings are cover recordings of popular music:
  - Guidelines provide that cover recordings of popular music may be used in re-mixes only if the purchase/license of the cover recording includes an explicit right to alter the cover recordings and create new works from these cover recording elements.
- Unlicensed samples may not be used in routine music.
  - No unauthorized third party recordings may be used in any way in the new recordings without a proper license. "Sampling" a series of words or beats from any recording is not permitted unless an appropriate written sampling license was obtained.
- Music providers should allow each team to make up to 40 copies of the recordings.
  - A mechanical license fee may need to be paid to reproduce copyrighted musical compositions on CDs, records, downloads, etc. If the music provider does not own or control the underlying musical composition, they will need to obtain a mechanical license to make copies of each recording. The music provider is responsible for obtaining the mechanical license and paying any royalties for each copy made--this includes the copy provided upon your initial purchase of the recording, any subsequent recordings in which they are incorporated, and any additional copies that will be distributed to the team.

## TOURNAMENT GUIDELINES

The facility will open for athletes and coaches at 10:00 AM. Each team will be allowed warm-up time per performance (4 minutes).

### NEW ENGLAND DANCE CHAMPIONSHIP GUIDELINES

Note: Since the states from New England participating in this event use different rules/guidelines pertaining to their State Tournaments, the decision has been made to follow the guidelines that have been set within this packet and should be followed accordingly. It is the advisor/ coach's responsibility to become familiar with these rules and guidelines – reading it from front to back – as any portion that refers to a “participant” also refers to a “dancer.” A safety/quality judge will be in attendance the day of the event, and teams that will be participating, may contact this person in advance, with any questions regarding routine rules and guidelines that advisers/coaches feel are questionable.

The safety/quality judge (Nikki Sao Pedro-Welch - [nsaopedr@endicott.edu](mailto:nsaopedr@endicott.edu))

During the competition, the safety/quality judge will make sure judging is accurate and consistent. Any inquiries about scoring at the end of the competition can be brought to **Safety/Quality judge only**.

- A. Each squad will **PERFORM A ROUTINE NOT TO EXCEED 2:30 MINUTES** – there is no **MINIMUM** time. Teams that perform for more than the allotted time, will have points deducted, (see Penalty and Time Sheet for deductions). The time of performance for each team will start when the music begins, or at the first movement (after taking the floor) and will stop when the music ends. Formal entrances and exits are not allowed.
- B. Each team will be allowed 4 minutes of warm-up time per routine. Teams will be allowed to perform in 2 Divisions, but a separate entry fee of \$150 (for 1 performance – and an additional \$75 for 2 performances) must accompany their registration.
- C. A disc jockey will be provided at the site.
- D. Three performance judges will score each team. Separate judging panels will be used for alternating divisions. A safety/quality judge will oversee both panels and handle questions regarding rules and penalties. Technical difficulties will be adjudicated by the tournament director/committee.
- E. See attached sheet for specific routine rules and guidelines.
- F. **FOOTWEAR:** Participants must wear dance and/or athletic shoes on both feet during the competition. “Turning shoes” are acceptable that allow only the heel to be exposed. Bare feet, Socks, and footed tights are not allowed. Shoes with wheels or spikes/heels are also not allowed. (Example: roller skates, roller blades, heeleys, stilettos, etc.)

- G. **PROPS: “Hard Props”** are allowed if they do not exceed 3 feet in length and width. Dancers must be able to carry these props on and off the performance surface. **“Soft Props”** will be considered as part of costuming however if item(s) are discarded, they must be discarded with control and cannot be used again. Also, dancer(s) cannot step on discarded soft props for it will result in penalty. **Hard Props** examples include; stools, prop boxes, and anything that can hold a dancers’ weight safely. **Soft Props** examples include; scarfs, hats, jackets, bandanas, etc.
- H. **JEWELRY:** Stud earrings will be allowed as part of costuming. All other jewelry is prohibited.
- I. **Poms:** Poms must be used in the Pom Division. If dancer(s) are executing aerials, poms must be placed in one hand so that **free hand** can be available for safety. *\*If dancer(s) puts hand with poms down during this skill, a penalty will be given.* For dance lifts, poms can be held.  
**\*\*If hands-free poms are being used, they must be held properly. Hands-free poms are defined as poms specifically made so that performers do not have to hold the poms but rather, they are affixed to the performers’ hands. Proper use means bars cannot be in the palm of the hand and only an elastic band can be between the supporting hand and the performance surface for skills, tricks, etc. A hair tie, rubber band, or tying pom strings/pieces together will not be counted as a hands-free pom. Safety/Quality Judge will make sure this rule is followed.**
- J. **ORDER OF PERFORMANCE:** The Dance Committee will determine the “order of performance” for the Championship prior to the competition and will notify the participating schools. Teams that will be performing at the New England Championship will be those teams that have been designated by their State as being the top winners in each division of their individual tournaments. These students must be verified as being “students in good standing” and be on a Varsity level dance team.
- K. **TRANSPORTATION:** Competing schools must provide their own transportation at their expense.
- L. A warm-up area will be provided at the competition site for teams prior to the start of the competition. Each team will be allotted 4 minutes of warm-up time per division.
- M. Restroom facilities & limited locker room space will be available at the site.
- N. **MEDICAL STAFF/SAFETY:** An athletic trainer will be on site at the competition to attend to any emergency needs of the competitors. **For non-emergency taping, schools must supply their own tape.**
- O. **SPORTSMANSHIP:** Dance Team Advisor/Coaches are expected to maintain discipline among the competitors and make certain that good sportsmanship prevails in both winning and defeat. Schools will be held liable for the actions of their competitors, which may include, but is not limited to, property damage or assault..
- P. **VALUABLES: *LEAVE ALL VALUABLES AT HOME.*** The competition site is not responsible for any lost/stolen items. Coaches should carry a bag to hold any needed items such as cell phones, cameras, etc.
- Q. Score sheets will be presented to each coach/advisor at the conclusion of the competition. Also available to coaches will be an order of finish and point totals for their division.



## NEW ENGLAND CHAMPIONSHIP

### ROUTINE RULES

2025

#### TUMBLING AND SKILLS (EXECUTED BY INDIVIDUALS)

1. Hip over-head rotation skills with hand support are not allowed while holding standard poms in the supporting hand. (Exception: Forward rolls and backward rolls are allowed). *The proper use of hands-free poms for hip over-head skills is allowed.*

##### *HANDS FREE POMS defined:*

The use of hands-free poms will be allowed. Hands-free poms are defined as poms specifically made so that performers do not have to hold the poms but rather, they are affixed to the performers' hand. Proper use means bars cannot be in the palm of the hand and only an elastic band can be between the supporting hand and the performance surface for skills, tricks, etc. A hair tie, rubber band, or tying pom strings/pieces together will not be counted as a hands-free pom.

2. Tumbling skills with hip over-head rotation:

a. Airborne skills with hand support may not be airborne in approach but may be airborne in descent.

--Clarification: a round off is allowed - hands touch the ground before the foot leaves the ground.

b. Airborne skills with or without hand support that land in a perpendicular inversion may not have backward momentum in the approach.

3. Tumbling skills with hip over-head rotation is limited to 3 connected skills. (Example: 3 consecutive headsprings are allowed; 4 are not allowed).

4. Airborne hip overhead rotation skills without hand support are not allowed. (Exception: Front aerials, Aerial cartwheels and/or side-somis not connected to any other hip over-head rotation skill are allowed.)

-- Recommendation: If using non-hands-free poms in a front aerial, aerial cartwheel, and/or side somi, dancers should place both poms in non-dominant hand. If a dancer bears weight on the performance surface with a hand that is holding a pom during the skill, a penalty will be assessed.

5. Simultaneous tumbling over or under another dancer that includes hip over-head rotation by both dancers is not allowed.

6. Choreographed drops to the knee, thigh, back, front, head, shoulder, or seat onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.

7. Landing in a push-up position onto the performance surface is allowed from a standing or kneeling position or from a jump with forward momentum. All variations of a shushanova are not allowed.

8. Airborne skills without hip over-head rotation may not jump from a standing or squatting position backwards onto the neck, head, back, shoulder, and/or hands. Any kip up motion must initiate from the back/shoulder area touching the ground.

(NOTE: This rule refers specifically and only to the “rubber band”/” bronco” kip up skill, as well as any skill jumping backwards into a headstand/handstand stall).

\*Below are some *examples* of commonly known dance skills. This does NOT mean they are required for your routine, nor does this list encompass all skills that are legal/illegal.

The above rules and descriptions stated still apply.

## **ALLOWED AND PROHIBITED SKILLS**

### **ALLOWED:**

Forward/Backward Rolls

Shoulder Rolls

Headstands

Front Handsprings

Handstands

Backbends

Front/Back Walkovers

Stalls/freezes

Head Spins

Windmills

Kip Ups

Cartwheels

Round-offs (with or without hands)

Headsprings (with hand support)

Side Aerial Cartwheels

Front Aerials

Side Somi

### **NOT ALLOWED:**

Dive Rolls

Toe Pitch Back Tucks

Dive Front Walkovers

Layouts

Back Handsprings

Front Tucks

Back Tucks

Shushunova

Head Springs (without hand support)

Continuous Double partner Cartwheels

## DANCE LIFTS AND PARTNERING (Executed in pairs or groups)

- 1 The Executing Dancer must receive support from a Supporting Dancer who is in direct contact with the performance surface through the entire skill. (Exception: Kick Line Leaps).
2. At least one Supporting Dancer must maintain contact with Executing Dancer(s) throughout the entire skill.
  - a. Lifting with poms is allowed.
  - b. Extensions, pyramids, and basket tosses are NOT allowed.
3. Swinging in and out of lifts and tricks is allowed in the prone and/or supine positions; swinging forwards, backwards, or making a complete circular rotation will not be allowed if the Executing Dancer is in a prone position (body facing the ground).
4. Hip over-head rotation of the Executing Dancer(s) may occur if a Supporting Dancer maintains contact until the Executing Dancer returns to the performance surface or is returning to the upright position.
5. Vertical Inversions are allowed if:
  - a. The Supporting Dancer(s) maintain contact until the Executing Dancer returns to the performance surface or returns to the upright position.
  - b. When the height of the Executing Dancers shoulders exceeds shoulder level of the Supporting dancer, there is at least one additional dancer to spot who does not bear weight.

## C. RELEASE MOVES/UNASSISTED DISMOUNTS TO THE PERFORMANCE SURFACE

1. An Executing Dancer may jump, leap, step, or push off a Supporting Dancer if:
  - a. The highest point of the release does not elevate the Executing Dancer's feet above head level of the Supporting Dancer.  
**\*\*Exception: toe touches off a dancers back/leapfrog jumps will be allowed**
  - b. The Executing Dancer may not pass through the prone or inverted position after the release.
  - c. Toe pitch back tucks are not allowed.
2. A Supporting Dancer may release/toss an Executing Dancer if:
  - a. The highest point of the release/toss does not elevate the Executing Dancer's hips above head level of the Supporting Dancer.
  - b. The Executing Dancer is not supine or inverted when released.
  - c. The Executing Dancer does not pass through a prone or inverted position after release.
  - d. Toe Pitch back tucks are not allowed

\*\*If you are unsure about the legality of a skill, lift, or partner work, be sure to send an email and a clear video to [nsaopedr@endicott.edu](mailto:nsaopedr@endicott.edu) no later than March 8, 2025.

#### D. CHOREOGRAPHY AND COSTUMING

Suggestive, offensive, or vulgar choreography and/or music is inappropriate for family audiences and therefore lacks audience appeal. Routine choreography should be appropriate and entertaining for all audience members. Vulgar or suggestive material is defined as any movement or choreography implying something improper or indecent, appearing offensive or sexual in content, and/or relaying lewd or profane gestures or implications.

Inappropriate choreography affects the judges overall impression of the routine. Make sure that all choreography is age appropriate. All costuming and make-up should be age appropriate and acceptable for family viewing. **ALL COSTUME MALFUNCTIONS RESULTING IN TEAM MEMBERS BEING EXPOSED ARE GROUNDS FOR PENALTY.** Please make sure you have several dress rehearsals prior to competition to work out any costume problems. **SHOES MUST BE WORN DURING THE COMPETITION.** Wearing socks and/or footed tights only is prohibited. Spiked heels are prohibited. **JEWELRY IS PROHIBITED** with the exception of secure single stud earrings.

When dancers are standing at attention, all costumes/uniforms must cover the midriff area completely. The midriff includes the entire midriff section from the sternum down (the front of the body only). Nude bodyliners are acceptable. All male dancer's costumes must include a shirt that is fastened, however it can be sleeveless. \* **NOTE** – the use of powder, glitter, or any other airborne substance that lingers in the competition area shall be strictly prohibited.

E. PROPS see above explanation of use of props

# CNESSPA DANCE CHAMPIONSHIP

## SCORE SHEET



TEAM: \_\_\_\_\_ DIVISION: \_\_\_\_\_

JUDGE #: \_\_\_\_\_ DATE: 3/15/25

<b>EXECUTION</b>	<b>MAX</b>	<b>SCORE</b>	<b>COMMENTS</b>
<b>EXECUTION OF MOVEMENT</b> Proper control, placement and completion of movement/motions while staying true to style. Quality & strength of movement	10		
<b>*EXECUTION OF SKILLS</b> Proper execution of technical skills	10		
<b>SYNCHRONIZATION/UNIFORMITY</b> Consistent unison and timing by the team. Uniformity of team movement within choreography and skills	10		
<b>SPACING</b> Consistent and even positioning of dances throughout all formations and transitions	10		
<b>COMMUNICATION/PROJECTION</b> Ability to connect with the audience throughout the performance. Includes: projection, genuine expression, emotion, energy and entertainment value	10		
<b>CHOREOGRAPHY</b>	<b>MAX</b>	<b>SCORE</b>	<b>COMMENTS</b>
<b>CREATIVITY/MUSICALITY</b> Originality of routine. New concepts/movement, levels/group work, visual effects and variety that compliments the intricacy of the music	10		
<b>ROUTINE STAGING</b> Use of varied formations & creative ways to move from one formation to another to allow for quick & seamless transitions. Adequate use of the performance floor	10		
<b>COMPLEXITY OF MOVEMENT</b> Level of difficulty implemented through movement such as, but not limited to weight changes, varied intricate movement, tempo changes, etc.	10		
<b>DIFFICULTY OF SKILLS</b> Level of difficulty implemented through technical skills and/or tricks	10		
<b>OVERALL EFFECT</b>	<b>MAX</b>	<b>SCORE</b>	<b>COMMENTS</b>
<b>*OVERALL IMPRESSION</b> Appropriateness of the music, costume and choreography. Impact of performance to create a lasting impression	10		
<b>TOTAL POINTS</b>	<b>100</b>		

Tabulator #1 \_\_\_\_\_

Tabulator #2 \_\_\_\_\_

\* Add for Tie Break of Score (total of 20 points)

January 2020

## SCORESHEET BREAKDOWN AND RANGES

(For use of coaches and judges)

**General Overview:** “Although we provide the option to give a score of 1-4, we encourage judges not to give below a 4, for the simple fact that dancers are performing a routine from beginning to end. Judges are welcome to judge with a .5 difference. (Example: 7.5, 8.5)

### EXECUTION Portion of the Scoresheet:

The first 5 categories focus on what the dancers achieve as a team of “**HOW** skills are executed” not “**WHAT** is being executed.”

<b>EXECUTION OF MOVEMENT</b>		
Proper control, placement, and completion of movement/motions while staying true to style. Quality & strength of movement		
<p style="text-align: center;"><b>1-4 range (Below Average)</b></p> <p>Had difficulty fulfilling the criteria in a specific category. Area of focus is not being met to a satisfactory degree. <b>(Under 50%)</b></p>	<p style="text-align: center;"><b>5-7 range (Average)</b></p> <p>Specific criteria in the category was achieved and demonstrated <b>50% to 80%</b> of the time.</p>	<p style="text-align: center;"><b>8-10 range (Above Average)</b></p> <p>Specific criteria in the category was demonstrated and achieved <b>between 85% to 100%</b> of the time.</p>

<b>EXECUTION OF SKILLS</b>		
Proper execution of technical skills.		
<p style="text-align: center;"><b>1-4 range (Below Average)</b></p> <p>Had difficulty fulfilling the criteria in a specific category. Area of focus is not being met to a satisfactory degree. <b>(Under 50%)</b></p>	<p style="text-align: center;"><b>5-7 range (Average)</b></p> <p>Specific criteria in the category was achieved and demonstrated <b>50% to 80%</b> of the time.</p>	<p style="text-align: center;"><b>8-10 range (Above Average)</b></p> <p>Specific criteria in the category was demonstrated and achieved <b>between 85% to 100%</b> of the time.</p>

<b>SYNCHRONIZATION/UNIFORMITY</b>		
Consistent unison and timing by the team. Uniformity of team movement within choreography and skills		
<p style="text-align: center;"><b>1-4 range (Below Average)</b></p> <p>Had difficulty fulfilling the criteria in a specific category. Area of focus is not being met to a satisfactory degree. <b>(Under 50%)</b></p>	<p style="text-align: center;"><b>5-7 range (Average)</b></p> <p>Specific criteria in the category was achieved and demonstrated <b>50% to 80%</b> of the time.</p>	<p style="text-align: center;"><b>8-10 range (Above Average)</b></p> <p>Specific criteria in the category was demonstrated and achieved <b>between 85% to 100%</b> of the time.</p>

### SPACING

Consistent and even position of dances throughout all formations and transitions.

<b>1-4 range (Below Average)</b> Had difficulty fulfilling the criteria in a specific category. Area of focus is not being met to a satisfactory degree. <b>(Under 50%)</b>	<b>5-7 range (Average)</b> Specific criteria in the category was achieved and demonstrated <b>50% to 80%</b> of the time.	<b>8-10 range (Above Average)</b> Specific criteria in the category was demonstrated and achieved <b>between 85% to 100%</b> of the time.
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### COMMUNICATION/PROJECTION

Ability to connect with audience throughout the performance. Includes: projection, genuine expression, emotion, energy and entertainment value.

<b>1-4 range (Below Average)</b> Had difficulty fulfilling the criteria in a specific category. Area of focus is not being met to a satisfactory degree. <b>(Under 50%)</b>	<b>5-7 range (Average)</b> Specific criteria in the category was achieved and demonstrated <b>50% to 80%</b> of the time.	<b>8-10 range (Above Average)</b> Specific criteria in the category was demonstrated and achieved <b>between 85% to 100%</b> of the time.
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### CHOREOGRAPHY portion of the scoresheet:

The next 4 categories are geared toward Choreography which can be described as: “**WHAT** skills, movement, transitions, spacing, musicality, and movement has been created for the routine being judged.”

### CREATIVITY/MUSICALITY

Originality of routine. New concepts/movement, levels/group work, visual effects and variety that compliments the intricacy of the music.

<b>1-4 range (Below Average)</b> Had difficulty fulfilling the criteria in a specific category. Area of focus is not being met to a satisfactory degree. <b>(Under 50%)</b>	<b>5-7 range (Average)</b> Specific criteria in the category was achieved and demonstrated <b>50% to 80%</b> of the time.	<b>8-10 range (Above Average)</b> Specific criteria in the category was demonstrated and achieved <b>between 85% to 100%</b> of the time.
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### ROUTINE STAGING

Use of varied formations & creative ways to move from one formation to another to allow for quick & seamless transitions. Adequate use of performance floor.

<b>1-4 range (Below Average)</b> Had difficulty fulfilling the criteria in a specific category. Area of focus is not being met to a satisfactory degree. <b>(Under 50%)</b>	<b>5-7 range (Average)</b> Specific criteria in the category was achieved and demonstrated <b>50% to 80%</b> of the time.	<b>8-10 range (Above Average)</b> Specific criteria in the category was demonstrated and achieved <b>between 85% to 100%</b> of the time.
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### COMPLEXITY OF MOVEMENT

Level of difficulty implemented through movement such as, but not limited to weight changes, varied intricate movement, tempo changes, etc.

<b>1-4 range (Below Average)</b> Had difficulty fulfilling the criteria in a specific category. Area of focus is not being met to a satisfactory degree. <b>(Under 50%)</b>	<b>5-7 range (Average)</b> Specific criteria in the category was achieved and demonstrated <b>50% to 80%</b> of the time.	<b>8-10 range (Above Average)</b> Specific criteria in the category was demonstrated and achieved <b>between 85% to 100%</b> of the time.
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### DIFFICULTY OF SKILLS

Level of difficulty implemented through technical skills and/or tricks.

<b>1-4 range (Below Average)</b> Had difficulty fulfilling the criteria in a specific category. Area of focus is not being met to a satisfactory degree. <b>(Under 50%)</b>	<b>5-7 range (Average)</b> Specific criteria in the category was achieved and demonstrated <b>50% to 80%</b> of the time.	<b>8-10 range (Above Average)</b> Specific criteria in the category was demonstrated and achieved <b>between 85% to 100%</b> of the time.
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Overall Effect is based on the overall impression of a routine which includes all of the above categories.

### OVERALL IMPRESSION

Appropriateness of the music, costume, and choreography. Impact of performance to create a lasting impression.

<b>1-4 range (Below Average)</b> Had difficulty fulfilling the criteria in a specific category. Area of focus is not being met to a satisfactory degree. <b>(Under 50%)</b>	<b>5-7 range (Average)</b> Specific criteria in the category was achieved and demonstrated <b>50% to 80%</b> of the time.	<b>8-10 range (Above Average)</b> Specific criteria in the category was demonstrated and achieved <b>between 85% to 100%</b> of the time.
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# COMPETITION SAFETY INFRACTION SHEET



**TOURNAMENT:**     New England Dance    

**DATE:**     3/15/25    

**TEAM:** \_\_\_\_\_

**DIVISION:** \_\_\_\_\_

Teams must comply with all safety standards outlined in the NFHS Spirit Rules Book. It is the coach's responsibility to know the NFHS Rules. **Interpretations and the rulings of penalty judges are final and binding.**

## MINOR VIOLATIONS

Rule	# of Infractions	Comments
Exceeding time limit – <b>Performance (2:30 minutes)</b> ; Timing will begin with the first movement, voice, note of music, or audio cue, whichever comes first. The timer will allow for a 5-second grace period prior to assessing a penalty.		
Stepping on props (page 6)		
Dancer(s) puts hand with poms down during skill (page 6)		
Aerial cartwheels are not allowed while holding poms. They must be placed in one hand, or be executed with hands free poms. There are no exceptions to this rule. Please note that use of hand-free poms must follow rules stated above. *If dancer(s) puts hand with poms down during this skill, a penalty will be given. (page 8).		
Violation of Regulation not listed above		
NFHS Rule 2, Section 1 General, Article _____		
NFHS Rule 2, Section 2 Sportsmanship, Article _____		
NFHS Rule 4 (Dance), Section 1 Apparel, Article _____		
NFHS Rule 4 (Dance), Section 1 Apparel, Article 3		

## MAJOR VIOLATIONS – NFHS 4 (Dance): all other sections

Rule	Page	# of Infractions	Comments
		# of Infractions	Subtotal
MINOR	– 1.5	<b>X</b>	<b>=</b>
MAJOR	– 3.5		
<b>TOTAL DEDUCTIONS =</b>			

Judge: \_\_\_\_\_



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MARCH 15, 2025 | 12:00 PM***