YOUTH DANCE CATEGORIES

CATEGORY is defined by the type of performance you select.

New changes from last year's packet are marked in RED.

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.
- **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.

STEP: (Time Limit: 3 min) A performance based on a form of percussive dance in which the participant's entire body is used to produce complex rhythms and sounds through a mixture of sophisticated, synchronized chanting and rhythmic beats from participant hands, feet and mouth. Today, youth across America have embraced this art form, which provides groups with a sense of unity, teamwork, discipline, self-esteem and responsibility. This dance style emphasizes originality/creativity, use of costumes/props, voice clarity, execution and degree of difficulty with a majority of points distributed between Synchronization/Precision and Transitions.

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

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YOUTH DANCE ROUTINE GUIDELINES

THE GENERAL REQUIREMENTS FOR YOUR DANCE ROUTINE

Review all Dance Routine Guidelines, General Rules, Categories, Penalty Info and Dance Glossary for clarification of terms.
New rule changes are marked in **RED.** Any violations from this section will be a **1.0 point deduction.**

(a) Time Limit: 2:30

(b) Formal Entrances are prohibited. Spirited entrances are allowed and may involve kicks/jumps. Any tumbling or stunting while entering or exiting the floor is prohibited.

(c) Timing will begin with the first organized word, movement or note of music following the team taking the floor. Teams may use a short count and a set prior to the start of the music/cheer. (Example: "5,6,7,8 – Panthers!) Coaches may not delay the start of the routine to fix formations/direct participants to move on the floor.

(d) Timing will end with the last organized word, movement or note of music.

(e) Teams may take no 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.

(f) Only registered participants of a team are allowed on the performance surface.

(g) Participants wearing hard braces/prosthetics with exposed metal material, such as knee, wrist and elbow braces, are required to wrap/cover the brace with a padded material so that it protects both them and their fellow participants from injury.

(h) Code of Conduct - Actions taken will be under the discretion of an event official

1. Routines must be appropriate for family viewing.
2. 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.
3. Uniforms and makeup should be age appropriate and suitable for family viewing.
4. Items that may damage the performance surface are prohibited.

(i) Choreography, Music & Costuming

1. 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.
2. Full face covering/masks are prohibited.
3. Soled dance shoes (jazz boots, dance sandals, jazz shoes) are acceptable when competing. Bare feet, wearing socks or footed tights only is prohibited.
4. Costumes/Uniforms and make up should be age appropriate and suitable for family viewing. All Costumes must be full coverage. **Sheer material is not considered full coverage.** 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.

(j) 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. Mini-tramps, springboards, or the like are prohibited.
5. 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.
6. Standing in/on props is prohibited in ANY dance category. Any props brought onto the performance surface must be used during the performance.

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YOUTH DANCE GENERAL RULES

THE GENERAL SKILL REQUIREMENTS FOR YOUR DANCE ROUTINE

Review all Dance Routine Guidelines, General Rules, Categories, Penalty Info and Dance Glossary for clarification of terms.
New rule changes are marked in **RED.** Any violations from this section will be a **1.0 point deduction.**

(a) Acrobatic/Breaking Skills

1. Allowable Skills:

All non-airborne skills and series of skills including, but not limited to:

ALLOWED SKILLS:

Forward/Backward Rolls	Round Offs	Windmills
Shoulder Rolls	Back Bends	
Stalls	Front/Back Walkover	
Handstands/Headstands	Valdez	
Cartwheels	Headsprings	

2. The following airborne skills are allowed:
   a. SIDE Aerials
   b. Headsprings
   c. Kip-Ups
   d. Front/Back Handsprings

3. Tumbling while holding **PROPS** is prohibited.

4. ONLY the following Tumbling skills may be performed with **POMS**: Forward and Backward Rolls, Shoulder rolls, and SIDE Aerials

5. Athletes are permitted to tumble over another participants' foot/feet, hands/arms.

(b) Lifts & 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 when the skill is above the supporting dancer's waist.

3. 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. Supporting Dancer must maintain ultimate control over the hip over head elevated dancer.

4. Jumping from or tossing one dancer to another dancer is prohibited.

5. An elevated dancer may not be tossed to the performance surface by a supporting dancer.

6. 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 shoulder level of the supporting dancer when the supporting dancer is standing upright on the performance surface.

7. Height Allowance

   a. In all vertical lifts, an elevated dancer's hips may go no higher than the supporting dancer's head. (Exception: Vertical T-Lifts)
   b. In all horizontal lifts, supporting dancer's arms may be fully extended above the head.

Please be sure to review all dance division rules when competing outside of AYC events.

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YCADA Dance - Pom

ROUTINE: OVERALL IMPRESSION - Max Score: 10.0	
7.5 - 7.9	MINIMAL/INCONSISTENT - Complete lack of energy, audience appeal, showmanship, confidence, or emotion.
8.0 - 8.4	FAIR - Little energy and showmanship. Routine lacks confidence and audience appeal. Emotion is not properly conveyed or does not feel authentic.
8.5 - 8.9	MODERATE - Moderate energy and showmanship. Basic audience appeal. Confidence and emotion are inconsistent throughout performance.
9.0 - 9.4	GOOD - Good energy, showmanship, and audience appeal. Emotion and confidence are present in majority of dancers.
9.5 - 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	
7.5 - 7.9	MINIMAL/INCONSISTENT - Little to no variety in style. Choreography is without personality and creative movements.
8.0 - 8.4	FAIR - Lacks variety. Movements are repetitive and fall short of creativity.
8.5 - 8.9	MODERATE - Standard incorporation of creative choreography. Average variety displayed throughout routine
9.0 - 9.4	GOOD - Good variety in styles and movements. Choreography displays creativity.
9.5 - 10.0	GREAT - Great incorporation of variety, interpretation and variety in movements. Routine is creative and unique.
CHOREOGRAPHY: FORMATIONS & TRANSITIONS - Max Score: 10.0	
7.5 - 7.9	MINIMAL/INCONSISTENT - Little to no formation changes. Transitions are basic with little to no creativity.
8.0 - 8.4	FAIR - Formations are short of variety and/or repetitive. Transitions show minimal variety and creativity.
8.5 - 8.9	MODERATE - Basic incorporation of formation changes. Transitions are standard and inconsistently enhance visuals.
9.0 - 9.4	GOOD - Good use of various formations and floor space. Majority of transitions smooth with some creativity displayed.
9.5 - 10.0	GREAT - Great variety in formations. Transitions are seamless between formation changes and enhance the flow from section to section. Formations and transitions enhance overall visuals.
CHOREOGRAPHY: SPACING - Max Score: 10.0	
7.5 - 7.9	MINIMAL/INCONSISTENT - Spacing off throughout the majority of the routine. Dancers lack awareness of proper spacing within formations. Transitions are often chaotic.
8.0 - 8.4	FAIR - Many spacing issues throughout routine with a couple of areas demonstrating proper spacing. Transitions still display inconsistency in spacing.
8.5 - 8.9	MODERATE - Some areas of routine demonstrate uniform and proper spacing, but there are still some spacing inconsistencies within both formations and transitions.
9.0 - 9.4	GOOD - Good awareness of proper spacing with some minor inconsistent spacing issues. Most transitions are clean and distinct spacing is maintained.
9.5 - 10.0	GREAT - Great use of the fl oor with proper, uniform spacing. Clean and uniform spacing in transitions demonstrated throughout routine.
POM: VISUAL EFFECT - Max Score: 10.0	
7.5 - 7.9	MINIMAL/INCONSISTENT - Complete lack in visual appeal. No incorporation of level changes, ground work, roll-offs etc.
8.0 - 8.4	FAIR - Few level changes, ground work and roll-offs. Routine lacks visual appeal.
8.5 - 8.9	MODERATE - Standard incorporation of visual effects. Moderate use of roll-offs, level changes and/or ground work.
9.0 - 9.4	GOOD - Good incorporation of visual elements. Routine incorporates basic levels, roll-offs, group work, etc. Standard visual appeal.
9.5 - 10.0	GREAT - Great incorporation of visual movements, level changes, roll-offs, group work, etc. Routine contains sections that are visually appealing and entertaining.
POM: SYNCHRONIZATION - Max Score: 10.0	
7.5 - 7.9	MINIMAL/INCONSISTENT - Entire performance lacks proper timing and knowledge of routine synchronization
8.0 - 8.4	FAIR - Lacks knowledge of routine timing. Synchronization is off throughout majority of performance and makes it difficult to visually understand routine movements.
8.5 - 8.9	MODERATE - Average timing displayed throughout routine. Standard synchronization maintained. Areas of routine lack team uniformity and knowledge of proper counts.
9.0 - 9.4	GOOD - Good understanding and knowledge of proper timing and routine counts. Proper synchronization maintained throughout majority of routine. Minor timing errors.
9.5 - 10.0	GREAT - Great synchronization and timing. Uniformity and timing maintained throughout entire routine.
POM: MOTION TECHNIQUE - PLACEMENT - Max Score: 10.0	
7.5 - 7.9	MINIMAL/INCONSISTENT - Lacks complete knowledge of proper motion placement and technique
8.0 - 8.4	FAIR - Motions lack proper placement. Motions and movements not clear throughout routine
8.5 - 8.9	MODERATE - Average understanding of proper motion placement. Standard knowledge of placement maintained periodically throughout routine but inconsistent at times.
9.0 - 9.4	GOOD - Good motion technique. Majority of routine executed with proper placement of motions.
9.5 - 10.0	GREAT - Great motion technique. Movements and motions are executed with proper placement throughout entire routine
POM: MOTION TECHNIQUE - SHARPNESS - Max Score: 10.0	
7.5 - 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 - 8.4	FAIR - Motions do not maintain proper strength and technique. Lacking sharpness and control throughout majority of routine.
8.5 - 8.9	MODERATE - Basic technique performed at a moderate pace. Areas of routine lacking in motion strength
9.0 - 9.4	GOOD - Good technique and control. Sharp motions performed at a good pace. Majority of motion sequences include strength
9.5 - 10.0	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	
3.5 - 3.9	MINIMAL/INCONSISTENT - Little to no incorporation of skills. Minimal team participation in jazz technique throughout routine. Little to no variety in jazz skill
4.0 - 4.4	MODERATE - Moderate jazz skills/technique incorporated within routine. Jazz skills lack variety. Minimal team participation.
4.5 - 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	
3.5 - 3.9	MINIMAL/INCONSISTENT - Lacking proper technical execution. Poor body placement. Skills are too rushed/too slow and not being performed at proper pace
4.0 - 4.4	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).
4.5 - 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	
7.5 - 7.9	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.
8.0 - 8.4	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.
8.5 - 8.9	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.
9.0 - 9.4	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.
9.5 - 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® YOUTH CHEER & DANCE ALLIANCE

DANCE - POM

AYC AMERICAN YOUTH CHEER

TEAM NAME: _____ DIVISION: _____

SCORING ELEMENTS & CRITERIA	COMMENTS	MAX POINTS	YOUR SCORE
Routine - Overall Impression		10	
Choreography - Creativity & Variety		10	
Choreography - Formations & Transitions		10	
Choreography - Spacing		10	
Pom - Visual Effect		10	
Pom - Synchronization		10	
Pom - Motion Technique - Placement		10	
Pom - Motion Technique - Sharpness		10	
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	

YOUTH DANCE PENALTY INFO

PROTECTING INTEGRITY AND PERFECTION OF ROUTINE EXECUTION.

New changes from last year's packet are marked in RED.

RULES PENALTIES:

1.0 POINT deducted from your total possible score for each violation of any of the **YCADA Dance Routine Guidelines.**
1.0 POINT deducted from your total possible score for each violation of any of the **YCADA Dance General Rules.**

Please refer to the YCADA Dance Routine Guidelines & 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:

0.4 POINT deducted from your total possible score if your routine goes 4 SECONDS OR MORE OVER time requirements.

INAPPROPRIATE MUSIC/CHOREOGRAPHY:

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

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DANCE GLOSSARY

GO TO VIDEO GLOSSARY

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

Aerial: See Front Aerial/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 chainé 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.

Calypso: A turning dance leap, originating from chainé turns, in which the working leg is swept and held straight, while the back leg is held in the attitude position.

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.

Chainé 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 Aerial: An airborne tumbling skill where the participant performs a Front Walkover executed without placing hands on the ground for support.

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.

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DANCE GLOSSARY

(CONTINUED)

GO TO VIDEO GLOSSARY

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.

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 movments 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. Poms are not considered props.

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 a 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).

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DANCE GLOSSARY

(CONTINUED)

GO TO VIDEO GLOSSARY

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.

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.

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