



DANCE

- Time Limit - Each team will have a minimum of 1 minute and 45 seconds (1:45) to a maximum of 2 minutes and 15 seconds (2:15) to demonstrate their style and expertise.
- Timing will begin with the first choreographed movement or note of the music.
- Timing will end with the last choreographed movement or note of the music, whichever happens last.



VARIETY CATEGORY

SCORE SHEET EXPLANATION

A Variety routine must incorporate a blend of at least two or more dance styles listed in the All Star Categories. (Jazz, Pom, Hip Hop, Contemporary/Lyrical and/or Kick) All styles will compete together in this category. The style of dance performed will determine which "category" rules a team will follow in the appropriate age division

CHOREOGRAPHY

COMPOSITION OF MOVEMENT

Judges will credit: how well the movement complements unique musicality and dynamics; the originality of the routine, new concepts and movement, incorporation of a variety of movements within each style that supports the flow of the routine and compliments the music.

STAGING / VISUAL EFFECTS

Judges will credit: how the choreography utilizes the stage and how the dancers are presented on the floor; the structure of challenging formations and seamless transitions. Incorporation of unique and unpredictable visuals within the movement developed through use of creative floor work, group/partner work, level changes, opposition, etc.

DEGREE OF DIFFICULTY

Judges will credit: difficulty of the routine considering both movement and skills (does not reflect execution); overall level, pace, and intricacy of movement such as footwork, direction changes; effective incorporation of challenging elements. Appropriate utilization of team's ability level.

EXECUTION

UNIFORMITY / SYNCHRONIZATION

Judges will credit: how well the team dances together as a group, rather than the execution. The ability of the team to maintain accuracy, clarity and control along with commitment to the style and interpretation of movement as a group.

SPACING

Judges will credit: the ability of the dancers to use spatial awareness to position themselves correct distances between each other in and throughout all formations and transitions.

MOVEMENT PROFICIENCY

Judges will credit: The dancers' ability to exhibit the presented style effectively and distinctly throughout the routine. This includes the overall ease and execution in the strength of movement, superior musicality, motion control, and precision, including the accuracy of body placement within each style presented. This includes the accuracy of body placement, alignment and posturing.

MOVEMENT DYNAMICS

Judges will credit: movement intensity and control in terms of musicality, strength, and velocity.

ELEMENTS & SKILLS

Judges will credit: demonstration of correct approach, execution and completion of elements such as, but not limited to: leaps, turns, lifts, kicks, pom passes, etc.

PRESENTATION

COMMUNICATION

Judges will credit: genuine use of projection, confidence, expression and emotion to convey and maintain mood and emotion of intended style/story/concept through both facial expression and body energy.

SUITABILITY

Judges will credit: effectiveness of the music, costuming, and choreography as fulfillment of the genre per the category description; and suitability for family viewing.



KICK CATEGORY

SCORE SHEET EXPLANATION

A kick routine emphasizes control, height uniformity, extension, toe points, timing and creativity of a variety of kick series and patterns. A kick is defined as one foot remaining on the floor while the other foot lifts with force. Kicks and kick series must comprise 80% of the routine.

CHOREOGRAPHY

COMPOSITION OF MOVEMENT

Judges will credit: how well the movement complements unique musicality and dynamics; the originality of routine, new concepts and movement, incorporation of a variety of movement and kick variations that supports the flow of the routine and complements the music. Visual effects that are developed through use of creative floor work, group/partner work, level changes and opposition.

STAGING / VISUAL EFFECTS

Judges will credit: how the choreography utilizes the stage and how the dancers are presented on the floor; the structure of challenging formations and seamless transitions. Incorporation of unique and unpredictable visuals within the movement developed through use of creative floor work, group/partner work, level changes, opposition, etc.

DEGREE OF DIFFICULTY

Judges will credit: difficulty of the routine considering both movement and skills (does not reflect execution); overall level, pace, and intricacy of movement such as footwork, direction changes; effective incorporation of challenging elements. Appropriate utilization of team's ability level.

EXECUTION

UNIFORMITY / SYNCHRONIZATION

Judges will credit: how well the team dances together as a group, rather than the execution. The ability of the team to maintain accuracy, clarity and control along with commitment to the style and interpretation of movement as a group.

SPACING

Judges will credit: the ability of the dancers to use spatial awareness to position themselves correct distances between each other in and throughout all formations and transitions.

MOVEMENT PROFICIENCY

Judges will credit: The dancers' ability to exhibit the presented style effectively and continually throughout the routine while maintaining stamina. This includes the overall ease and execution in the strength of movement, as well as the dancers' superior musicality, motion control and precision. This includes the accuracy of body placement, alignment and posturing

MOVEMENT DYNAMICS

Judges will credit: movement intensity and control in terms of musicality, strength, and velocity.

ELEMENTS & SKILLS

Judges will credit: demonstration of correct approach, execution and completion of elements such as, but not limited to: leaps, turns, lifts, kicks, etc.

PRESENTATION

COMMUNICATION

Judges will credit: genuine use of projection, confidence, expression and emotion to convey and maintain mood and emotion of intended style/story/concept through both facial expression and body energy.

SUITABILITY

Judges will credit: effectiveness of the music, costuming, and choreography as fulfillment of the genre per the category description; and suitability for family viewing.



POM CATEGORY

SCORE SHEET EXPLANATION

A Pom routine contains important characteristics such as strong pom quality of movement (clean, precise, sharp motions), synchronization, visual effects and may incorporate purposeful pom elements (i.e. pom passes, jump sequences, leaps/turns, kick lines, etc). Poms should be used throughout the routine. Inadequate use of poms may also affect the panel judges' overall impression and/or score of the routine.

CHOREOGRAPHY

COMPOSITION OF MOVEMENT

Judges will credit: how well the movement complements unique musicality and dynamics; the originality of routine, concept, and Pom motion/full-body movement and element variety. Piece displays balanced use of all dancers and incorporation of elements that supports and enhance the routine versus dominate the piece.

STAGING / VISUAL EFFECTS

Judges will credit: how the choreography utilizes the stage exploring all directions/aspects and how the dancers are presented on the floor; the structure of challenging and unpredictable formations and seamless transitions. Incorporation of creative surprising visual effects developed through purposeful use of Pom motion variety, floor work, level changes, group/ground work, opposition, etc.

DEGREE OF DIFFICULTY

Judges will credit: difficulty of the routine considering both movement and elements/skills (does not reflect execution); overall level and intricacy of Pom motions, variety of movement, footwork, and athletic demand. Appropriate use of team's ability level.

EXECUTION

UNIFORMITY / SYNCHRONIZATION

Judges will credit: how well the team dances together as a group, rather than the execution. The ability of the team to maintain strong team timing with accuracy, clarity and control.

SPACING

Judges will credit: the ability of the dancers to use spatial awareness to position themselves with correct distances between each other in and throughout all formations and transitions.

MOVEMENT PROFICIENCY

Judges will credit: accuracy of Pom motions noting superior placement, pathways, control, and precision.

MOVEMENT DYNAMICS

Judges will credit: the dancer's endurance and ability to maintain strength, sharpness and stamina throughout the routine.

ELEMENTS & SKILLS

Judges will credit: demonstration of correct approach, execution and completion of elements such as, but not limited to: Pom Passes, Jump Sequences, Leaps/Turns, Kick Lines, etc.

PRESENTATION

COMMUNICATION

Judges will credit: genuine use of projection and energetic expression through facial and body energy.

SUITABILITY

Judges will credit: fulfillment of the genre per the category description; and suitability for family viewing.



JAZZ CATEGORY

SCORE SHEET EXPLANATION

A Jazz routine can encompass any range of jazz movement including traditional jazz, commercial jazz, musical theater, jazz funk or stylized hard-hitting jazz. Movement is crisp and/or aggressive in approach and can include moments of softness while complementing musicality. Emphasis is placed on style, body alignment, extension, control, uniformity, technical elements, and communication.

CHOREOGRAPHY

COMPOSITION OF MOVEMENT

Judges will credit: how well the movement creatively explores the music; the unique structure of routine, concept, musicality, and full-body movement. The purposeful inclusion of elements that avoid dominating the piece; individual and small group work supporting a balanced use of all dancers.

STAGING / VISUAL EFFECTS

Judges will credit: how the choreography utilizes the stage and how the dancers are presented on the floor; the structure of challenging formations and seamless transitions. Incorporation of original and surprising visuals within the movement developed through use of creative floor work, group/partner work, level changes, opposition, etc.

DEGREE OF DIFFICULTY

Judges will credit: difficulty of the routine considering both movement and elements/skills (does not reflect execution); overall level, pace, and intricacy of movement such as footwork and direction changes. Appropriate utilization of team's ability level.

EXECUTION

UNIFORMITY / SYNCHRONIZATION

Judges will credit: how well the team dances together as a group, rather than the execution. The ability of the team to maintain accuracy, clarity and control along with commitment to the style and interpretation of movement as a group.

SPACING

Judges will credit: the ability of the dancers to use spatial awareness to position themselves correct distances between each other in and throughout all formations and transitions.

MOVEMENT PROFICIENCY

Judges will credit: the individual dancer's ability to exhibit the presented style of genre effectively and continually throughout the routine; the dancer's understanding of correct posture, body placement, control, strength, alignment, and extension.

MOVEMENT DYNAMICS

Judges will credit: movement intensity and control in terms of musicality, strength, and velocity.

ELEMENTS & SKILLS

Judges will credit: demonstration of correct approach, execution and completion of elements such as, but not limited to: leaps, turns, lifts, partnering etc.

PRESENTATION

COMMUNICATION

Judges will credit: genuine use of projection, confidence, expression and emotion to convey and maintain mood and emotion of intended style/story/concept through both facial expression and body energy.

SUITABILITY

Judges will credit: fulfillment of the genre per the category description; and suitability for family viewing.



HIP HOP CATEGORY

SCORE SHEET EXPLANATION

A Hip Hop routine can incorporate any street style movement that has evolved from the hip hop culture. Emphasis is placed on the execution of authentic style(s), originality, control, musicality, intricacy, uniformity and may incorporate purposeful elements and skills.

CHOREOGRAPHY

COMPOSITION OF MOVEMENT

Judges will credit: how well the movement complements unique musicality and dynamics; the originality and creative structure of routine, concept, and full-body movement. The inclusion of small group work supporting the flow and enhancing the overall team dynamic, while displaying a balanced use of all dancers.

STAGING / VISUAL EFFECTS

Judges will credit: how the choreography utilizes the stage and how the dancers are presented on the floor; the structure of challenging formations and seamless transitions. Incorporation of original and surprising visuals within the movement developed through purposeful use of creative floor work, group and/or partner work, level changes, and opposition, etc.

DEGREE OF DIFFICULTY

Judges will credit: difficulty of the routine considering both movement and elements/skills (does not reflect execution); overall level, pace, and intricacy of movement such as footwork, use of high/low levels, varied tempos/rhythms within the movement, syncopation, direction changes, and stylization. Appropriate utilization of team's ability level.

EXECUTION

UNIFORMITY / SYNCHRONIZATION

Judges will credit: how well the team dances together as a group, rather than the execution. The ability of the team to maintain consistent unison and timing/rhythm by the group, within both movement and technical elements.

SPACING

Judges will credit: the ability of the dancers to use spatial awareness to position themselves correct distances between each other in and throughout all formations and transitions.

MOVEMENT PROFICIENCY

Judges will credit: the understanding of correct stance, body placement, stabilization, control, and strength. The individual dancer's ability to exhibit the presented style effectively and continually throughout the routine.

MOVEMENT DYNAMICS

Judges will credit: movement intensity and control in terms of musicality, texture and nuance of the style.

ELEMENTS & SKILLS

Judges will credit: demonstration of correct approach, execution, release and completion of selected elements and skills.

PRESENTATION

COMMUNICATION

Judges will credit: genuine use of projection, confidence, expression and emotion to convey and maintain mood and emotion of intended style/story/concept through both facial expression and body energy.

SUITABILITY

Judges will credit: fulfillment of the genre per the category description; and suitability for family viewing.



CONTEMPORARY/LYRICAL CATEGORY

SCORE SHEET EXPLANATION

A Contemporary or Lyrical routine uses organic, expressive, pedestrian and/or traditional modern and/or ballet vocabulary as it complements the lyric, mood and/or rhythmic value of the music. Emphasis is placed on control, expressive movement, dynamics, alignment, use of breath, uniformity, communication and may incorporate purposeful elements and skills.

CHOREOGRAPHY

COMPOSITION OF MOVEMENT

Judges will credit: the thoughtful relationship of movement to lyrics or rhythmic values in the music; the artistic interpretation of original concepts and unique full-body movement. The inclusion of small group work supporting the flow and enhancing the overall team dynamic, while displaying a balanced use of all dancers.

STAGING / VISUAL EFFECTS

Judges will credit: how the choreography utilizes the stage and how the dancers are presented on the floor; the structure of challenging formations and seamless transitions. Incorporation of original and surprising visuals within the movement developed through purposeful use of creative floor work, group and/or partner work, level changes, and opposition, etc.

DEGREE OF DIFFICULTY

Judges will credit: difficulty of the routine considering both movement and elements/skills (does not reflect execution); overall level, pace, and intricacy of movement such as footwork, varied tempos/rhythms within the movement, syncopation and direction changes. Appropriate utilization of team's ability level.

EXECUTION

UNIFORMITY / SYNCHRONIZATION

Judges will credit: how well the team dances together as a group, rather than the execution. The ability of the team to maintain accuracy, clarity and control along with commitment to the style and interpretation of movement as a group.

SPACING

Judges will credit: the ability of the dancers to use spatial awareness to position themselves correct distances between each other in and throughout all formations and transitions.

MOVEMENT PROFICIENCY

Judges will credit: the individual dancer's ability to exhibit the presented style effectively and continually throughout the routine. The understanding of correct posture, body placement, control, resistance, alignment, and extension.

MOVEMENT DYNAMICS

Judges will credit: the movement intensity and control in terms of musicality, texture and nuance of the style.

ELEMENTS & SKILLS

Judges will credit: demonstration of correct approach, execution and completion of elements such as, but not limited to: leaps, turns, floor work, inversions, lifts, partnering etc.

PRESENTATION

COMMUNICATION

Judges will credit: genuine use and consistency of projection, artistry, confidence, expression and emotion to convey and maintain mood and emotion of intended style/story/concept through both facial expression and body energy.

SUITABILITY

Judges will credit: fulfillment of the genre per the category description; and suitability for family viewing.



DANCE RULES



DANCE RULES

GENERAL RULES	
1	All teams must be supervised during all official functions by a qualified coach/instructor.
2	Coaches must consider the dancer and team skill level with regard to skills incorporated and proper progression.
3	All participants agree to conduct themselves in a manner displaying good sportsmanship throughout the event. The director/coach of each team is responsible for seeing that team members, coaches, parents, and any other person affiliated with the team conduct themselves accordingly.
4	All programs should have and review an emergency action plan in the event of an injury.
5	Each team will have a minimum of 1 minute and 45 seconds (1:45) to a maximum of 2 minutes and 15 seconds (2:15) to demonstrate their style and expertise. Timing will begin with the first choreographed movement or note of the music. Timing will end with the last choreographed movement or note of the music, <i>whichever happens last. (Exception: Teams competing in the Novice Tier have no time minimum and a maximum of 1 minute and 30 seconds (1:30).)</i>
6	Substitutions may be made in the event of an injury or other serious circumstance. Substitutes must also abide by the age restrictions in all divisions in which they compete.
7	Use of fire, noxious gases, live animals, weapons and other potentially hazardous elements are strictly prohibited (including but not limited to guns, knives, swords, nun-chucks, etc.). Violation of this rule may result in disqualification. Please submit questionable items and how it used/choreographed into routine for prior approval.
8	Teams may not compromise the integrity of the performance surface. <i>(Examples: residues from sprays, powders, oils, etc.)</i> Teams are responsible for clearing the performance surface from debris. <i>(Examples: poms, props, petals, etc.)</i>
9	Legality officials shall document and report any imminent safety concerns to the Director of Rules and Safety.
10	A participant wearing a hard cast (i.e. fiberglass or plaster) or a walking boot may not be involved in choreography that may cause harm/injury to others.
CHOREOGRAPHY, MUSIC, and COSTUMING	
1	Routine choreography, music, costuming (including make-up) should be appropriate and acceptable for family viewing. Vulgar or suggestive material is not permitted. This may include music, movement and/or choreography that is profane, inflammatory, offensive, sexual in content, and/or relays lewd gestures. Inappropriate choreography, costuming and/or music may also affect the panel judges' overall impression and/or score of the routine. Music labeled "explicit" is not allowed. Music labeled "radio" or "clean" is permissible as long as it is suitable for family audiences.
2	Footwear is recommended but not required. Wearing footwear with wheels, socks and/or footed tights only is prohibited. <i>(Exception: socks are allowed on a carpeted performance surface)</i>
3	Jewelry as a part of a costume is allowed. <i>(Clarification: safety of the dancer should be considered.)</i>
PROPS	
1	Wearable and/or handheld items are allowed in all categories and may be removed and discarded from the body. They may not be used to elevate dancer(s) from the performance surface. Props cannot be used to intentionally obscure/cover skills that need to be viewable by a legality official (i.e. fabric used to cover lift.)
2	Standing props are not allowed. (i.e. chairs, stools, benches, ladders, boxes, stairs, etc.)

Effective June 1, 2019 to May 31, 2020 and are subject to review by the Industry Standard Rules Committee at any time.



Dance Hip Hop Rules

EXECUTED BY INDIVIDUALS (HIP HOP)

Tumbling & Aerial Street Style Skills as a dance skill are allowed but not required in all divisions with the following limitations:

	Tiny & Mini	Youth & Junior	Senior & Open
1	<p>Inverted skills:</p> <p>a. Non-airborne skills are allowed. (Example: <u>headstand</u>)</p> <p>b. <u>Airborne</u> skills with or without hand support that land in a <u>perpendicular inversion</u> or <u>shoulder inversion</u> are not allowed. (Clarification: may not have <u>airborne</u> backward momentum in the approach.)</p>	<p>Inverted skills:</p> <p>a. Non-airborne skills are allowed. (Example: <u>headstand</u>)</p> <p>b. <u>Airborne</u> skills with hand support that land in a <u>perpendicular inversion</u> or <u>shoulder inversion</u> are allowed.</p>	<p>Inverted skills:</p> <p>a. Non-airborne skills are allowed (Example: <u>headstand</u>)</p> <p>b. <u>Airborne</u> skills with hand support that land in a <u>perpendicular inversion</u> or <u>shoulder inversion</u> are allowed.</p>
2	<p>Skills with hip-over-head rotation:</p> <p>a. With hand support are not allowed while holding poms/props in supporting hand(s). (Exception: <u>forward rolls</u>, <u>backward rolls</u> and <u>proper use of hands-free poms</u> are allowed)</p> <p>b. Non-airborne skills are allowed.</p> <p>c. <u>Airborne</u> skills with hand support are allowed provided:</p> <p>i. Are limited to two <u>consecutive hip-over-head rotation</u> skills.</p> <p>ii. It is not <u>airborne</u> in approach but may be <u>airborne</u> in the descent. (Clarification: <i>in the approach the hands must touch the ground before the feet leave the ground.</i>)</p> <p>d. <u>Airborne</u> skills without hand support are not allowed. (Exception: <u>aerial cartwheel</u> that is not <u>connected</u> to any other skill with <u>hip-over-head rotation</u>.)</p>	<p>Skills with hip-over-head rotation:</p> <p>a. With hand support are not allowed while holding poms/props in supporting hand(s). (Exception: <u>forward rolls</u>, <u>backward rolls</u> and <u>proper use of hands-free poms</u> are allowed.)</p> <p>b. Non-airborne skills are allowed.</p> <p>c. <u>Airborne</u> skills with hand support are allowed provided:</p> <p>i. Are limited to two <u>consecutive hip-over-head rotation</u> skills. (Clarification: <i>both skills must have hand support</i>)</p> <p>d. <u>Airborne</u> skills without hand support are allowed provided all of the following:</p> <p>i. Involves no more than one twisting transition.</p> <p>ii. May not <u>connect</u> to another skill that is <u>airborne</u> with <u>hip-over-head rotation</u> with or without hand support.</p>	<p>Skills with hip-over-head rotation:</p> <p>a. With hand support are not allowed while holding poms/props in supporting hand(s). (Exception: <u>forward rolls</u>, <u>backward rolls</u> and <u>proper use of hands-free poms</u> are allowed.)</p> <p>b. Non-airborne skills are allowed.</p> <p>c. <u>Airborne</u> skills with hand support are allowed provided:</p> <p>i. Are limited to two <u>consecutive hip-over-head rotation</u> skills.</p> <p>d. <u>Airborne</u> skills without hand support are allowed provided all of the following:</p> <p>i. Involves no more than one twisting transition.</p> <p>ii. May not <u>connect</u> to another skill that is <u>airborne</u> with <u>hip-over-head rotation</u> without hand support.</p> <p>iii. Are limited to two <u>consecutive hip-over-head rotation</u> skills.</p>
3	Simultaneous <u>tumbling</u> over or under another dancer that includes <u>hip-over-head rotation</u> by both dancers is not allowed.		
4	<u>Drops</u> to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.	Only <u>drops</u> to the shoulder, back or seat are permitted provided the height of the <u>airborne</u> dancer does not exceed <u>hip level</u> . (Clarification: <u>drops</u> directly to the <u>knee</u> , <u>thigh</u> , <u>front</u> or <u>head</u> are not allowed.)	Only <u>drops</u> to the shoulder, back or seat are permitted provided the height of the <u>airborne</u> dancer does not exceed <u>hip level</u> . (Clarification: <u>drops</u> directly to the <u>knee</u> , <u>thigh</u> , <u>front</u> or <u>head</u> are not allowed.)
5	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 is not allowed.	Landing in a push up position may involve any jump.	Landing in a push up position may involve any jump.



EXECUTED BY GROUPS OR PAIRS (Hip Hop)

Lifts and Partnering are allowed but not required in all divisions with the following limitations:

	Tiny & Mini	Youth & Junior	Senior & Open
1	The Executing Dancer must maintain <u>contact</u> with a Supporting Dancer who is in direct <u>contact</u> with the performance surface. <i>(Exception: jumps of connected dancers)</i>	A Supporting Dancer does not have to maintain <u>contact</u> with the performance surface provided the height of the skill does not exceed shoulder-level.	A Supporting Dancer does not have to maintain contact with the performance surface provided the height of the skill does not exceed <u>shoulder-level</u> .
2	At least one <u>Supporting Dancer</u> must maintain <u>contact</u> with the <u>Executing Dancer(s)</u> throughout the entire skill above <u>shoulder-level</u> .	At least one <u>Supporting Dancer</u> must maintain <u>contact</u> with the <u>Executing Dancer(s)</u> throughout the entire skill above <u>head-level</u> . <i>(*Exception: Jr follows Sr & Open Rule 2)</i>	At least one <u>Supporting Dancer(s)</u> does not have to maintain <u>contact</u> with <u>Executing Dancer</u> above <u>head level</u> provided: a. There is only one <u>Executing dancer</u> and one <u>Supporting Dancer</u> involved in the skill prior to <u>release</u> . b. The <u>Executing Dancer</u> may not be <u>inverted</u> when released. c. The <u>Executing Dancer's</u> hips may not cross the <u>vertical axis</u> while <u>airborne</u> . d. The <u>Executing Dancer</u> must either be caught or assisted to the Performance Surface by one or more Supporting Dancers and may not be caught in a prone position. e. Supporting Dancer(s) may not hold poms/props in hands during any portion of the skill.
3	<u>Hip-over-head rotation</u> of the <u>Executing Dancer(s)</u> is allowed provided: a. <u>Contact</u> between the <u>Executing Dancer</u> and at least one <u>Supporting Dancer(s)</u> must be maintained until the Executing Dancer's <u>hips have crossed the vertical axis</u> . b. The Executing Dancer is limited to one <u>continuous</u> hip-over-head rotation.	<u>Hip-over-head rotation</u> of the <u>Executing Dancer(s)</u> is allowed provided: a. <u>Contact</u> between the <u>Executing Dancer</u> and at least one <u>Supporting Dancer(s)</u> must be maintained until the Executing Dancer's <u>hips have crossed the vertical axis</u> .	<u>Hip-over-head rotation</u> of the <u>Executing Dancer(s)</u> is allowed provided: a. <u>Contact</u> between the <u>Executing Dancer</u> and at least one <u>Supporting Dancer(s)</u> must be maintained until the <u>Executing Dancer's hips have crossed the vertical axis</u> .
4	A <u>Vertical-Inversion</u> is allowed provided: a. Contact between the Executing Dancer and at least one Supporting Dancer(s) must be maintained until the Executing Dancer returns to the performance surface or is returning to the upright position. b. When the height of the <u>Executing Dancer's</u> shoulders exceed shoulder level there is at least one additional dancer to spot who does not bear the weight of the Executing Dancer. <i>(Clarification: When there are 3 Supporting Dancers an additional spot is not required)</i>		
Groups & Pairs: Dismounts to the performance surface (Clarification: May be assisted but not required)			
5	<u>Dismounts</u> are allowed provided: a. At the highest point of the dismount, the Executing Dancer's hips may not elevate above <u>shoulder level</u> and the Executing Dancer must land on their foot/feet. b. The Executing Dancer's hips may not cross the <u>vertical axis</u> while <u>airborne</u> and <u>inverted</u> . (Clarification: while free of contact from both the performance surface and other performers.) c. The Executing Dancer is not inverted when released.	<u>Dismounts</u> are allowed provided: a. At the highest point of the <u>dismount</u> , the Executing Dancer's hips may not elevate above <u>head level</u> and the Executing Dancer must land on their foot/feet. b. The Executing Dancer's hips may not cross the <u>vertical axis</u> while <u>airborne</u> and <u>inverted</u> . (Clarification: while free of contact from both the performance surface and other performers.) c. The Executing Dancer is not inverted when released. <i>(*Exception: Jr follows Sr & Open Rule 5)</i>	<u>Dismounts</u> are allowed provided: a. At the highest point of the <u>dismount</u> , at least one part of the <u>Executing Dancer's</u> body must be at or below <u>head level</u> and the <u>Executing Dancer</u> must land on their foot/feet. (Exception: may land on hand(s) when <u>contact</u> point between Supporting Dancer (s) and <u>Executing Dancer</u> is at or below knee level) b. The <u>Executing Dancer's</u> hips may not cross the <u>vertical axis</u> while <u>airborne</u> and <u>inverted</u> . (Clarification: while free of contact from both the performance surface and other performers.)



Pom Rules

EXECUTED BY INDIVIDUALS (Pom)

Tumbling as a dance skill is allowed but not required in all divisions with the following limitations:

	Tiny & Mini	Youth & Junior	Senior & Open
1	<u>Airborne inverted skills</u> with or without hand support are not allowed. (<i>Clarification: <u>kip up</u> originating from performance surface is not allowed while holding poms.</i>)	<u>Airborne inverted skills</u> with hand support are not allowed while holding poms.	<u>Airborne inverted skills</u> with hand support are not allowed while holding poms.
2	Skills with <u>hip-over-head rotation</u> : a. With hand support are not allowed while holding poms/ <u>props</u> in supporting hand(s). (<i>Exception: <u>forward rolls, backward rolls and proper use of hands-free poms</u> are allowed.</i>) b. Non- <u>airborne</u> skills are allowed. c. <u>Airborne</u> skills with or without hand support are not allowed. (<i>Exception: <u>aerial cartwheels</u> are allowed provided they are not <u>connected</u> to any other skill with <u>hip-over-head rotation</u>.</i>)	Skills with <u>hip-over-head rotation</u> : a. With hand support are not allowed while holding poms/ <u>props</u> in supporting hand(s). (<i>Exception: <u>forward rolls, backward rolls and proper use of hands-free poms</u> are allowed.</i>) b. Non- <u>airborne</u> skills are allowed. c. <u>Airborne</u> skills with hand support are allowed provided: i. Are limited to two <u>consecutive hip-over-head rotation</u> skills. (<i>Clarification: both skills must have hand support</i>) d. <u>Airborne</u> skills without hand support are not allowed. (<i>Exception: <u>front aerials</u> and <u>aerial cartwheels</u> are allowed.</i>) (<i>Clarification: provided they do not <u>connect</u> to another skill that is <u>airborne</u> with <u>hip-over-head rotation</u> with or without hand support.</i>)	Skills with <u>hip-over-head rotation</u> : a. With hand support are not allowed while holding poms/ <u>props</u> in supporting hand(s). (<i>Exception: <u>forward rolls, backward rolls and proper use of hands-free poms</u> are allowed.</i>) b. Non- <u>airborne</u> skills are allowed. c. <u>Airborne</u> skills with hand support are allowed provided: i. Are limited to two <u>consecutive hip-over-head rotation</u> skills. d. <u>Airborne</u> skills without hand support are allowed provided all of the following: i. Involves no more than one twisting transition. ii. May not <u>connect</u> to another skill that is <u>airborne</u> with <u>hip-over-head rotation</u> without hand support. iii. Are limited to two <u>consecutive hip-over-head rotation</u> skills.
3	Simultaneous <u>tumbling</u> over or under another dancer that includes <u>hip-over-head rotation</u> by both dancers is not allowed.		
4	<u>Drops</u> to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.	<u>Drops</u> to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.	Only <u>drops</u> to the shoulder, back or seat are permitted provided the height of the <u>airborne</u> dancer does not exceed <u>hip level</u> . (<i>Clarification: <u>drops</u> directly to the <u>knee, thigh, front or head</u> are not allowed.</i>)
5	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 is not allowed.	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 is not allowed.	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 is not allowed.



EXECUTED BY GROUPS OR PAIRS (Pom)

Lifts and Partnering are allowed but not required in all divisions with the following limitations:

	Tiny & Mini	Youth & Junior	Senior & Open
1	The <u>Executing Dancer</u> must maintain <u>contact</u> with a <u>Supporting Dancer</u> who is in direct contact with the performance surface. (<i>Exception: leaps and jumps of connected dancers.</i>)	A <u>Supporting Dancer</u> does not have to maintain <u>contact</u> with the performance surface provided the height of the skill does not exceed shoulder-level.	A <u>Supporting Dancer</u> does not have to maintain <u>contact</u> with the performance surface provided the height of the skill does not exceed shoulder-level.
2	At least one <u>Supporting Dancer</u> must maintain <u>contact</u> with the <u>Executing Dancer(s)</u> throughout the entire skill above <u>shoulder-level</u> .	At least one <u>Supporting Dancer</u> must maintain <u>contact</u> with the <u>Executing Dancer(s)</u> throughout the entire skill above <u>head-level</u> . (* <i>Exception: Jr follows Sr & Open Rule 2</i>)	At least one <u>Supporting Dancer(s)</u> does not have to maintain <u>contact with Executing Dancer above head level</u> provided: a. There is only one <u>Executing dancer</u> and one <u>Supporting Dancer</u> involved in the skill prior to <u>release</u> . b. The <u>Executing Dancer</u> may not be <u>inverted</u> when released. c. The <u>Executing Dancer's</u> hips may not cross the <u>vertical axis while airborne</u> . d. The <u>Executing Dancer</u> must either be caught or assisted to the Performance Surface by one or more <u>Supporting Dancers</u> and may not be caught in a prone position. e. <u>Supporting Dancer(s)</u> may not hold poms/props in hands during any portion of the skill.
3	<u>Hip-over-head rotation</u> of the <u>Executing Dancer(s)</u> is allowed provided: a. <u>Contact</u> between the <u>Executing Dancer</u> and at least one <u>Supporting Dancer(s)</u> must be maintained until the <u>Executing Dancer's</u> hips have crossed the <u>vertical axis</u> . b. The <u>Executing Dancer</u> is limited to one continuous hip-over-head rotation.	<u>Hip-over-head rotation</u> of the <u>Executing Dancer(s)</u> is allowed provided: a. <u>Contact</u> between the <u>Executing Dancer</u> and at least one <u>Supporting Dancer(s)</u> must be maintained until the <u>Executing Dancer's</u> hips have crossed the <u>vertical axis</u> .	<u>Hip-over-head rotation</u> of the <u>Executing Dancer(s)</u> is allowed provided: a. <u>Contact</u> between the <u>Executing Dancer</u> and at least one <u>Supporting Dancer(s)</u> must be maintained until the <u>Executing Dancer's</u> hips have crossed the <u>vertical axis</u> .
4	A <u>Vertical Inversion</u> is allowed provided: a. <u>Contact</u> between the <u>Executing Dancer</u> and at least one <u>Supporting Dancer(s)</u> must be maintained until the <u>Executing Dancer</u> returns to the performance surface or is returning to the upright position. b. When the height of the <u>Executing Dancer's</u> shoulders exceeds shoulder level there is at least one additional dancer to spot who does not bear the weight of the <u>Executing Dancer</u> . (<i>Clarification: when there are 3 Supporting Dancers, an additional spot is not required.</i>)		
Groups & Pairs: Dismounts to the performance surface (Clarification: May be assisted but not required)			
5	<u>Dismounts</u> are allowed provided: a. At the highest point of the dismount, the <u>Executing Dancer's</u> hips may not elevate above <u>shoulder level</u> and the <u>Executing Dancer</u> must land on their foot/feet. b. The <u>Executing Dancer's</u> hips may not cross the <u>vertical axis while airborne</u> and <u>inverted</u> (Clarification: while free of contact from both the performance surface and other performers.) The <u>Executing Dancer</u> is not inverted when released.	<u>Dismounts</u> are allowed provided: a. At the highest point of the <u>dismount</u> , the <u>Executing Dancer's</u> hips may not elevate above <u>head level</u> and the <u>Executing Dancer</u> must land on their foot/feet. b. The <u>Executing Dancer's</u> hips may not cross the <u>vertical axis while airborne</u> and <u>inverted</u> . (Clarification: while free of contact from both the performance surface and other performers.) c. The <u>Executing Dancer</u> is not inverted when released. (* <i>Exception: Jr follows Sr. & Open Rule 5</i>)	<u>Dismounts</u> are allowed provided: a. At the highest point of the <u>dismount</u> , the <u>Executing Dancer's</u> hips may not elevate above <u>head level</u> and the <u>Executing Dancer</u> must land on their foot/feet. (No Exception) b. The <u>Executing Dancer's</u> hips may not cross the <u>vertical axis while airborne</u> and <u>inverted</u> . (Clarification: while free of contact from both the performance surface and other performers.)



Jazz, Contemporary/Lyrical & Kick Rules

EXECUTED BY INDIVIDUALS (Jazz, Contemporary/Lyrical & Kick)

Tumbling & Aerial Street Style Skills as a dance skill are allowed but not required in all divisions with the following limitations:

Tiny & Mini	Youth & Junior	Senior & Open
<p>1 <u>Airborne inverted skills</u> with or without hand support are not allowed. (<i>Clarification: <u>kip up</u> originating from performance surface is not allowed while holding props</i>)</p>	<p><u>Inverted skills:</u></p> <ul style="list-style-type: none"> a. Non-<u>airborne</u> skills are allowed. (<i>Example: <u>headstand</u></i>) b. <u>Airborne</u> skills with hand support that land in a <u>perpendicular inversion</u> or <u>shoulder inversion</u> are allowed. 	<p><u>Inverted skills:</u></p> <ul style="list-style-type: none"> a. Non-<u>airborne</u> skills are allowed. (<i>Example: <u>headstand</u></i>) b. <u>Airborne</u> skills with hand support that land in a <u>perpendicular inversion</u> or <u>shoulder inversion</u> are allowed.
<p>2 Skills with <u>hip-over-head rotation</u>:</p> <ul style="list-style-type: none"> a. With hand support are not allowed while holding poms/<u>props</u> in supporting hand(s). (<i>Exception: <u>forward rolls, backward rolls and proper use of hands-free poms</u> are allowed.</i>) b. Non-<u>airborne</u> skills are allowed. c. <u>Airborne</u> skills with or without hand support are not allowed. (<i>Exception: <u>aerial cartwheels</u> are allowed provided they are not <u>connected</u> to any other skill with <u>hip-over-head rotation</u>.</i>) 	<p>Skills with <u>hip-over-head rotation</u>:</p> <ul style="list-style-type: none"> a. With hand support are not allowed while holding poms/<u>props</u> in supporting hand(s). (<i>Exception: <u>forward rolls, backward rolls and proper use of hands-free poms</u> are allowed.</i>) b. Non-<u>airborne</u> skills are allowed. c. <u>Airborne</u> skills with hand support are allowed provided: <ul style="list-style-type: none"> i. Are limited to two <u>consecutive hip-over-head rotation</u> skills. (<i>Clarification: both skills must have hand support.</i>) d. <u>Airborne</u> skills without hand support are not allowed. (<i>Exception: <u>front aerials</u> and <u>aerial cartwheels</u> are allowed.</i>) (<i>Clarification: provided they do not <u>connect</u> to another skill that is <u>airborne</u> with <u>hip-over-head rotation</u> with or without hand support.</i>) 	<p>Skills with <u>hip-over-head rotation</u>:</p> <ul style="list-style-type: none"> a. With hand support are not allowed while holding poms/<u>props</u> in supporting hand(s). (<i>Exception: <u>forward rolls, backward rolls and proper use of hands-free poms</u> are allowed.</i>) b. Non-<u>airborne</u> skills are allowed. c. <u>Airborne</u> skills with hand support are allowed provided: <ul style="list-style-type: none"> i. Are limited to two <u>consecutive hip-over-head rotation</u> skills. d. <u>Airborne</u> skills without hand support are allowed provided all of the following: <ul style="list-style-type: none"> i. Involves no more than one twisting transition. ii. May not <u>connect</u> to another skill that is <u>airborne</u> with <u>hip-over-head rotation</u> without hand support. iii. Are limited to two <u>consecutive hip-over-head rotation</u> skills.
<p>3 Simultaneous <u>tumbling</u> over or under another dancer that includes <u>hip-over-head rotation</u> by both dancers is not allowed.</p>		
<p>4 <u>Drops</u> to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.</p>	<p><u>Drops</u> to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.</p>	<p>Only <u>drops</u> to the shoulder, back or seat are permitted provided the height of the <u>airborne</u> dancer does not exceed <u>hip level</u>. (<i>Clarification: <u>drops</u> directly to the knee, thigh, front or head are not allowed.</i>)</p>
<p>5 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 is not allowed.</p>	<p>Landing in a push up position may involve any jump.</p>	<p>Landing in a push up position may involve any jump.</p>



EXECUTED BY GROUPS OR PAIRS (Jazz, Contemporary/Lyrical & Kick)

Lifts and Partnering are allowed but not required in all divisions with the following limitations:

	Tiny & Mini	Youth & Junior	Senior & Open
1	The <u>Executing Dancer</u> must maintain <u>contact</u> with a <u>Supporting Dancer</u> who is in <u>direct contact</u> with the performance surface. (<i>Exception: leaps and jumps of connected dancers.</i>)	A <u>Supporting Dancer</u> does not have to maintain <u>contact</u> with the performance surface provided the height of the skill does not exceed shoulder-level.	A <u>Supporting Dancer</u> does not have to maintain <u>contact</u> with the performance surface provided the height of the skill does not exceed shoulder-level.
2	At least one <u>Supporting Dancer(s)</u> must maintain <u>contact</u> with the <u>Executing Dancer(s)</u> throughout the entire skill above <u>shoulder level</u> .	At least one <u>Supporting Dancer</u> must maintain <u>contact</u> with the <u>Executing Dancer(s)</u> throughout the entire skill above <u>head-level</u> . (* <i>Exception –Jr follows Sr & Open Rule 2.</i>)	At least one <u>Supporting Dancer(s)</u> does not have to maintain <u>contact</u> with <u>Executing Dancer</u> above <u>head level</u> provided: a. There is only one <u>Executing dancer</u> and one <u>Supporting Dancer</u> involved in the skill prior to <u>release</u> . b. The <u>Executing Dancer</u> may not be <u>inverted</u> when <u>released</u> . c. The <u>Executing Dancer's</u> hips may not cross the <u>vertical axis</u> while <u>airborne</u> . d. The <u>Executing Dancer</u> must either be caught or assisted to the Performance Surface by one or more <u>Supporting Dancers</u> and may not be caught in a <u>prone</u> position. e. <u>Supporting Dancer(s)</u> may not hold poms/props in hands during any portion of the skill.
3	<u>Hip-over-head rotation</u> of the <u>Executing Dancer(s)</u> is allowed provided: a. <u>Contact</u> between the <u>Executing Dancer</u> and at least one <u>Supporting Dancer(s)</u> must be maintained until the <u>Executing Dancer's hips have crossed the vertical axis</u> . b. The <u>Executing Dancer</u> is limited to one continuous hip-over-head rotation.	<u>Hip-over-head rotation</u> of the <u>Executing Dancer(s)</u> is allowed provided: a. <u>Contact</u> between the <u>Executing Dancer</u> and at least one <u>Supporting Dancer(s)</u> must be maintained until the <u>Executing Dancer's hips have crossed the vertical axis</u> .	<u>Hip-over-head rotation</u> of the <u>Executing Dancer(s)</u> is allowed provided: a. <u>Contact</u> between the <u>Executing Dancer</u> and at least one <u>Supporting Dancer(s)</u> must be maintained until the <u>Executing Dancer's hips have crossed the vertical axis</u> .
4	A <u>Vertical Inversion</u> is allowed provided: a. <u>Contact</u> between the <u>Executing Dancer</u> and at least one <u>Supporting Dancer(s)</u> must be maintained until the <u>Executing Dancer</u> returns to the performance surface or is returning to the upright position. b. When the height of the <u>Executing Dancer's</u> shoulders exceed shoulder level there is at least one additional dancer to spot who does not bear the weight of the <u>Executing Dancer</u> . (<i>Clarification: when there are 3 Supporting Dancers an additional spot is not required.</i>)		
Groups & Pairs: Dismounts to the performance surface (Clarification: May be assisted but not required)			
5	<u>Dismounts</u> are allowed provided: a. At the highest point of the <u>dismount</u> , the <u>Executing Dancer's</u> hips may not elevate above <u>shoulder level</u> and the <u>Executing Dancer</u> must land on their foot/feet. b. The <u>Executing Dancer's</u> hips may not cross the <u>vertical axis</u> while <u>airborne</u> and <u>inverted</u> (Clarification: while free of contact from both the performance surface and other performers). c. The <u>Executing Dancer</u> is not <u>inverted</u> when <u>released</u> .	<u>Dismounts</u> are allowed provided: a. At the highest point of the <u>dismount</u> , the <u>Executing Dancer's</u> hips may not elevate above <u>head level</u> and the <u>Executing Dancer</u> must land on their foot/feet. b. The <u>Executing Dancer's</u> hips may not cross the <u>vertical axis</u> while <u>airborne</u> and <u>inverted</u> . (Clarification: while free of contact from both the performance surface and other performers.) c. The <u>Executing Dancer</u> is not <u>inverted</u> when <u>released</u> . (* <i>Exception: Jr follows Sr. & Open Rule 5</i>)	<u>Dismounts</u> are allowed provided: a. At the highest point of the <u>dismount</u> , at least one part of the <u>Executing Dancer's</u> body must be at or below <u>head level</u> and the <u>Executing Dancer</u> must land on their foot/feet. (Exception: may land on hand(s) when <u>contact</u> point between <u>Supporting Dancer</u> (s) and <u>Executing Dancer</u> is at or below knee level) b. The <u>Executing Dancer's</u> hips may not cross the <u>vertical axis</u> while <u>airborne</u> and <u>inverted</u> (Clarification: while free of contact from both the performance surface and other performers.)



DANCE SCORESHEET



DANCE SCORE SHEET

Date ____ / ____ / ____ Event _____

Team _____

Division _____

CATEGORY	MAX VALUE	SCORE	COMMENTS
CHOREOGRAPHY (30)			
COMPOSITION OF MOVEMENT Music Interpretation, Originality	10		
STAGING / VISUAL EFFECTS Formations, Transitions, Visuals	10		
DEGREE OF DIFFICULTY Level, Intricacy	10		
EXECUTION (50)			
UNIFORMITY / SYNCHRONIZATION Team Accuracy	10		
SPACING Spatial Awareness	10		
MOVEMENT PROFICIENCY Placement, Carriage, Stabilization	10		
MOVEMENT DYNAMICS Musicality, Intensity, Control	10		
ELEMENTS & SKILLS Proper Execution	10		
PERFORMANCE EFFECT (20)			
COMMUNICATION Expression, Energy	10		
SUITABILITY Genre, Family	10		

TOTAL POSSIBLE POINTS

100

Total

JUDGE