

YCADA DANCE CATEGORIES

CATEGORY is defined by the type of performance you select.

POM: This performance must consist of three dance styles (Pom, Jazz, Cheer Funk) with the majority of emphasis on Pom. See the scoring section for details on point distribution. Poms are recommended for the majority of the routine but required for half.

POM: The most important characteristic of this style is synchronization and visual effect. Cheer style motions should emphasize uniformity, motion sharpness, technique and placement. A visually effective routine should include ground work, level changes, group work, and roll offs.

JAZZ TECHNIQUE: This style includes kicks, leaps/leap combinations, pirouettes, turning sequences, body placement, control, etc. When incorporating these skills, it is very important to make sure proper technique is maintained (for example, leaps demonstrating height, extended legs, correct arm placement, and pointed toes. Pirouettes demonstrating proper foot placement, arm placement, spotting and performed on relevé). **Improper execution of technique may negatively affect your score.**

CHEER FUNK: This dance style emphasizes on 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.**

HIP HOP: A routine focusing on 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 athletic tricks, footwork, jumps, stalls, etc. When incorporating these skills it is very important to make sure proper technique is maintained. **Improper execution of any trick, stall, etc. may negatively affect your score.**

CHEER FUNK: This dance style with an emphasizes uniformity, rhythm, body isolation, creativity, and execution, yet still incorporates the basic fundamentals of cheer such as sharp precise movements and visual effect.

STREET: This urban style of dance is often improvisational or raw and social in nature. This style of dance can also encourage interaction between performers such as battling and/or partner work.

POP AND LOCK: This dance style emphasizes body isolation that implements “popping” (muscle flexes) and locking (short pauses or freezes within movement).

BREAK DANCE: This is a very athletic style of skills, combining forms and maneuvers from activities such as gymnastics*, hip hop, and martial arts. Use of cheer style tumbling sections may negatively affect your score. *See **Tumbling, Gymnastics and Tricks under Dance General Rules for details.**

KRUMPING: This is an evolving new style of dance that involves fast, expressive, and highly energetic movements.

JAZZ: This performance demonstrates various elements of jazz technique and performance skills. This routine should focus on a mixture of difficulty, creativity, and technique. Technical elements should be included in this category (see below):

JAZZ TECHNIQUE: Kicks, leaps/leap combinations, pirouettes, turning sequences, body placement, control, etc. When incorporating these skills it is very important to make sure proper technique is maintained (for example, leaps demonstrated with height, extended legs, correct arm placement, and pointed toes. Pirouettes demonstrating proper foot placement, arm placement, spotting and performed on relevé.) **Improper execution of technique may negatively affect your score.**

THEME DANCE: The focus of this performance is audience entertainment. With no spoken word, this routine tells the story of the selected theme or era. Through the selection of music, costuming and dance the audience is drawn into your theme. This routine should encompass and express one predominate theme and/or era. Theme dance incorporates novelty movements into elegant, athletic theatre capable of captivating audiences. This performance should additionally focus on athletic skills such as jumps, combo jumps, tricks, trick variations and/or illusions. Technical skills (i.e. pirouettes/ leaps) will be credited toward degree of difficulty. Dance style must emphasize uniformity, rhythm, creativity, and execution. Costuming is required to reflect the routine’s theme/era. Props are highly recommended, however not mandatory. 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.

YCADA 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) 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.
- 6) Proper warm up and stretching exercises should be performed prior to performance.
- 7) 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.
- 8) 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 entrance 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.
- 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) **Items that may damage the performance surface are prohibited.**
- 8) **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.**
- 9) **Make up should be age appropriate and suitable for family viewing. Actions taken will be under the discretion of an event official.**

TUMBLING, GYMNASTICS AND TRICKS

- 1) Limited tumbling is allowed in all dance divisions as long as one hand, foot or body part remains in constant contact with the performance surface at all times. The following skills are the only gymnastic/tumbling skills permitted and may only be incorporated in to a routine as a dance maneuver. These skills are permitted in all youth dance categories. Any variations to the basic skills listed below are not allowed. However, skills allowed can be performed individually or in combination with other allowed skills.

ALLOWED:

| | |
|------------------------|---------------------|
| Forward/Backward Rolls | Front/Back Walkover |
| Shoulder Rolls | Kip Up/ Kick Up |
| Cartwheels | Windmills |
| Handstands/Headstands | Stalls |
| Back bends | Round Off |

- 2) Airborne skills are NOT allowed when hip over head rotation occurs.
- 3) Tumbling while holding poms or props in hand (s) is not allowed in any category. 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) **A dancer or athlete may never tumble over or under another dancer or athlete.**

YCADA 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 must use their hands/arms, but does not have to always 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 body weight, 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 shoulder level of the supporting dancer when the supporting dancer is standing upright on the performance surface. CLARIFICATION: Partner/backpack style inversions are only allowed with a forward momentum and limited to one rotation (i.e. the lifting partner may not bend backward during the skill).
- 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. Exception : pony sits, thigh stands, and shoulder sits are allowed only when incorporated into routine as a dance maneuver and must follow all Dance Lifts and Partnering Guidelines. Clarification: Cheer style stunt sections are not allowed (i.e. a group claps, sets, dips, builds stunt, and dismounts).

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) All costuming and make up should be age appropriate and acceptable for family viewing.

PROPS

- 1) Wearable and handheld items are allowed in all categories and can be removed and discarded from the body.
- 2) 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).
- 3) Items that may damage the performance surface are prohibited.
- 4) Poms are required for at least half of the routine in the Pom category.

YCADA 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. However, point ranges are assessed by acknowledging 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. Therefore, 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 out of 100 points. Scores from all panel judges are added together and then divided by the total number of panel judges. This total is referred to as the team's Total Average Score. The Total Average Score is used to determine National's Qualification.

Using the team's Total Average Score, any penalties and deductions received are deducted to provide the Final Team Score. The Final Team score is used for awards/ranking at that specific championship.

For example:

Total Possible Score: 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 $(221.5 / 3) = 73.83$

Team Average Score: 73.83 points (used to qualify for Nationals)

The team also received a penalty of 2.5 points.

Final Team Score: $(73.83 - 2.5) = 71.33$ (used for awards/ranking)

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 seamless and creative transitions, variety in formations, great spacing, etc.
 - Then you can expect to receive a score in the 9.0 - 10.0 range
 - ▶ If the majority of the routine contains basic formation changes with standard transitions and inconsistent spacing, etc.
 - Then you can expect to receive a score in the 7.0 - 7.9 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.?



YCADA Pom

| SCORING ELEMENTS | MAX POINTS | YOUR SCORE |
|---|--------------------------|--------------------|
| Scoring Criteria | | |
| Choreography - Creativity And Variety | 10 | |
| Choreography - Formations- Variety, Spacing and Transitions | 10 | |
| Routine Execution - Performance Presentation and Execution | 10 | |
| Pom - Motion Technique- Placement | 10 | |
| Pom - Motion Technique- Sharpness | 10 | |
| Pom - Visual Effect | 10 | |
| Pom - Synchronization | 10 | |
| Cheer Funk - Incorporation of Cheer Funk Skills | 5 | |
| Cheer Funk - Execution of Cheer Funk Skills | 5 | |
| Jazz - Incorporation of Jazz Technique | 5 | |
| Jazz - Execution of Jazz Technique | 5 | |
| Routine Execution - Degree of Difficulty | 10 | |
| Comment: | POSSIBLE: 100 | YOUR TOTAL: |



Youth Hip-Hop

| SCORING ELEMENTS | MAX POINTS | YOUR SCORE |
|---|--------------------------|--------------------|
| Scoring Criteria | | |
| Choreography - Creativity and Variety | 10 | |
| Choreography - Visual Effect | 10 | |
| Choreography - Formations-Variety, Spacing and Transitions | 10 | |
| Choreography - Difficulty | 5 | |
| Hip Hop Fundamentals - Interpretation and Incorporation of Hip Hop Styles | 20 | |
| Hip Hop Fundamentals - Execution of Hip Hop Styles | 20 | |
| Hip Hop Fundamentals - Incorporation of Athleticism and Tricks | 5 | |
| Routine Execution - Team Uniformity | 10 | |
| Routine Execution - Performance Presentation and Execution | 10 | |
| Comment: | POSSIBLE: 100 | YOUR TOTAL: |



Youth Jazz

| SCORING ELEMENTS | MAX POINTS | YOUR SCORE |
|--|--------------------------|--------------------|
| Scoring Criteria | | |
| Choreography - Creativity and Variety | 10 | |
| Choreography - Formations-Variety, Spacing and Transitions | 10 | |
| Choreography - Visual Effect | 10 | |
| Jazz Fundamentals - Incorporation of Jazz Technique/Performance Skills | 20 | |
| Jazz Fundamentals - Execution of Jazz Technique | 20 | |
| Routine Execution - Degree of Difficulty | 10 | |
| Routine Execution - Team Uniformity | 10 | |
| Routine Execution - Performance Presentation and Execution | 10 | |
| | | |
| Comment: | POSSIBLE: 100 | YOUR TOTAL: |



YCADA Theme Dance

| SCORING ELEMENTS | MAX POINTS | YOUR SCORE |
|--|--------------------------|--------------------|
| Scoring Criteria | | |
| Choreography - Creativity and Variety | 10 | |
| Choreography - Formations-Variety, Spacing and Transitions | 10 | |
| Choreography - Visual Effect | 10 | |
| Theme Composition - Movements | 15 | |
| Theme Composition - Costuming and Props | 15 | |
| Theme Composition - Music | 15 | |
| Routine Execution - Degree of Difficulty | 5 | |
| Routine Execution - Team Uniformity | 10 | |
| Routine Execution - Performance Presentation and Execution | 10 | |
| Comment: | POSSIBLE: 100 | YOUR TOTAL: |

YCADA Pom

| CHOREOGRAPHY - CREATIVITY AND VARIETY (Max Score: 10.0) | |
|--|--|
| 0.0 - 5.9 | Routine contains little to no variety in style. Choreography is without personality and creative movements. |
| 6.0 - 6.9 | Routine lacks variety. Movements are repetitive and fall short of creativity. |
| 7.0 - 7.9 | Standard incorporation of creative choreography. Average variety displayed throughout routine. |
| 8.0 - 8.9 | Good variety in styles and movements. Choreography displays creativity. |
| 9.0 - 10.0 | Excellent incorporation of variety. Great interpretation and variety in movements. Routine is creative and unique. |
| CHOREOGRAPHY - FORMATIONS- VARIETY, SPACING AND TRANSITIONS (Max Score: 10.0) | |
| 0.0 - 5.9 | Little to no formation changes. Spacing off throughout routine. Lacking awareness of floor spacing. Transitions are chaotic and confusing. |
| 6.0 - 6.9 | Team lacking in knowledge of routine spacing. Formations are short of variety. Transitions are chaotic and lack in variety. |
| 7.0 - 7.9 | Basic incorporation of formation changes. Standard transitions. Spacing is inconsistent throughout routine. |
| 8.0 - 8.9 | Good use of various formations and floor space. Minor inconsistent spacing issues. Majority of transitions smooth. |
| 9.0 - 10.0 | Tricky/creative transitions between formation changes. Great use of the floor with proper spacing. Great variety in formations. |
| ROUTINE EXECUTION - PERFORMANCE PRESENTATION AND EXECUTION (Max Score: 10.0) | |
| 0.0 - 5.9 | Routine execution is inconsistent. Performance lacks energy and audience appeal. Displays no showmanship or confidence. Flow of routine is lost. |
| 6.0 - 6.9 | Little energy and showmanship. Routine flow and presentation is inconsistent. Routine short of proper execution and lacks confidence and audience appeal. |
| 7.0 - 7.9 | Average presentation of routine. Performance is standard and lacks energy at times. Standard routine execution. |
| 8.0 - 8.9 | Nice entertainment value and crowd appeal. Good energy and presentation. Routine performed with good execution and consistent confidence from majority. Routine carries good flow throughout. |
| 9.0 - 10.0 | Great routine flow. Engaging performance and audience appeal. Ownership of routine and confidence felt from the entire team. Routine performed with great execution and with natural showmanship and energy. |
| POM - MOTION TECHNIQUE- PLACEMENT (Max Score: 10.0) | |
| 0.0 - 5.9 | Team lacks complete knowledge of proper motion placement and technique. |
| 6.0 - 6.9 | Motions lack proper placement. Motions and movements not clear throughout routine. |
| 7.0 - 7.9 | Average understanding of proper motion placement. Standard knowledge of placement maintained periodically throughout routine but inconsistent at times. |
| 8.0 - 8.9 | Good motion technique. Majority of routine executed with proper placement of motions. |
| 9.0 - 10.0 | Great motion technique. Movements and motions are executed with proper placement throughout entire routine. |
| POM - MOTION TECHNIQUE- SHARPNESS (Max Score: 10.0) | |
| 0.0 - 5.9 | Motions are executed without strength and technique. Slow paced, drawn out lengthy sections are executed throughout entire routine. |
| 6.0 - 6.9 | Motions do not maintain proper strength and technique. Lacking sharpness and control throughout majority of routine. |
| 7.0 - 7.9 | Basic technique performed at a moderate pace. Areas of routine lacking in motion strength. |
| 8.0 - 8.9 | Good technique and control. Sharp motions performed at a good pace. Majority of motion sequences include strength. |
| 9.0 - 10.0 | Amazing motion technique and placement. Strong sharp motions are consistently being executed throughout entire routine. |
| POM - VISUAL EFFECT (Max Score: 10.0) | |
| 0.0 - 5.9 | Routine has complete lack in visual appeal. No incorporation of level changes, ground work, roll offs etc. |
| 6.0 - 6.9 | Minimal level changes, ground work and roll-offs. Routine lacks visual appeal. |
| 7.0 - 7.9 | Standard incorporation of visual effects. Moderate use of roll-offs, level changes and/or ground work. |
| 8.0 - 8.9 | Good incorporation of visual movements throughout majority of routine. Level changes, ground work and/or roll-offs add to the visual appeal of routine. |
| 9.0 - 10.0 | Excellent visual effects. Nice variety of level changes incorporated. Creative incorporation of ground work and/or roll-offs. Routine is visually appealing throughout performance. |
| POM - SYNCHRONIZATION (Max Score: 10.0) | |
| 0.0 - 5.9 | Entire performance lacks proper timing and knowledge of routine synchronization. |
| 6.0 - 6.9 | Team lacks knowledge of routine timing. Synchronization is off throughout majority of performance and makes it difficult to visually understand routine movements. |
| 7.0 - 7.9 | Average timing displayed throughout routine. Standard synchronization maintained. Areas of routine lack team uniformity and knowledge of proper counts. |
| 8.0 - 8.9 | Good understanding and knowledge of proper timing and routine counts. Proper synchronization maintained throughout majority of routine. Minor timing errors. |
| 9.0 - 10.0 | Routine is executed with great synchronization. Nice uniformity and timing maintained throughout entire routine. |
| CHEER FUNK - INCORPORATION OF CHEER FUNK SKILLS (Max Score: 5.0) | |
| 0.0 - 2.9 | Little to no cheer funk movements in choreography. Movements short of personality and variety. |
| 3.0 - 3.9 | Basic incorporation of cheer-funk movements. Standard level of creative choreography and movements. |
| 4.0 - 5.0 | Good incorporation of cheer-funk movements. Expressive and varied style. Nice visuals and creativity. |
| CHEER FUNK - EXECUTION OF CHEER FUNK SKILLS (Max Score: 5.0) | |
| 0.0 - 2.9 | Little to no cheer-funk style executed. Lacking energy. Movements short of personality and uniformity. Proper rhythm and body control not maintained by majority. Numerous timing errors. |
| 3.0 - 3.9 | Average energy executed. Minimal timing errors. Movements performed with basic rhythm/body control. |
| 4.0 - 5.0 | Good sense of rhythm and energy. Nice body control and execution. Great timing. |
| JAZZ - INCORPORATION OF JAZZ TECHNIQUE (Max Score: 5.0) | |
| 0.0 - 2.9 | 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 jazz skills/technique incorporated within routine. Jazz skills lack variety. Minimal team participation. |
| 4.0 - 5.0 | Good incorporation of technique. Routine includes solid combinations. Nice variety and team participation. |
| JAZZ - EXECUTION OF JAZZ TECHNIQUE (Max Score: 5.0) | |
| 0.0 - 2.9 | Lacking proper technical execution. Poor body placement. Skills are too rushed/too slow and not being performed at proper pace. |
| 3.0 - 3.9 | 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 | Skills performed with good execution and presentation. Minor timing errors. Nice body placement/extensions. Appropriately paced jazz skills executed properly by majority. |
| ROUTINE EXECUTION - DEGREE OF DIFFICULTY (Max Score: 10.0) | |
| 0.0 - 5.9 | Routine difficulty level is too easy/too hard and causes confusion throughout routine. Routine displays a complete lack in knowledge of proper difficulty level. |
| 6.0 - 6.9 | 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 | 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 | Nice 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 | 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. |

Youth Hip-Hop

| CHOREOGRAPHY - CREATIVITY AND VARIETY (Max Score: 10.0) | |
|--|---|
| 0.0 - 5.9 | Choreography lacks personality and innovative movements. Little to no creativity and variety throughout entire routine choreography. |
| 6.0 - 6.9 | Routine lacks creative style throughout majority of routine. Movements are repetitive and personality is lost. |
| 7.0 - 7.9 | Average creativity displayed throughout routine. Choreography lacks innovative style and variety in movements. |
| 8.0 - 8.9 | Good display of creative choreography. Routine holds personality and varied movements throughout majority of routine. |
| 9.0 - 10.0 | Excellent incorporation of creative choreography. Routine created with a unique and clever style. Personality and diversity maintained throughout entire routine. |
| CHOREOGRAPHY - VISUAL EFFECT (Max Score: 10.0) | |
| 0.0 - 5.9 | Little to no visually appealing choreography incorporated. Lacking levels, roll offs, group work, etc. |
| 6.0 - 6.9 | Minimal incorporation of visual movements. Routine lacks visual appeal. |
| 7.0 - 7.9 | Moderate visual effects. Routine incorporates basic levels, roll offs, group work, etc. Standard visual appeal. |
| 8.0 - 8.9 | Nice incorporation of visual movements. Good amount of level changes, roll offs, group work, etc. Routine contains sections that are visually appealing and entertaining. |
| 9.0 - 10.0 | 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. |
| CHOREOGRAPHY - FORMATIONS-VARIETY, SPACING AND TRANSITIONS (Max Score: 10.0) | |
| 0.0 - 5.9 | Little to no formation changes. Spacing off throughout routine. Lacking awareness of floor spacing. Transitions are chaotic and confusing. |
| 6.0 - 6.9 | Team lacking in knowledge of routine spacing. Formations are short of variety. Transitions are chaotic and lack in variety. |
| 7.0 - 7.9 | Basic incorporation of formation changes. Standard transitions. Spacing is inconsistent throughout routine. |
| 8.0 - 8.9 | Good use of various formations and floor space. Minor inconsistent spacing issues. Majority of transitions smooth. |
| 9.0 - 10.0 | Tricky/creative transitions between formation changes. Great use of the floor with proper spacing. Great variety in formations. |
| CHOREOGRAPHY - DIFFICULTY (Max Score: 5.0) | |
| 0.0 - 2.9 | Routine choreography displays a complete lack in knowledge of proper difficulty level. Movements are too easy/too hard and causes confusion throughout the routine. |
| 3.0 - 3.9 | Standard level of difficulty in movements and choreography. Difficulty level maintained throughout a majority of choreography. |
| 4.0 - 5.0 | Great level of routine difficulty including intricate and innovative movements. Challenging choreography maintained throughout routine. Difficulty level keeps audience engaged and performance exciting. |
| HIP HOP FUNDAMENTALS - INTERPRETATION AND INCORPORATION OF HIP HOP STYLES (Max Score: 20.0) | |
| 0.0 - 11.9 | Little to no understanding of hip hop styles. Routine lacks in diversity and variety of styles. Poor interpretation and knowledge of movements. |
| 12.0 - 13.9 | Team lacks knowledge of basic hip hop styles. Routine short of variety and proper incorporation of style. |
| 14.0 - 15.9 | Basic incorporation of style variety throughout routine. Movements are repetitive and lack in diversity. Average understanding of hip hop styles. |
| 16.0 - 17.9 | Nice variety in styles. Good awareness and interpretation of hip hop styles. Diversity and variety maintained throughout majority of routine. |
| 18.0 - 20.0 | Remarkable knowledge and interpretation of hip hop styles. Routine incorporates diversity and demands attention. Great variety in styles and movements. |
| HIP HOP FUNDAMENTALS - EXECUTION OF HIP HOP STYLES (Max Score: 20.0) | |
| 0.0 - 11.9 | Majority of routine is executed improperly. Hip hop styles are lost throughout routine. |
| 12.0 - 13.9 | Routine lacks proper execution of hip hop styles throughout entire performance. Majority of team lacking body control and basic rhythm. |
| 14.0 - 15.9 | Standard rhythm and body control. Hip hop styles and movements are inconsistently executed throughout. |
| 16.0 - 17.9 | Nice body control and rhythm throughout routine. Most movements and styles are executed properly and with strength by majority. |
| 18.0 - 20.0 | Wonderful execution of all incorporated movements. Variety of styles executed with strength, emotion and personality. Moves contain body control and natural rhythm. |
| HIP HOP FUNDAMENTALS - INCORPORATION OF ATHLETICISM AND TRICKS (Max Score: 5.0) | |
| 0.0 - 2.9 | Routine displays a complete lack in athleticism and tricks. Difficulty level is not apparent throughout entire routine. |
| 3.0 - 3.9 | Standard level of difficulty in athleticism and tricks. Difficulty level maintained throughout a majority of routine. |
| 4.0 - 5.0 | Great level of routine difficulty including tricks and athletic skills. Challenging level maintained throughout routine. Difficulty level keeps audience engaged and performance exciting. |
| ROUTINE EXECUTION - TEAM UNIFORMITY (Max Score: 10.0) | |
| 0.0 - 5.9 | Lacks team uniformity and synchronization. Major timing errors throughout the entire routine. Team is unsure of choreography and timing. Routine personality lost. |
| 6.0 - 6.9 | Routine 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 team uniformity and synchronization. Timing errors throughout routine. |
| 8.0 - 8.9 | Good team synchronization and uniformity. Good sense of team style. Minimal timing errors. |
| 9.0 - 10.0 | Developed team style. Amazing synchronization and team uniformity. Very clean and precise. |
| ROUTINE EXECUTION - PERFORMANCE PRESENTATION AND EXECUTION (Max Score: 10.0) | |
| 0.0 - 5.9 | Routine execution is inconsistent. Performance lacks energy and audience appeal. Displays no showmanship or confidence. Flow of routine is lost. |
| 6.0 - 6.9 | Little energy and showmanship. Routine flow and presentation is inconsistent. Routine short of proper execution and lacks confidence and audience appeal. |
| 7.0 - 7.9 | Average presentation of routine. Performance is standard and lacks energy throughout. Standard routine execution. |
| 8.0 - 8.9 | Nice entertainment value and crowd appeal. Good energy and presentation. Routine performed with good execution and consistent confidence from majority. Routine carries good flow throughout. |
| 9.0 - 10.0 | Great routine flow. Engaging performance and audience appeal. Ownership of routine and confidence felt from the entire team. Routine performed with great execution and with natural showmanship and energy. |

Youth Jazz

| CHOREOGRAPHY - CREATIVITY AND VARIETY (Max Score: 10.0) | |
|---|---|
| 0.0 - 5.9 | Choreography lacks personality and innovative movements. Little to no creativity and variety throughout entire routine choreography. |
| 6.0 - 6.9 | Routine lacks creative style throughout majority of routine. Movements are repetitive and personality is lost. |
| 7.0 - 7.9 | Average creativity displayed throughout routine. Choreography lacks innovative style and variety in movements. |
| 8.0 - 8.9 | Good display of creative choreography. Routine holds personality and varied movements throughout majority of routine. |
| 9.0 - 10.0 | Excellent 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) | |
| 0.0 - 5.9 | Little to no formation changes. Spacing off throughout routine. Lacking awareness of floor spacing. Transitions are chaotic and confusing. |
| 6.0 - 6.9 | Team lacking in knowledge of routine spacing. Formations are short of variety. Transitions are chaotic and lack in variety. |
| 7.0 - 7.9 | Basic incorporation of formation changes. Standard transitions. Spacing is inconsistent throughout routine. |
| 8.0 - 8.9 | Good use of various formations and floor space. Minor inconsistent spacing issues. Majority of transitions smooth. |
| 9.0 - 10.0 | Tricky/creative transitions between formation changes. Great use of the floor with proper spacing. Great variety in formations. |
| CHOREOGRAPHY - VISUAL EFFECT (Max Score: 10.0) | |
| 0.0 - 5.9 | Little to no visually appealing choreography incorporated. Lacking levels, roll offs, group work, etc. |
| 6.0 - 6.9 | Minimal incorporation of visual movements. Routine lacks visual appeal. |
| 7.0 - 7.9 | Moderate visual effects. Routine incorporates basic levels, roll offs, group work, etc. Standard visual appeal. |
| 8.0 - 8.9 | Nice incorporation of visual movements. Good amount of level changes, roll offs, group work, etc. Routine contains sections that are visually appealing and entertaining. |
| 9.0 - 10.0 | 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. |
| JAZZ FUNDAMENTALS - INCORPORATION OF JAZZ TECHNIQUE/PERFORMANCE SKILLS (Max Score: 20.0) | |
| 0.0 - 11.9 | Little to no incorporation of technical jazz skills. Routine lacks in performance skills and variety. Majority of team not participating. |
| 12.0 - 13.9 | Minimal team participation. Routine lacks incorporation of jazz technique and performance skills. Very little variety in jazz skills. |
| 14.0 - 15.9 | Standard incorporation of jazz technique and skill sequences. Lack of team participation throughout routine. Basic variety in technical and performance skills. |
| 16.0 - 17.9 | Good incorporation of technical skills. Nice team participation and variety. Good use of technical combinations. |
| 18.0 - 20.0 | Excellent variety of technical skills incorporated into routine. Great use of technical combinations and skill sequences. Majority to entire team participation. |
| JAZZ FUNDAMENTALS - EXECUTION OF JAZZ TECHNIQUE (Max Score: 20.0) | |
| 0.0 - 11.9 | Little to no understanding of jazz technique/performance skills. Poor execution and body placement. Skills are too rushed/too slow and not being performed at proper pace. Most to all skills attempted were executed incorrectly. Complete lack of artistic expression. |
| 12.0 - 13.9 | Lacking knowledge of jazz style/technical elements. Most skills performed were executed improperly. Poor placement and extension of the body. Little artistic expression and style. Skills not performed at proper pace. |
| 14.0 - 15.9 | Average understanding of technical skills and proper execution. Incorrect placement with skills being performed at improper pace, too fast/too slow. |
| 16.0 - 17.9 | Good execution and presentation of jazz technique. Minor timing errors. Nice placement and extension of the body throughout majority of routine. Good artistic expression. Appropriately paced jazz skills nicely executed. |
| 18.0 - 20.0 | Wonderful jazz technique and presentation. Proper execution maintained throughout routine. Great pace of movements and technical skills. Excellent body placement and extension of body lines. |
| ROUTINE EXECUTION - DEGREE OF DIFFICULTY (Max Score: 10.0) | |
| 0.0 - 5.9 | Routine difficulty level too easy/too hard and causes confusion throughout the routine. |
| 6.0 - 6.9 | Routine difficulty is not apparent throughout the routine. Difficulty is minimal or above team ability. Routine lacks jazz technique and challenging choreography. Majority of routine not executed properly. |
| 7.0 - 7.9 | Routine difficulty is age appropriate. Average emphasis on challenging choreography and technical skills. Need to focus on proper execution of routine. Standard incorporation of difficulty. |
| 8.0 - 8.9 | Good routine difficulty. Level of difficulty is age appropriate yet challenging. Majority of team executing routine technique and difficult choreography correctly. |
| 9.0 - 10.0 | High level of routine difficulty including innovative and expressive movements, tricks, technical skills, etc. Challenging choreography maintained throughout routine with proper execution. Difficulty level keeps audience engaged and performance exciting. |
| ROUTINE EXECUTION - TEAM UNIFORMITY (Max Score: 10.0) | |
| 0.0 - 5.9 | Lacks team uniformity and synchronization. Major timing errors throughout the entire routine. Team is unsure of choreography and timing. Routine personality lost. |
| 6.0 - 6.9 | Routine 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 team uniformity and synchronization. Timing errors throughout routine. |
| 8.0 - 8.9 | Good team synchronization and uniformity. Good sense of team style. Minimal timing errors. |
| 9.0 - 10.0 | Developed team style. Amazing synchronization and team uniformity. Very clean and precise. |
| ROUTINE EXECUTION - PERFORMANCE PRESENTATION AND EXECUTION (Max Score: 10.0) | |
| 0.0 - 5.9 | Routine execution is inconsistent. Performance lacks energy and audience appeal. Displays no showmanship or confidence. Flow of routine is lost. |
| 6.0 - 6.9 | Little energy and showmanship. Routine flow and presentation is inconsistent. Routine short of proper execution and lacks confidence and audience appeal. |
| 7.0 - 7.9 | Average presentation of routine. Performance is standard and lacks energy throughout. Standard routine execution. |
| 8.0 - 8.9 | Nice entertainment value and crowd appeal. Good energy and presentation. Routine performed with good execution and consistent confidence from majority. Routine carries good flow throughout. |
| 9.0 - 10.0 | Great routine flow. Engaging performance and audience appeal. Ownership of routine and confidence felt from the entire team. Routine performed with great execution and with natural showmanship and energy. |

YCADA Theme Dance

| CHOREOGRAPHY - CREATIVITY AND VARIETY (Max Score: 10.0) | |
|---|---|
| 0.0 - 5.9 | Choreography lacks personality and innovative movements. Little to no creativity and variety throughout entire routine choreography. |
| 6.0 - 6.9 | Routine lacks creative style throughout majority of routine. Movements are repetitive and personality is lost. |
| 7.0 - 7.9 | Average creativity displayed throughout routine. Choreography lacks innovative style and variety in movements. |
| 8.0 - 8.9 | Good display of creative choreography. Routine holds personality and varied movements throughout majority of routine. |
| 9.0 - 10.0 | Excellent 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) | |
| 0.0 - 5.9 | Little to no formation changes. Spacing off throughout routine. Lacking awareness of floor spacing. Transitions are chaotic and confusing. |
| 6.0 - 6.9 | Team lacking in knowledge of routine spacing. Formations are short of variety. Transitions are chaotic and lack in variety. |
| 7.0 - 7.9 | Basic incorporation of formation changes. Standard transitions. Spacing is inconsistent throughout routine. |
| 8.0 - 8.9 | Good use of various formations and floor space. Minor inconsistent spacing issues. Majority of transitions smooth. |
| 9.0 - 10.0 | Tricky/creative transitions between formation changes. Great use of the floor with proper spacing. Great variety in formations. |
| CHOREOGRAPHY - VISUAL EFFECT (Max Score: 10.0) | |
| 0.0 - 5.9 | Little to no visually appealing choreography incorporated. Lacking levels, roll offs, group work, etc. |
| 6.0 - 6.9 | Minimal incorporation of visual movements. Routine lacks visual appeal. |
| 7.0 - 7.9 | Moderate visual effects. Routine incorporates basic levels, roll offs, group work, etc. Standard visual appeal. |
| 8.0 - 8.9 | Nice incorporation of visual movements. Good amount of level changes, roll offs, group work, etc. Routine contains sections that are visually appealing and entertaining. |
| 9.0 - 10.0 | 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) | |
| 0.0 - 8.9 | Movements do not connect and have nothing to do with the theme. |
| 9.0 - 9.9 | Lacks in expressive and interpretive movements. Story not understood. Repetitive moves. |
| 10.0 - 11.9 | Standard incorporation of expressive movements. Lacks in variety and originality. |
| 12.0 - 12.9 | Incorporation of unique and creative moves. Has a good sense of personality and expression. Complementing to theme. |
| 13.0 - 15.0 | 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) | |
| 0.0 - 8.9 | No incorporation of costuming and/or props included. |
| 9.0 - 9.9 | Minimal incorporation of costuming and/or props. Does not connect well with theme. |
| 10.0 - 11.9 | Standard incorporation of props and/or costuming. Does not convey full idea of theme. |
| 12.0 - 12.9 | Good use of costuming and props. Fitting for theme and used creatively. |
| 13.0 - 15.0 | Excellent incorporation of various props. Creative costuming. Both complement and expressive theme. |
| THEME COMPOSITION - MUSIC (Max Score: 15.0) | |
| 0.0 - 8.9 | Music does not connect or relate to the theme. Poor choice of music. Not appropriate. |
| 9.0 - 9.9 | Theme is not fully expressed through music choice(s). Areas of music are not appropriate for theme. |
| 10.0 - 11.9 | Basic use of music to complement and highlight theme. Appropriate music choice(s) for performance. |
| 12.0 - 12.9 | Nice choice in music. Goes well with the theme and aids the story line. Fun and entertaining. |
| 13.0 - 15.0 | 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) | |
| 0.0 - 2.9 | Routine difficulty level is too easy/too hard and causes confusion throughout routine. Routine displays complete lack in knowledge of proper difficulty level. |
| 3.0 - 3.9 | 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 | Good level of routine difficulty including innovative and tricky movements. Challenging choreography maintained throughout routine with proper execution. |
| ROUTINE EXECUTION - TEAM UNIFORMITY (Max Score: 10.0) | |
| 0.0 - 5.9 | Lacks team uniformity and synchronization. Major timing errors throughout the entire routine. Team is unsure of choreography and timing. Routine personality lost. |
| 6.0 - 6.9 | Routine 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 team uniformity and synchronization. Timing errors throughout routine. |
| 8.0 - 8.9 | Good team synchronization and uniformity. Good sense of team style. Minimal timing errors. |
| 9.0 - 10.0 | Developed team style. Amazing synchronization and team uniformity. Very clean and precise. |
| ROUTINE EXECUTION - PERFORMANCE PRESENTATION AND EXECUTION (Max Score: 10.0) | |
| 0.0 - 5.9 | Routine execution is inconsistent. Performance lacks energy and audience appeal. Displays no showmanship or confidence. Flow of routine is lost. |
| 6.0 - 6.9 | Little energy and showmanship. Routine flow and presentation is inconsistent. Routine short of proper execution and lacks confidence and audience appeal. |
| 7.0 - 7.9 | Average presentation of routine. Performance is standard and lacks energy throughout. Standard routine execution. |
| 8.0 - 8.9 | Nice entertainment value and crowd appeal. Good energy and presentation. Routine performed with good execution and consistent confidence from majority. Routine carries good flow throughout. |
| 9.0 - 10.0 | Great routine flow. Engaging performance and audience appeal. Ownership of routine and confidence felt from the entire team. Routine performed with great execution and with natural showmanship and energy. |

YCADA DANCE GLOSSARY

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

Aerial: Cartwheel executed without placing hands on the ground.

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: An action in which a dancer(s) (the elevated dancer) is elevated from the performance surface by one or more dancers (the supporting dancers) and set down.

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.

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.

YCADA DANCE GLOSSARY

(CONTINUED)

- 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.
- 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.
- 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.
- 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.
- 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.

YCADA DANCE GLOSSARY

(CONTINUED)

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.

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.

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.