

# DANCE CATEGORIES

**CATEGORY** is defined by the type of performance you select.

**POM: (Time Limit: 2 min 30 sec)** A Pom routine is composed of the 2 main styles listed below (Pom and Jazz) with the majority of emphasis on Pom. Poms should be used throughout the routine. Inadequate use of poms may negatively impact the panel judges overall impression and/or score of the routine.

- **POM:** The most important characteristic of this style is synchronization and visual effect. Motion sequences should emphasize uniformity, motion sharpness, technique, and placement. A visually effective routine should include seamless transitions, ground work, level changes, group work, and roll offs.
- **JAZZ TECHNIQUE:** Jazz technical elements should enhance pom choreography and may include kicks, leaps/leap combinations, pirouettes, turn sequences, body placement, extension, control, etc.

**HIP HOP: (Time Limit: 2 min 30 sec)** A Hip Hop routine is composed of street style movements with an emphasis on variety, execution, creativity, body isolations/control, rhythm, uniformity and musical interpretation. Choreography should demonstrate various styles and elements of hip hop while incorporating **athleticism**, footwork, jumps, stalls, etc. **Listed below are some examples of hip hop styles that teams MAY incorporate into their routine.**

- **CHEER FUNK:** This dance style emphasizes uniformity, rhythm, body isolation, creativity, and execution, yet still incorporates the basic fundamentals of cheer such as sharp precise movements and visual effect. **This style of dance does NOT include pop and lock, street or excessive vibrating. Incorporating these skills may negatively affect your score.**
- **POPPING:** This style of dance is an innovative style of hip-hop or funk dancing. Poppers achieve the dance style's jerky or twitchy movements by continuously and rhythmically tensing and then relaxing muscles in the arms and legs, which are called hits, ticks, and pops.
- **LOCKING:** This style of dance comes from freezing a fast movement and "locking" in a certain position, holding that position for a short while, and then continuing at the same speed as before. The movements are generally large and exaggerated, and often very rhythmic and tightly synced with the music.
- **BREAKING:** This style of dance combines forms and maneuvers from gymnastics, hip hop, and martial arts. Break dancing mainly consists of four kinds of movement: toprock, downrock, power moves, and freezes. **\*See Tumbling, Gymnastics and Tricks under Dance General Rules for details.**
- **KRUMPING:** This street style of dance is categorized by free expressive, exaggerated and highly powerful movement.
- **WAACKING:** This style of dance consists of moving the arms to the music beat, typically in a movement of the arms over and behind the shoulder. Waacking also contains other elements such as posing and footwork.
- **TUTTING** - This style of dance combines body and arm movements that are based on geometrical angles and shapes.
- **URBAN:** This style of dance incorporates a blend of all hip hop styles, and can also include lyric and jazz. It embodies movement that is less rigid and much more fluid in execution through musicality.

**THEME DANCE: (Time Limit: 2 min 30 sec)** The focus of this performance is audience entertainment. **With no spoken word by the athlete**, this routine develops a selected theme or era through music, costuming, dance choreography and/or props. This routine should encompass and express one predominate theme and/or era. A proper theme dance should incorporate creative and novelty movements and dance choreography that help shape the intended theme. Athletic and technical skills will be credited toward degree of difficulty. Costuming is required to reflect the routine's theme/era. Props are HIGHLY recommended. See Youth General Dance Routine Guidelines for prop specifics.

Please refer to the remainder of the YCADA Dance section for complete details on dance routine requirements and scoring.

# DANCE GENERAL RULES

## *THE GENERAL REQUIREMENTS FOR YOUR DANCE ROUTINE*

### GENERAL GUIDELINES

- 1) During an official function all teams should be supervised by a qualified advisor/coach.
- 2) All participants, coaches and spectators agree to conduct themselves in a positive manner. The coach/director/advisor is responsible for ensuring all team member and team affiliates display good sportsmanship throughout the event. Severe demonstrations of unsportsmanlike conduct are grounds for disqualification.
- 3) All directors, advisors and coaches should have an emergency response plan in the event of an injury.
- 4) Athletes and coaches may not be under the influence of alcohol, narcotics, performance enhancing substances, or over the counter medications while participating in a practice or performance that would hinder the ability to supervise or execute a routine safely.
- 5) All participants with a hard cast (or full (medical) boot brace/walking boot) must not be involved in tumbling and/or partner lifts of any kind. Braces with metal parts and/or sharp edges must be covered to properly protect other participants.
- 6) Coaches and advisors should only have dancers perform skills that they have mastered through proper progression and practice even though a division and/or category may allow a skill that is more advanced than the capabilities of an individual or group. Coaches must consider the skill level of an individual and/or team prior to skill progression.
- 7) Proper warm up and stretching exercises should be performed prior to performance.
- 8) YCADA rules may be updated at any point in the season due to prevent imminent safety hazards. YCADA reserves the right to further clarify any of the cheer and dance rules. Any changes and clarifications will not eliminate or change the spirit of the rule.
- 9) Performance of tumbling skills after the completion of a teams routine/performance or during the teams entrance or exit of the floor is forbidden.

### ROUTINE GUIDELINES

- 1) Time Limit: 2:30
- 2) Formal Entrances are prohibited. Spirited entrances are allowed and may involve kicks/jumps. Any tumbling and/or stunting while entering or exiting the floor is not allowed.
- 3) Timing will begin with the first organized word, movement or note of music following the team taking the floor. Coaches may not delay the start of the routine to fix formations/direct participants to move on the floor.
- 4) Timing will end with the last organized word, movement or note of music.
- 5) Theme dance participants may not take any longer than two (2) minutes to enter and set props for performances. Coaches may assist in setting up props but must exit the floor before the 2-min setup period has expired. Timing for the 2-min setup period begins at the time the team is called to the floor.
- 6) Only registered participants of a team are allowed on the performance surface (exception: See Theme Dance).
- 7) Routines must be appropriate for family viewing. Appropriate choreography and music **MUST** be used. Teams using excessive vulgar or suggestive movements, words or music will be penalized, forced to forfeit, or disqualified. Actions taken will be under the discretion of an event official.

### TUMBLING, GYMNASTICS AND TRICKS

- 1) The following skills are the only gymnastic/tumbling skills permitted and may only be incorporated in to a routine as a dance maneuver.

#### ALLOWED SKILLS:

Forward/Backward Rolls	Round Offs	Front Handsprings
Shoulder Rolls	Back Bends	<b>Headsprings</b>
Stalls	Front/Back Walkover	Windmills
Handstands/Headstands	<b>Valdez</b>	<b>Side Aerials</b>
Cartwheels	Kip Up/ Kick Up	

- 2) Airborne skills are not allowed (exceptions: **SIDE Aerials, Headsprings and FRONT handsprings are allowed**).
- 3) Tumbling while holding poms or props in hand(s) is not allowed in any category. Poms must be discarded from the athlete's hand(s)/body before any tumbling is executed. Exception: Forward and Backward Rolls may be performed while holding poms in hand(s).
- 4) Weight must first be borne on the hands or feet when dropping to the knee, thigh, seat, front, back, jazz split (hurdle) or split position when originating from a jump, airborne, or inverted position.
- 5) When originating from a standing position, lowering to the knee, thigh, seat, front, back, jazz split (hurdle), or split position does not call for hands to first touch the performance surface.
- 6) **Athletes are permitted to tumble over another participants' appendages (foot, feet, hands, arms).**

# DANCE GENERAL RULES

(CONTINUED)

## LIFTS AND PARTNERING SKILLS

- 1) The supporting dancer must maintain constant and direct contact with the performance surface throughout the duration of the lift/partnering skill.
- 2) The supporting dancer must remain in constant contact with the elevated dancer through hand/arm/body contact throughout the duration of the lift/partnering skill. Clarification: the lifting partner is not required to touch the hands/arms of the lifted partner.  
**Exception: Pyramids where the bases are on hands/knees are allowed two levels high. If the top layer is not on their hands/knees (i.e. standing on the backs of the bases, another supporting dancer is required to assist the top layer).**
- 3) The supporting dancer must maintain ultimate control over the elevated dancer (including **but not limited to** body position, momentum and change of body position) throughout the duration of the lift/partnering skill.
- 4) Hip over head rotation is allowed only if the elevated dancer's hips execute and complete the rotation at or below **head** level of the supporting dancer when the supporting dancer is standing upright on the performance surface (Clarification: Partner/back-to-back inversions are only allowed with a forward momentum, the lifting partner may not bend backward during the skill, and limited to one rotation).
- 5) Jumping from or tossing one dancer to another dancer is prohibited.
- 6) An elevated dancer may not be tossed to the performance surface by a supporting dancer.
- 7) An elevated dancer may not jump off of a supporting dancer to the performance surface. Exception: A dancer may jump off of a supporting dancer to the performance surface only if the jump is executed at or below hip level of the supporting dancer when the supporting dancer is standing upright on the performance surface.
- 8) All cheerleading stunts and/or pyramids are prohibited. Exceptions: Pony Sits, Thigh Stands, Shoulder Sits and V-Sits are allowed only when incorporated into routine as a dance maneuver and must follow all Dance Lifts and Partnering Guidelines. **An elevated dancer's hips may go no higher than the supporting dancer's head in all cheer style stunts. Exception: Extended V-Sit Lifts are allowed and require an additional spotter that is not in contact with the lift.**

## CHOREOGRAPHY, MUSIC AND COSTUMING

- 1) Routines must be appropriate for family viewing. Appropriate choreography, costuming and music **MUST** be used. Teams using excessive vulgar or suggestive movements, words, costuming or music will be penalized, forced to forfeit or disqualified.
- 2) Dance teams may wear approved jewelry as part of their costume. Approved jewelry includes legal post stud earrings and hair accessories. Jewelry such as hoop earrings, bracelets, necklaces, rings, belly, tongue and nose rings etc. are prohibited. Medical alert bracelets or necklaces may be worn, but should be secured to the body with tape.
- 3) Music is required throughout this performance. Teams performing without music will result in a forfeiture of scores (teams receive an overall team score of 0). Choreographed artistic pauses are allowed. If music is interrupted due to technical failure, performers will continue to be judged on the dance skills outlined in the routine specifics.
- 4) Soled dance shoes (jazz boots, dance sandals, jazz shoes) or bare feet are acceptable when competing. Wearing socks and/or footed tights only is prohibited.
- 5) Costumes/Uniforms and make up should be age appropriate and suitable for family viewing. **Anything affixed to uniform or athlete that becomes loose or falls off may become a safety hazard and therefore a penalty may be incurred. Jewels/rhinestones may not be adhered to the participant's body and/or face.** Actions taken will be under the discretion of an event official.

## PROPS

- 1) Wearable and handheld items are allowed in all categories and can be removed and discarded from the body.
- 2) Poms are required for at least half of the routine in the Pom category.
- 3) Items that may damage the performance surface are prohibited.
- 4) **Prop Size - Each prop section may be no larger than a standard room door (36" W x 80" H). Individual prop sections may be combined.**
- 5) Standing props are only allowed in the Theme Dance category. Any item(s) that bears the weight of the participant is considered a standing prop (examples: chairs, stools, benches, ladders, boxes, stairs, etc) **and requires a soft covering over the feet or base of the standing prop (example: tennis balls, felt furniture pads).**

# DANCE PENALTY INFO

*PROTECTING INTEGRITY AND PERFECTION OF ROUTINE EXECUTION.*

## **RULES PENALTIES:**

**2.5 POINTS** (per occurrence) deducted from your total possible score for each violation of any of the **YCADA Dance General Rules**.

Please refer to the YCADA Dance General Rules for specific allowances and restrictions. **A rules judge may never take a rules deduction where no rule is being violated.**

## **TIME LIMIT PENALTIES:**

**1.0 POINTS** deducted from your total possible score if your routine goes **4 – 7 SECONDS OVER** time requirements.

**2.0 POINTS** deducted from your total possible score if your routine goes **8 - 10 SECONDS OVER** time requirements.

**3.0 POINTS** deducted from your total possible score if your routine goes **11 OR MORE SECONDS OVER** time requirements.

## **INAPPROPRIATE MUSIC/CHOREOGRAPHY:**

Age appropriate choreography, costuming and music must be used. Penalties will be assessed under the **YCADA Dance General Rules**.

# SCORE SYSTEM 411

## YOUTH DANCE DIVISIONS

YCADA's scoring system leads the industry in innovation! We take scoring to the next level! We challenge teams to "perform smarter." By understanding YCADA's scoring structure, coaches should already be able to estimate their 'base' technical element scores before even taking the floor! Use the tips provided below, Scoring Grid, General Rules, Penalty Info and the Coach's Cheat Sheet to ensure your routine maximizes its potential score.

### HOW IS A ROUTINE SCORED?... *THIS IS OUR FAVORITE PART!*

YCADA has created separate scoring criteria for EVERY style of dance! What does this mean? Points are allocated differently for each routine style! Why would we go to such great lengths to tailor our score sheets to each style? 'Cause we know that each style of dance demands different skill levels. For example, a Theme Dance demands different skills and a different performance than a Pom Performance routine. Theme Dance does not call for jazz skills/technique but it does call for a routine based on theme and entertainment. Therefore the score sheets for Theme Dance have a higher point value for the Performance Presentation while Pom score sheets have a higher value point value for difficulty. YCADA not only believes in the purpose of skills/performance levels, but also carries this mission throughout the scoring process. If the routine isn't demanding a certain skill or style, then fewer points will be allocated for this versus other parts of the routine. We get it!

### WHAT ARE SCORING GRIDS?

**SCORING GRIDS** show coaches what point ranges certain skills may achieve depending on whether skills were performed by a partial or majority of the team, at what difficulty level the majority of the skills were performed, and the perfection of execution of the skills. For example in Pom Performance, having one participant execute a single pirouette while the rest of the members perform a front kick does NOT guarantee a scoring in the range of 4 - 5 in Incorporation of Jazz Technique /Performance Skills. Other factors must be considered. When entering a category that specifically calls for mandatory skills/styles, YCADA must ensure that the difference is recognized between teams who perform a sufficient amount of the required skills/styles vs. teams that have only included a limited amount. With perfection of execution and creative incorporation, that team may be able to achieve a score in the range of 4 - 5. As you can see, YCADA takes scoring seriously and works hard to identify the slight differences in routine difficulty, execution and team incorporation that make the difference in final team ranking.

### HOW ARE TOTAL SCORES CALCULATED?... *LET'S DO SOME MATH. C'MON, IT WILL BE FUN!*

Your Total Possible Score from each judge will be 100 possible points. Scores from all panel judges are added together, and then divided by the total number of panel judge to find the average score. Any penalties and deductions received are then deducted to provide the Final Score. The Final Score is used to determine awards/ranking at that specific championship and Nationals Qualification.

#### For example:

Total Possible Score per Judge: 100 points

The team receives the following scores:

Judge 1: 72.1

Judge 2: 75.3

Judge 3: 74.1

These scores added together  $(72.1 + 75.3 + 74.1) = 221.5$

Then divided by the number of judges  $(221.5 / 3) = 73.83$

Average Score: 73.83 points

The Average Score minus the penalty points  $(73.83 - 2.5) = 71.33$

Final Score = 71.33 [used for awards/ranking & Nationals Qualification]

# COACH'S CHEAT SHEET

## YOUTH DANCE DIVISIONS

**HOW DO YOU USE YCADA SCORING GRIDS?... DON'T WORRY, WE'LL WALK YOU THROUGH IT**

### 1. FIND YOUR TEAM'S SCORING GRID.

What is your Category?

**Example:**

- If you are: POM
- Then select: YOUTH - POM SCORING GRID

### 2. LOOK AT EACH ELEMENT ON THE SCORING GRID.

- Your team will be judged and scored on the criteria specified in *your* category and dance style scoring grid. Each scoring grid has its own point distribution and allotment.
- Scoring elements are judged based on a level of execution, perfection & creative incorporation. Elements with a strong level of execution, perfection and creative incorporation show mastery, excellence, consistency and are performed with confidence. Elements with a weak level of execution, perfection & creative incorporation lack technique, show inconsistency, need to be polished and lack self confidence. Strong level = higher score.
- Scoring elements are judged based on majority vs. partial team execution. Teams will earn more points if the *majority* (over half of the team) executes (not attempts) the elements than teams who have partial (less than half of the team) execution.
- **Scoring Example:** An element on the YOUTH - POM SCORING GRID is CHOREOGRAPHY FORMATIONS - Variety, Spacing and Transitions
  - ▶ If the majority of the routine contains creative and seamless transitions between formation changes, great use of the floor with proper spacing, great variety in formations, formations and transitions enhance overall visuals. etc.
    - Then you can expect to receive a score in the 11.0 - 12.0 range
  - ▶ If the majority of the routine contains basic incorporation of formation changes, standard transitions, inconsistent spacing throughout routine, etc.
    - Then you can expect to receive a score in the 9.0 - 9.9 range

### WHAT ARE JUDGES LOOKING FOR?... HERE'S A QUICK CHECKLIST

- Were all skills performed 'legally'?
- Did the majority (over half) of the team perform/execute (not attempt) the skill(s)?
- Did the routine include variety?
- Was the routine executed with proper presentation and level of energy?
- Was it clean & exciting? Were there many timing errors?
  - Examples:**
    - Was choreography varied to hold audience attention? OR did the routine become repetitive & monotonous?
    - Did the performance have consistent energy throughout the entire routine? Or did the confidence and energy level drop half way through or towards the end?
- How did the team *execute* the skills?
  - Strong Level = Higher Score
    - Mastery of skill      •Excellence of performance/skill      •Confidence in performance
  - Weak Level = Lower Score
    - Inconsistent in skill      •Needs polish      •Lacks self confidence
- Were there mistakes, improper execution of technique/tricks/styles, timing errors, etc.?



# DANCE - POM

TEAM NAME: \_\_\_\_\_

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

SCORING ELEMENTS & CRITERIA	COMMENTS	MAX POINTS	YOUR SCORE
Routine Execution - Overall Impression		10	
Choreography - Creativity & Variety		10	
Choreography - Formations - Variety, Spacing & Transitions		12	
Pom - Visual Effect		12	
Pom - Synchronization		12	
Pom - Motion Technique - Placement		12	
Pom - Motion Technique - Sharpness		12	
Jazz - Incorporation of Jazz Technique/Performance Skills		5	
Jazz - Execution of Jazz Technique		5	
Routine Degree of Difficulty		10	
General Comments:		MAX TOTAL	YOUR TOTAL:
		100	

# DANCE - HIP-HOP

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

SCORING ELEMENTS & CRITERIA	COMMENTS	MAX POINTS	YOUR SCORE
Routine Execution - Overall Impression		5	
Routine Execution - Team Uniformity		10	
Choreography - Creativity & Variety		10	
Choreography - Formations - Variety, Spacing & Transitions		10	
Choreography - Visual Effect		5	
Choreography - Difficulty		12	
Hip Hop Fundamentals - Interpretation of Hip Hop Styles		12	
Hip Hop Fundamentals - Incorporation of Hip Hop Styles		12	
Hip Hop Fundamentals - Execution of Hip Hop Styles		12	
Hip Hop Fundamentals - Musicality/Rhythm/Body Isolation		12	
General Comments:		<b>MAX TOTAL</b>	<b>YOUR TOTAL:</b>
		100	





# DANCE - THEME

TEAM NAME: \_\_\_\_\_

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

SCORING ELEMENTS & CRITERIA	COMMENTS	MAX POINTS	YOUR SCORE
Routine Execution - Overall Impression		10	
Routine Execution - Team Uniformity		10	
Choreography - Creativity & Variety		10	
Choreography - Formations - Variety, Spacing & Transitions		10	
Choreography - Visual Effect		10	
Theme Composition - Movements		15	
Theme Composition - Costuming & Props		15	
Theme Composition - Music		15	
Routine Execution - Degree of Difficulty		5	
General Comments:		MAX TOTAL	YOUR TOTAL:
		100	

**ROUTINE EXECUTION: OVERALL IMPRESSION - Max Score: 10.0**

6.0 - 6.4	MINIMAL/INCONSISTENT - Complete lack of energy, audience appeal, showmanship, confidence, or emotion.
6.5 - 6.9	FAIR - Little energy and showmanship. Routine lacks confidence and audience appeal. Emotion is not properly conveyed or does not feel authentic.
7.0 - 7.9	MODERATE - Moderate energy and showmanship. Basic audience appeal. Confidence and emotion are inconsistent throughout performance.
8.0 - 8.9	GOOD - Good energy and showmanship, audience appeal and consistent confidence from majority. Emotion is present in majority of dancers.
9.0 - 10.0	GREAT - Great energy and showmanship, engaging performance and audience appeal. Ownership of routine and confidence felt from the entire team. Emotion is authentically conveyed from entire team.

**CHOREOGRAPHY: CREATIVITY AND VARIETY - Max Score: 10.0**

6.0 - 6.4	MINIMAL/INCONSISTENT - Little to no variety in style. Choreography is without personality and creative movements.
6.5 - 6.9	FAIR - Lacks variety. Movements are repetitive and fall short of creativity.
7.0 - 7.9	MODERATE - Standard incorporation of creative choreography. Average variety displayed throughout routine
8.0 - 8.9	GOOD - Good variety in styles and movements. Choreography displays creativity.
9.0 - 10.0	GREAT - Great incorporation of variety, interpretation and variety in movements. Routine is creative and unique.

**CHOREOGRAPHY: FORMATIONS - VARIETY, SPACING AND TRANSITIONS - Max Score: 12.0**

7.0 - 7.9	MINIMAL/INCONSISTENT - Little to no formation changes. Spacing off throughout routine. Lacking awareness of floor spacing. Transitions are chaotic and confusing
8.0 - 8.9	FAIR - Lacking in knowledge of routine spacing. Formations are short of variety. Transitions are sometimes chaotic and lack in variety.
9.0 - 9.9	MODERATE - Basic incorporation of formation changes. Standard transitions. Spacing is inconsistent throughout routine.
10.0 - 10.9	GOOD - Good use of various formations and floor space. Minor inconsistent spacing issues. Majority of transitions smooth with some creativity displayed.
11.0 - 12.0	GREAT - Creative and seamless transitions between formation changes. Great use of the floor with proper spacing. Great variety in formations. Formations and transitions enhance overall visuals.

**POM: VISUAL EFFECT - Max Score: 12.0**

7.0 - 7.9	MINIMAL/INCONSISTENT - Complete lack in visual appeal. No incorporation of level changes, ground work, roll-offs etc.
8.0 - 8.9	FAIR - Few level changes, ground work and roll-offs. Routine lacks visual appeal.
9.0 - 9.9	MODERATE - Standard incorporation of visual effects. Moderate use of roll-offs, level changes and/or ground work.
10.0 - 10.9	GOOD - Good incorporation of visual movements throughout majority of routine. Level changes, ground work and/or roll-offs add to the visual appeal of routine
11.0 - 12.0	GREAT - Great visual effects and variety of level changes incorporated. Creative incorporation of ground work and/or roll-offs. Routine is visually appealing throughout performance.

**POM: SYNCHRONIZATION - Max Score: 12.0**

7.0 - 7.9	MINIMAL/INCONSISTENT - Entire performance lacks proper timing and knowledge of routine synchronization
8.0 - 8.9	FAIR - Lacks knowledge of routine timing. Synchronization is off throughout majority of performance and makes it difficult to visually understand routine movements.
9.0 - 9.9	MODERATE - Average timing displayed throughout routine. Standard synchronization maintained. Areas of routine lack team uniformity and knowledge of proper counts.
10.0 - 10.9	GOOD - Good understanding and knowledge of proper timing and routine counts. Proper synchronization maintained throughout majority of routine. Minor timing errors.
11.0 - 12.0	GREAT - Great synchronization and timing. Uniformity and timing maintained throughout entire routine.

**POM: MOTION TECHNIQUE - PLACEMENT - Max Score: 12.0**

7.0 - 7.9	MINIMAL/INCONSISTENT - Lacks complete knowledge of proper motion placement and technique
8.0 - 8.9	FAIR - Motions lack proper placement. Motions and movements not clear throughout routine
9.0 - 9.9	MODERATE - Average understanding of proper motion placement. Standard knowledge of placement maintained periodically throughout routine but inconsistent at times.
10.0 - 10.9	GOOD - Good motion technique. Majority of routine executed with proper placement of motions.
11.0 - 12.0	GREAT - Great motion technique. Movements and motions are executed with proper placement throughout entire routine

**POM: MOTION TECHNIQUE - SHARPNESS - Max Score: 12.0**

7.0 - 7.9	MINIMAL/INCONSISTENT - Motions are executed without strength and proper technique. Slow paced, drawn out lengthy sections are executed throughout entire routine
8.0 - 8.9	FAIR - Motions do not maintain proper strength and technique. Lacking sharpness and control throughout majority of routine.
9.0 - 9.9	MODERATE - Basic technique performed at a moderate pace. Areas of routine lacking in motion strength
10.0 - 10.9	GOOD - Good technique and control. Sharp motions performed at a good pace. Majority of motion sequences include strength
11.0 - 12.0	GREAT - Great motion technique and placement. Strong sharp motions are consistently being executed throughout entire routine.

**JAZZ: INCORPORATION OF JAZZ TECHNIQUE/PERFORMANCE SKILLS - Max Score: 5.0**

2.5 - 2.9	MINIMAL/INCONSISTENT - Little to no incorporation of skills. Minimal team participation in jazz technique throughout routine. Little to no variety in jazz skill
3.0 - 3.9	MODERATE - Moderate jazz skills/technique incorporated within routine. Jazz skills lack variety. Minimal team participation.
4.0 - 5.0	GREAT - Great incorporation of technique. Routine includes solid combinations. Great variety and team participation.

**JAZZ: EXECUTION OF JAZZ TECHNIQUE - Max Score: 5.0**

2.5 - 2.9	MINIMAL/INCONSISTENT - Lacking proper technical execution. Poor body placement. Skills are too rushed/too slow and not being performed at proper pace
3.0 - 3.9	MODERATE - Basic knowledge of proper technique and execution. Few issues with incorrect body placement and timing of skills. Standard skills with some being performed at improper pace (too fast/too slow).
4.0 - 5.0	GREAT - Great execution and presentation. Minor timing errors. Great body placement/extensions. Appropriately paced jazz skills executed properly by majority.

**ROUTINE DEGREE OF DIFFICULTY - Max Score: 10.0**

6.0 - 6.4	MINIMAL/INCONSISTENT - Routine difficulty level is too easy/too hard and causes confusion throughout routine. Routine displays a complete lack in knowledge of proper difficulty level.
6.5 - 6.9	FAIR - Routine difficulty is not apparent throughout the routine. Routine difficulty is minimal or above team ability. Routine lacks dance technique and challenging choreography. Majority of routine not executed properly.
7.0 - 7.9	MODERATE - Routine difficulty is age appropriate. Average emphasis on technical skills and choreography. Need to focus on proper execution of routine. Standard incorporation of difficulty.
8.0 - 8.9	GOOD - Good difficulty level and incorporation of challenging movements and technical dance skills. Routine difficulty level is age appropriate yet challenging. Majority of team executing routine correctly.
9.0 - 10.0	GREAT - High level of routine difficulty including challenging choreography, innovative movements and technical dance skills. Technique and choreography executed properly throughout routine. Difficulty level keeps audience engaged and performance exciting.

# YCADA Dance - Hip Hop



## ROUTINE EXECUTION: OVERALL IMPRESSION - Max Score: 5.0

2.5 - 2.9	MINIMAL/INCONSISTENT - Little energy and showmanship. Routine flow and presentation is inconsistent. Routine short of proper execution and lacks confidence and audience appeal.
3.0 - 3.9	MODERATE - Average presentation of routine. Performance is standard and lacks energy throughout. Standard routine execution.
4.0 - 5.0	GREAT - Great entertainment value, crowd appeal, energy and presentation. Routine performed with great execution, consistent confidence from majority and great flow throughout.

## ROUTINE EXECUTION: TEAM UNIFORMITY - Max Score: 10.0

6.0 - 6.4	MINIMAL/INCONSISTENT - Lacks team uniformity and synchronization. Major timing errors throughout the entire routine. Team is unsure of choreography and timing. Routine personality lost.
6.5 - 6.9	FAIR - Lacking in uniformity and synchronization. Team is not working as one to convey choreography to audience. Many timing errors throughout the routine.
7.0 - 7.9	MODERATE - Moderate team uniformity and synchronization. Timing errors throughout routine.
8.0 - 8.9	GOOD - Good team synchronization and uniformity. Minimal timing errors.
9.0 - 10.0	GREAT - Great team synchronization and team uniformity. Very clean and precise throughout. Team moves as one for majority of performance.

## CHOREOGRAPHY: CREATIVITY AND VARIETY - Max Score: 10.0

6.0 - 6.4	MINIMAL/INCONSISTENT - Complete lack of personality and innovative movements. Little to no creativity and variety throughout entire routine choreography.
6.5 - 6.9	FAIR - Lacks creative style throughout majority of routine. Movements are repetitive and personality is lost.
7.0 - 7.9	MODERATE - Average creativity displayed throughout routine. Choreography lacks innovative style and displays minor variety in movements.
8.0 - 8.9	GOOD - Good display of creative choreography. Routine holds personality and varied movements throughout majority of routine.
9.0 - 10.0	GREAT - Great incorporation of creative choreography. Routine created with a unique and clever style. Personality and diversity maintained throughout entire routine.

## CHOREOGRAPHY: FORMATIONS - VARIETY, SPACING AND TRANSITIONS - Max Score: 10.0

6.0 - 6.4	MINIMAL/INCONSISTENT - Little to no formation changes. Spacing off throughout routine. Lacking awareness of floor spacing. Transitions are chaotic and confusing.
6.5 - 6.9	FAIR - Lacking in knowledge of routine spacing. Formations are short of variety. Transitions are chaotic and/or repetitive.
7.0 - 7.9	MODERATE - Basic incorporation of formation changes. Standard transitions. Spacing is inconsistent throughout routine.
8.0 - 8.9	GOOD - Good use of various formations and floor space. Minor inconsistent spacing issues. Majority of transitions smooth
9.0 - 10.0	GREAT - Tricky/creative transitions between formation changes. Great use of the floor with proper spacing and variety in formations.

## CHOREOGRAPHY: VISUAL EFFECT - Max Score: 5.0

2.5 - 2.9	MINIMAL/INCONSISTENT - Little to no visually appealing choreography incorporated. Routine lacks level changes, roll-offs, group work, etc.
3.0 - 3.9	MODERATE - Moderate visual effects. Routine incorporates basic levels, roll-offs, group work, etc. Standard visual appeal.
4.0 - 5.0	GREAT - Great incorporation of visual movements, amount of level changes, roll-offs, group work, etc. Routine contains sections that are visually appealing and entertaining.

## CHOREOGRAPHY: DIFFICULTY - Max Score: 12.0

7.0 - 7.9	MINIMAL/INCONSISTENT - Routine difficulty level is too easy/too hard and causes confusion throughout routine. Displays a complete lack in knowledge of proper difficulty level.
8.0 - 8.9	FAIR - Minimal difficulty displayed throughout performance. Athletic elements are not present.
9.0 - 9.9	MODERATE - Standard level of difficulty in movements and choreography. Difficulty level maintained throughout majority of choreography. Athleticism is inconsistent throughout performance.
10.0 - 10.9	GOOD - Good difficulty level and incorporation of challenging movements. Difficulty level is age appropriate yet challenging. Athleticism is present through majority of performance.
11.0 - 12.0	GREAT - Great level of routine difficulty including intricate and innovative movements. Challenging choreography and athletic skills maintained throughout entire routine. Difficulty level keeps audience engaged and performance exciting.

## HIP HOP FUNDAMENTALS: INTERPRETATION OF HIP HOP STYLES - Max Score: 12.0

7.0 - 7.9	MINIMAL/INCONSISTENT - Little to no understanding of hip hop styles. Poor interpretation and knowledge of movements.
8.0 - 8.9	FAIR - Lacks knowledge of basic hip hop styles and is not properly conveying styles present in routine.
9.0 - 9.9	MODERATE - Average understanding of hip hop styles. Interpretation is inconsistently executed.
10.0 - 10.9	GOOD - Good awareness and interpretation of hip hop styles. Styles are clear and properly conveyed for majority of routine.
11.0 - 12.0	GREAT - Great knowledge and interpretation of hip hop styles. Team demonstrates total comprehension of all styles incorporated and clearly conveys each style for entire routine.

## HIP HOP FUNDAMENTALS: INCORPORATION OF HIP HOP STYLES - Max Score: 12.0

7.0 - 7.9	MINIMAL/INCONSISTENT - Little to no diversity or style variety incorporated.
8.0 - 8.9	FAIR - Minimal style variety present. Routine style is largely repetitive.
9.0 - 9.9	MODERATE - Basic incorporation of style variety throughout routine. Movements are somewhat repetitive and lack in diversity.
10.0 - 10.9	GOOD - Good variety in styles. Diversity and variety maintained throughout majority of routine.
11.0 - 12.0	GREAT - Great variety in styles and movement. Routine incorporates diversity and demands attention through entire performance.

## HIP HOP FUNDAMENTALS: EXECUTION OF HIP HOP STYLES - Max Score: 12.0

7.0 - 7.9	MINIMAL/INCONSISTENT - Majority of routine is executed improperly. Hip hop styles are lost throughout routine.
8.0 - 8.9	FAIR - Routine lacks proper execution of hip hop styles throughout performance. Majority of team lacking body control, intensity, and basic rhythm
9.0 - 9.9	MODERATE - Standard rhythm and body control demonstrated. Hip hop styles and movements are inconsistently executed throughout
10.0 - 10.9	GOOD - Good body control and rhythm demonstrated throughout routine. Most movements and styles are executed properly and with strength and intensity by majority
11.0 - 12.0	GREAT - Great execution of all incorporated movements. Variety of styles executed with strength, emotion and personality. Moves contain body control and natural rhythm.

## HIP HOP FUNDAMENTALS: MUSICALITY/RHYTHM/BODY ISOLATION - Max Score: 12.0

7.0 - 7.9	MINIMAL/INCONSISTENT - Routine displays no musicality, natural rhythm and/or body isolations.
8.0 - 8.9	FAIR - Minimal musicality and body isolations present throughout routine. Majority of team lacking basic rhythm.
9.0 - 9.9	MODERATE - Standard rhythm demonstrated. Basic level of musicality and body isolations demonstrated.
10.0 - 10.9	GOOD - Good natural rhythm demonstrated throughout routine. Musicality is present throughout routine and body isolations are appropriately utilized.
11.0 - 12.0	GREAT - Great demonstration of natural rhythm and musicality. Moves display intricacy in relation to the music and choreo and body isolations maintain routine fluidity throughout.

**ROUTINE EXECUTION: OVERALL IMPRESSION - (Max Score: 10.0)**

6.0 - 6.4	MINIMAL/INCONSISTENT - Complete lack of energy, audience appeal, showmanship, confidence, or emotion.
6.5 - 6.9	FAIR - Little energy and showmanship. Routine lacks confidence and audience appeal. Emotion is not properly conveyed or does not feel authentic.
7.0 - 7.9	MODERATE - Standard energy and showmanship. Basic audience appeal. Confidence and emotion are inconsistent throughout performance.
8.0 - 8.9	GOOD - Good energy, showmanship, audience appeal and consistent confidence from majority. Emotion is present in majority of dancers.
9.0 - 10.0	GREAT - Great energy, showmanship, engaging performance and audience appeal. Ownership of routine and confidence felt from the entire team. Emotion is authentically conveyed from entire team.

**ROUTINE EXECUTION: TEAM UNIFORMITY - Max Score: 10.0**

6.0 - 6.4	MINIMAL/INCONSISTENT - Lacks proper timing and knowledge of routine synchronization.
6.5 - 6.9	FAIR - Lacking in uniformity and synchronization. Team is not working as one to convey choreography to audience. Many timing errors throughout the routine
7.0 - 7.9	MODERATE - Moderate team uniformity and synchronization. Timing errors throughout routine.
8.0 - 8.9	GOOD - Good team synchronization, uniformity and sense of team style. Minimal timing errors.
9.0 - 10.0	GREAT - Great synchronization and team uniformity. Very clean and precise.

**CHOREOGRAPHY: CREATIVITY AND VARIETY - Max Score: 10.0**

6.0 - 6.4	MINIMAL/INCONSISTENT - Choreography lacks personality and innovative movements. Little to no creativity and variety throughout entire routine choreography.
6.5 - 6.9	FAIR - Lacks creative style throughout majority of routine. Movements are repetitive and personality is lost.
7.0 - 7.9	MODERATE - Average creativity displayed throughout routine. Choreography lacks innovative style and variety in movements.
8.0 - 8.9	GOOD - Good display of creative choreography. Routine holds personality and varied movements throughout majority of routine.
9.0 - 10.0	GREAT - Great incorporation of creative choreography. Routine created with a unique and clever style. Personality and diversity maintained throughout entire routine.

**CHOREOGRAPHY: FORMATIONS - VARIETY, SPACING AND TRANSITIONS - Max Score: 10.0**

6.0 - 6.4	MINIMAL/INCONSISTENT - Little to no formation changes. Spacing off throughout routine. Lacking awareness of floor spacing. Transitions are chaotic and confusing.
6.5 - 6.9	FAIR - Lacking in knowledge of routine spacing. Formations are short of variety. Transitions are chaotic and lack in variety.
7.0 - 7.9	MODERATE - Basic incorporation of formation changes. Standard transitions. Spacing is inconsistent throughout routine.
8.0 - 8.9	GOOD - Good use of various formations and floor space. Minor inconsistent spacing issues. Majority of transitions smooth.
9.0 - 10.0	GREAT - Tricky/creative transitions between formation changes. Great use of the floor with proper spacing and variety in formations.

**CHOREOGRAPHY: VISUAL EFFECT - Max Score: 10.0**

6.0 - 6.4	MINIMAL/INCONSISTENT - Little to no visually appealing choreography incorporated. Lacking levels, roll offs, group work, etc.
6.5 - 6.9	FAIR - Minimal incorporation of visual movements. Routine lacks visual appeal.
7.0 - 7.9	MODERATE - Moderate visual effects. Routine incorporates basic levels, roll offs, group work, etc. Standard visual appeal.
8.0 - 8.9	GOOD - Good incorporation of visual movements, amount of level changes, roll offs, group work, etc. Routine contains sections that are visually appealing and entertaining.
9.0 - 10.0	GREAT - Includes several visually effective sections. Routine grabs the attention of the audience with prominent and definite moves that are visually impressive. Very creative use of levels, roll offs, group work, etc. Routine visuals keep the choreography exciting and audience entertained.

**THEME COMPOSITION: MOVEMENTS - Max Score: 15.0**

8.5 - 8.9	MINIMAL/INCONSISTENT - Movements do not connect and have nothing to do with the theme.
9.0 - 9.9	FAIR - Lacks in expressive and interpretive movements. Story not understood. Repetitive moves.
10.0 - 11.9	MODERATE - Standard incorporation of expressive movements. Lacks in variety and originality.
12.0 - 12.9	GOOD - Incorporation of unique and creative moves. Has a good sense of personality and expression. Complementing to theme.
13.0 - 15.0	GREAT - Original and creative choreography. Movements express and create the illusion of the theme and story line. Very entertaining. Unique movements bring life to the performance.

**THEME COMPOSITION: COSTUMING AND PROPS - Max Score: 15.0**

8.5 - 8.9	MINIMAL/INCONSISTENT - No incorporation of costuming and/or props included.
9.0 - 9.9	FAIR - Minimal incorporation of costuming and/or props. Does not connect well with theme.
10.0 - 11.9	MODERATE - Standard incorporation of props and/or costuming. Does not convey full idea of theme.
12.0 - 12.9	GOOD - Good use of costuming and props. Fitting for theme and used appropriately.
13.0 - 15.0	GREAT - Great incorporation and creative use of props. Creative costuming. Both complement the intended theme and aid the overall

**THEME COMPOSITION: MUSIC - Max Score: 15.0**

8.5 - 8.9	MINIMAL/INCONSISTENT - Music does not connect or relate to the theme. Poor choice of music. Not appropriate.
9.0 - 9.9	FAIR - Theme is not fully expressed through music choice(s). Areas of music are not appropriate for theme.
10.0 - 11.9	MODERATE - Basic use of music to complement and highlight theme. Appropriate music choice(s) for performance.
12.0 - 12.9	GOOD - Good choice in music. Goes well with the theme and aids the story line. Fun and entertaining.
13.0 - 15.0	GREAT - Very creative music choice(s). Music expresses and complements theme from start to finish. Keeps the audience entertained and knowledgeable of the story.

**ROUTINE EXECUTION: DEGREE OF DIFFICULTY - Max Score: 5.0**

2.5 - 2.9	MINIMAL/INCONSISTENT - Difficulty level is too easy/too hard and causes confusion throughout routine. Displays complete lack in knowledge of proper difficulty level.
3.0 - 3.9	MODERATE - Routine difficulty is age appropriate. Average emphasis on difficult choreography. Need to focus on proper execution of routine. Standard incorporation of difficulty
4.0 - 5.0	GREAT - Great level of routine difficulty including innovative and tricky movements. Challenging choreography maintained throughout routine with proper execution.

# DANCE GLOSSARY

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*REFERENCE GUIDE FOR ALL SKILLS MENTIONED IN THE GENERAL SAFETY RULES.*

**Aerial:** See Side Aerial

**Airborne:** To be in air and free of contact from the performance surface and/or another dancer.

**A la Seconde Turns (Turns in Second):** A turning series that opens from a plié out to the front in second position (extended directly out to the side, level with hips) on relevé, and repeats with a turn in plié and so on. Very similar to fouetté turns but instead of the leg whipping in to passé, it stays in second position.

**Arabesque (air-u-besk):** When the dancer stands on one leg while the other is fully extended behind at a 90 degree angle.

**Attitude:** A position where one leg is the supporting leg and the other is extended back/front at a 90 degree angle, with a bent knee and well turned out so that the knee is level with the foot.

**Axle:** The working leg kicks out from a low chaîné and around through second position, where it meets the other leg in a tucked position while completing a full rotation in mid air.

**Back Walkover:** A non aerial tumbling skill where one moves backward into an arched position, with the hands making contact with the ground first, simultaneously kicking one foot to rotate the hips over the head and land on one foot/leg at a time.

**Backward Roll:** A non airborne tumbling skill where one rolls in a tucked position backward with their shoulders in contact with the performance surface and lifting the hips over head through an inverted position.

**Break Dancing:** A rhythmic style of dancing involving rapid acrobatic moves, jumps, and twists in which different parts of the body are in contact with the performance surface.

**Cartwheel:** A non airborne gymnastic skill where a dancer uses the support of their arms to pass through a sideways inverted position while kicking one leg up at a time and landing one foot at a time.

**Chaîné Turns (sha-nay):** A series of rapid turns, chained together, on the balls of the feet. One foot steps out and the other follows in to a closed turn, repeat.

**Chassé (sha-say):** A step in which one foot replaces the other and literally chases it out of its position. Usually done across the floor or as a prep into a leap or other aerial skill.

**Chorus Line Flips:** A skill in which a dancer back or front flips between two other dancer whose arms and/or wrists are interlocked. The dancer flips with or without hand/arm contact.

**Dance Lifts:** See Lift

**Elevated:** Raising a dancer to a higher position.

**Elevated Dancer:** A dancer who is lifted by supporting dancers.

**Flying Squirrel:** A jump using forward momentum while the dancers arms and legs are extended creating an "X" position in the air.

**Fouetté Turns (fweh-tay):** A turning series that opens from a pirouette in slight plié (with a turned out passé) and then extends out to the front in second position (extended directly out to the side, level with hips) on relevé, and whips in to repeat with a pirouette in plié and so on. Very similar to al a seconde turns but instead of the leg staying in second position it whips in to passé.

**Forward Roll:** A non airborne tumbling skill where the dancer rolls forward through an inverted tucked position while the hips rotate over the head.

**Front Heel Stretch:** The dancer first grabs his/her foot before stretching the leg up to the front of the body at the highest point of extension.

**Front Walkover:** A non airborne tumbling skill where the dancer rotates forward with his/her hands on the performance surface while passing through an inverted position, then kicks the legs over to rotate hips over head landing one foot at a time.

**Front Leap/Grand Jeté (Leap):** A large leap forward with one leg extended in front and the other extended in back to create the splits in mid air.

**Hand/Arm Contact:** The physical contact between two or more dancers through the hand(s)/arm(s).

**Handstand:** A position in which the dancer is in a straight bodied, inverted position while the arms are placed on the performance surface extended by the head supporting his/her body weight.

**Head Spin:** A hip hop technique in which the dancer spins on his/her head with use of the arms to aid in rotation and speed. The legs can be held in a variety of positions.

**Headspring:** A full rotation, acrobatic skill in which an athlete executes a flip from one's head on the ground while pushing off with their hands. The weight of the athlete is borne on the hands.

**Headstand:** A position in which a dancer is inverted on one's head while the hands are also on the performance surface to support his/her body weight.

# DANCE GLOSSARY

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**Heel Stretch:** When the dancer first grabs his/her foot before stretching the leg out to the side of the body at the highest point of extension.

**Hip Over Head Rotation:** A movement where hips move over the head. Examples: Forward roll, back walkover

**Inverted:** When the dancers shoulders are below her/his waist with at least one foot above his/her head

**Jump:** An airborne position not involving hip over head rotation that is executed by pushing off of the performance surface with the power from one's feet and legs.

**Kick and Hold:** When the dancer kicks one leg to the front, grabs the foot, and holds it at the highest point of extension.

**Kip Up:** Originating from a laying down position (on back, stomach up) the dancer bends knees into chest and kicks up to land on his/her feet.

**Krumping:** This is a very expressive style of dance involving movements that are fast, aggressive, and highly energetic.

**Lift/Partner Lift:** A sequence of acrobatic movements in which a supporting dancer(s) lifts an elevated dancer and, in many cases, holds the elevated dancer off of the performance surface.

**Lifting Dancer:** A dancer (s) who lifts and bears the weight of an elevated dancer during a dance lift.

**Liquid Dancing:** Liquid like movements and gestured dancing that can sometimes involve pantomime.

**Partner Lift:** See Lift

**Passé (pah-say):** A position that has one leg, the working leg, connected to the supporting leg with a pointed toe. The working leg should connect the arch of the foot to the knee of the supporting leg.

**Piqué Turns (pee-kay):** A series of rapid turns with the supporting leg stepping directly on to relevé as the other, the working leg, pulls up to passé while completing a full rotation, repeat.

**Pirouette Turns (pir-o-et):** A full rotation of the body with the supporting leg on relevé and the working leg pulled up to passé.

**Plié (plee-ay):** A bending of the knee or knees.

**Pony Sit:** The supporting dancer kneels or stands in bent over position while the partner straddles and sits on the lower back.

**Pop & Lock:** Sudden muscle contractions that create a visual of the dancer popping their body rather than moving more naturally. Intricate and robotic movements that can create the image of a strobe light, "snap shot effect".

**Prop:** An object that a dancer can control and utilize throughout a performance.

**Pyramid:** A grouping of connected stunts.

**Relevé (reh-la-vay):** A rising of the body on the balls of the feet.

**Round Off:** The dancer places hands on the performance surface while kicking legs up into an inverted position then snaps the feet and legs together to land at the same time.

**Scale:** When the dancer pulls one leg, fully extended and turned out, directly to the back and stretches it to the highest point of extension. Similar to an arabesque, but the dancer uses his/her hand to stretch it to a higher point.

**Shoulder Roll:** Similar to a forward or backward roll, although the back of the shoulder is the contact with the floor and the head is tilted to the side to avoid direct contact with the performance surface.

**Shoulder Sit:** The supporting dancer stands up while the elevated dancer sits on top of their shoulders with legs wrapped around the supporting dancer's back.

**Side Leap/Jeté à la Seconde:** A leap to the side in which one leg rises to second position, or highest point of extension, while the other leg follows by doing the same on the opposite side to meet in a straddle position in mid air before landing.

**Side Aerial:** An airborne tumbling skill where the participant performs a Cartwheel executed without placing hands on the ground for support.

**Spotting:** A term used for the movement of the head and focusing of the eyes during pirouettes and other turning movements. The dancer chooses a spot to focus on with their eyes and as the turn is executed, the eyes stay focused on that spot until the head has no choice but to whip around. This will prevent dizziness and help the dancer to not fall out or travel during the turn(s).

**Stall:** A hip hop maneuver that halts all body motion. This skill uses the dancers strength and balance to freeze in a pose that is usually creative in leg variations or done on one or both hands in the inverted position.

**Standing Prop:** Any item(s) that bears the weight of the participant.

# DANCE GLOSSARY

(CONTINUED)

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**Street Dancing:** This type of dancing includes break dancing, krumping, liquid dancing, popping, etc.

**Supporting Dancer:** A dancer (s) who bears the weight of the elevated dancer.

**Switch Leap:** A leap in which the working leg kicks forward then switches to the back as the other leg comes to the front to create the ending position of a leap before landing.

**Switch Second:** Facing the side, the dancer begins a leap by extending one leg forward, then rotates the hips and body to the front while switching the leg position in mid air to end with both legs extended at each side (straddle position).

**Thigh Stand:** The supporting dancers are in a lunge position while the elevated dancer places their feet in the pockets of the supporting dancer's thighs.

**Trick:** Dance skill that combines kicks with flips and twists from gymnastics, as well as, various dance moves and styles from breakdancing

**Tumbling:** An acrobatic or gymnastics skill executed by an individual dancer without contact, assistance or support of another dancer(s).

**Turning Kick and Hold:** Executing a full turn(s) while remaining in the position of a kick and hold until rotation(s) is complete.

**Turning Switch:** When the dancer begins the skill with a low chainé that leads into a leap starting in one direction and then switches leg position (like a switch leap) while body rotates in mid air before completing the skill.

**Whack Back** – A vertical jump incorporating a backward rotating straddle jump or around the world jump as the performer lands on their hands at their sides and slightly behind their body.

**Weight Bearing:** A skill in which the dancers weight is supported by another dancer

**Windmill:** Beginning in a position laying down on the back, the dancer spins from his/her upper back to the chest while twirling his/her legs around his/her body in a v-shape. The leg motion gives the majority of the power, allowing the body to “flip” from a position on the back to a position with the chest to the ground.