

2016-2017

USASF Dance Rules

GENERAL RULES	
1	All teams (4 or more members) must be supervised during all official functions by a qualified coach/instructor.
2	Coaches must consider the dancer and team skill level with regard to skills incorporated and proper progression.
3	All participants agree to conduct themselves in a manner displaying good sportsmanship throughout the event. The director/coach of each team is responsible for seeing that team members, coaches, parents, and any other person affiliated with the team conduct themselves accordingly.
4	All programs should have, and review, an emergency action plan in the event of an injury.
5	Each team will have a minimum of 1 minute and 45 seconds (1:45) to a maximum of 2 minutes and 30 seconds (2:30) to demonstrate their style and expertise. Timing will begin with the first choreographed movement or note of the music. Timing will end with the last choreographed movement or note of the music, whichever happens last.
6	Substitutions may be made in the event of any injury or other serious circumstance. Substitutes must also abide by the age and gender restrictions in all divisions in which they compete.
7	Use of fire, noxious gases, live animals and other potentially hazardous elements are strictly prohibited. Violation of this rule may result in disqualification.
8	Teams may not compromise the integrity of the performance surface (<i>Examples: residues from sprays, powders, oils, etc.</i>). Teams are responsible for clearing the performance surface from debris (<i>Examples: poms, props, petals, etc.</i>)
9	Rules officials shall document and report any imminent safety concerns to the Director of Rules and Safety.
CHOREOGRAPHY, MUSIC, and COSTUMING	
1	Routine choreography, music, costuming (including make up) should be appropriate and acceptable for family viewing. Vulgar or suggestive material is not permitted. This may include music, movement and/or choreography that is profane, inflammatory, offensive, sexual in content, and/or relays lewd gestures. Inappropriate choreography, costuming and/or music may also affect the panel judges' overall impression and/or score of the routine.
2	Footwear is recommended but not required. Wearing socks and/or footed tights only is prohibited. (<i>Exception: socks are allowed on a carpeted performance surface</i>)
3	Jewelry as a part of a costume is allowed. (Clarification: safety of the dancer should be considered)
4	All music played at sanctioned events must comply with applicable copyright law.
PROPS	
1	Wearable and/or handheld items are allowed in all categories and may be removed and discarded from the body.
2	Standing props that are used to bear the weight of the dancer(s) are not allowed (Examples: chairs, stools, benches, ladders, boxes, stairs, etc.).

Draft 8/22/2016: Effective June 1, 2016 to May 31, 2017 and are subject to review by the USASF Rules Committee at any time.

RED font: Please read these carefully as anything red is a deliberate change to the guidelines.

Underlined Font- Denotes a Glossary term

Skill videos may be submitted to dance@usasfrules.com and must have division & category and USASF member number noted.

Full routines will not be reviewed.

2016-2017
USASF Dance Division Grid

Division	Age	Team Size	Gender
Tiny	6 years & younger	4 or more dancers	na
Mini Small	9 years & younger	4 - 14 dancers	na
Mini Large	9 years & younger	15 or more dancers	na
Youth Small	12 years & younger	4 - 14 dancers	na
Youth Large	12 years & younger	15 or more dancers	na
Junior Small	15 years & younger	4 - 14 dancers	0 males
Junior Large	15 years & younger	15 or more dancers	0 males
Junior Coed	15 years & younger	4 or more dancers	male(s) and female(s)
Junior Male	15 years & younger	4 or more dancers	0 females
Senior Small	18 years & younger	4 - 14 dancers	0 males
Senior Large	18 years & younger	15 or more dancers	0 males
Senior Coed Small	18 years & younger	4 - 14 dancers	male(s) and female(s)
Senior Coed Large	18 years & younger	15 or more dancers	male(s) and female(s)
Male Small	18 years & younger	4 or more dancers	0 females
Open Small	14 years & older	4 - 14 dancers	0 males
Open Large	14 years & older	15 or more dancers	0 males
Open Coed Small	14 years & older	4 - 14 dancers	male(s) and female(s)
Open Coed Large	14 years & older	15 or more dancers	male(s) and female(s)
Open Male	14 years & older	4 or more dancers	0 females

Age divisions are further divided into categories: Hip Hop; Jazz, Contemporary/Lyrical, Kick & Pom. The following document outlines the USASF Dance Rules within each category. The left two columns provide rules for the PREP divisions and the right two columns provide rules for the all-star division within each category.

2016-2017

USASF Hip Hop Dance Rules

PREP INDIVIDUALS (Hip Hop Technical Skill Section)

Must abide by the following limitations

	Tiny, Mini & Youth	Junior & Senior
1	Each series of technical skills is limited to two (2) (<i>Clarification: Skills not broken by a pause or step are considered multiple skills.</i>)	Each series of technical skills is limited to two (2) (<i>Clarification: Skills not broken by a pause or step are considered multiple skills.</i>)
2	Jumps are allowed provided the following: a. Does not involve a change in body position, facing direction or leg placement, from preparation through completion of the skill. b. Do not involve <u>axis rotation</u> (<i>Exception: Jump full turn is allowed.</i>)	Jumps are allowed provided the following: a. Does not involve a change in body position, facing direction or leg placement, from preparation through completion of the skill. b. Do not involve <u>axis rotation</u> (<i>Exception: Jump full turn is allowed.</i>)

EXECUTED BY INDIVIDUALS (HIP HOP)

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

	Prep		All Star	
	Tiny, Mini & Youth	Junior & Senior	Tiny, Mini & Youth	Junior, Senior & Open
1	Inverted Skills: a. Non <u>airborne skills</u> must involve hand support with at least one hand throughout the skill (<i>Example: headstand</i>) b. <u>Airborne skills</u> are not allowed (<i>Exception: Kip-up originating from the performance surface with hand support</i>) c. Inverted skills with hand support are not allowed while holding poms/props in supporting hand(s).	Inverted Skills: a. Non <u>airborne skills</u> are allowed (<i>Example: Headstand</i>). b. <u>Airborne skills with or without hand support that land in a perpendicular inversion or shoulder inversion</u> may not have (airborne) backward momentum in the approach. c. Inverted skills with hand support are not allowed while holding poms/props in supporting hand(s).	Inverted Skills: a. Non <u>airborne skills</u> are allowed (<i>Example: Headstand</i>). b. <u>Airborne skills with or without hand support that land in a perpendicular inversion or shoulder inversion</u> may not have (airborne) backward momentum in the approach (<i>Exception: Airborne shoulder inversions are permitted in Youth</i>).	Inverted Skills: a. Non airborne skills are allowed b. <u>Airborne skills with hand support that land in a perpendicular inversion or shoulder inversion</u> are allowed.
2	Tumbling skills with hip-over-head rotation: a. Non airborne skills are allowed (limited to two <u>consecutive</u> skills) b. <u>Airborne skills with hand support</u> are not allowed (<i>no exceptions</i>) c. <u>Airborne skills without hand support</u> are not allowed (<i>no exceptions</i>) d. <u>With hand support</u> are not allowed while holding poms/props in supporting hand(s). (<i>Exception: forward rolls and backward rolls are allowed</i>).	Tumbling skills with hip-over-head rotation: a. Non airborne skills are allowed b. <u>Airborne skills with hand support</u> are allowed provided all of the following: <i>i. It is not airborne in approach but may be airborne in the descent (Clarification: in the approach the hands must touch the ground before the feet leave the ground). (Exception: Dive Rolls)</i> <i>ii. Is limited to two consecutive hip-over-head rotation skills.</i> c. <u>Airborne skills without hand support</u> are not allowed. d. <u>With hand support</u> are not allowed while holding poms/props in supporting hand(s). (<i>Exception: forward rolls and backward rolls are allowed</i>).	Tumbling skills with hip-over-head rotation: a. Non airborne skills are allowed b. Mini and Tiny ONLY: <u>Airborne skills with hand support</u> are allowed provided all of the following: <i>i. It is not airborne in approach but may be airborne in the descent (Clarification: in the approach the hands must touch the ground before the feet leave the ground). (Exception: Dive Rolls)</i> <i>ii. Is limited to two consecutive hip-over-head rotation skills.</i> <i>* Youth follows the Jr/Sr/ Open criteria for Individuals Rule 2.b</i> c. <u>Airborne skills without hand support</u> are not allowed. (<i>Exception: Aerial cartwheel that is not connected to any other skill with hip over head rotation</i>) d. <u>With hand support</u> are not allowed while holding poms/props in supporting hand(s). (<i>Exception: forward rolls and backward rolls are allowed</i>).	Tumbling skills with hip-over-head rotation: a. Non airborne skills are allowed b. * <u>Airborne skills with hand support</u> <i>i. Are allowed (Example: Back Handspring)</i> <i>ii. Are limited to two consecutive hip-over-head rotation skills (Clarification: both skills must have hand support)</i> c. <u>Airborne skills without hand support</u> are allowed provided all of the following: <i>i. Involves no more than one twisting transition</i> <i>ii. May not connect to another skill that is airborne with hip-over-head rotation with or without hand support</i> d. <u>With hand support</u> are not allowed while holding poms/props in supporting hand(s). (<i>Exception: forward rolls and backward rolls are allowed</i>).

3	Simultaneous tumbling over or under another dancer that includes hip-over-head rotation by both dancers is not allowed.			
4	Drops to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.	Drops to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.	Drops to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.	Only drops to the shoulder, back or seat are permitted provided the height of the airborne dancer does not exceed <u>hip level</u> . (<i>Clarification: drops directly to the knee, thigh, front or head are not allowed</i>)
5	Landing in a push up or flat back position onto the performance surface is not allowed. (<i>Example: A Shablam is not allowed</i>)	Landing in a push up position onto the performance surface from a jump in which the legs are in front of the body and swing behind are not allowed.	Landing in a push up position onto the performance surface from a jump in which the legs are in front of the body and swing behind are not allowed.	Landing in a push up position may involve any jump.

EXECUTED BY GROUPS OR PAIRS (Hip Hop)

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

	Prep		All Star	
	Tiny, Mini & Youth	Junior & Senior	Tiny, Mini & Youth	Junior, Senior & Open
1	All <u>Supporting Dancer(s)</u> must maintain <u>direct contact</u> with the performance surface throughout the entire skill.	The <u>Executing Dancer</u> must <u>maintain contact with a Supporting Dancer who is in direct contact with the performance surface</u> .	The <u>Executing Dancer</u> must maintain contact with a <u>Supporting Dancer</u> who is in direct contact with the performance surface.	A <u>Supporting Dancer</u> does not have to maintain <u>contact</u> with the performance surface provided the height of the skill does not exceed shoulder-level.
2	A Supporting Dancer(s) must maintain contact with the Executing Dancer(s) throughout the entire skill and the <u>Executing Dancer's</u> hips cannot elevate above <u>head-level</u> . (<i>Clarification: The Executing Dancer may not be released</i>).	A Supporting Dancer must maintain <u>contact</u> with the Executing Dancer(s) throughout the entire skill (<i>Clarification: Executing Dancer may not be released</i>).	At least one Supporting Dancer must maintain <u>contact</u> with the Executing Dancer(s) throughout the entire skill above <u>shoulder-level</u> .	At least one Supporting Dancer must maintain <u>contact</u> with the Executing Dancer(s) throughout the entire skill above <u>head-level</u> . <i>Exception:</i> When an Executing Dancer is supported by a single supporting dancer they may be released at any level provided: a. The Executing Dancer does not pass through an <u>inverted</u> position after the release. b. The Executing Dancer is either caught or supported to the performance surface by one or more Supporting Dancers. c. The Executing Dancer is not caught in a <u>prone</u> position.
3	<u>Hip-over-head Rotation of the Executing Dancer(s)</u> is not allowed when <u>elevated</u> from the performance surface.	<u>Hip-over-head rotation of the Executing Dancer(s)</u> is allowed provided: a. A Supporting Dancer maintains contact until the Executing Dancer returns to the performance surface. b. The Executing Dancer is limited to no more than one <u>continuous</u> [hip-over-head] rotation.	<u>Hip-over-head rotation of the Executing Dancer(s)</u> is allowed provided: a. A Supporting Dancer maintains contact until the Executing Dancer returns to the performance surface or is returning to the upright position. b. The Executing Dancer is limited to one <u>continuous</u> [hip-over-head] rotation	<u>Hip-over-head rotation of the Executing Dancer(s)</u> is allowed provided: a. A Supporting Dancer maintains contact until the Executing Dancer returns to the performance surface or is returning to the upright position.
4	The Executing Dancer may <u>only</u> be <u>vertically inverted</u> if connected to the performance surface.	The Executing Dancer may <u>only</u> be <u>vertically inverted</u> if connected to the performance surface.	A <u>Vertical Inversion</u> is allowed provided: a. The Supporting Dancer(s) maintains contact until the Executing Dancer returns to the performance surface or returns to the upright position.	A <u>Vertical-Inversion</u> is allowed provided: a. The Supporting Dancer(s) maintains contact until the Executing Dancer returns to the performance surface or returns to the upright position.

			b. When the height of the Executing Dancer’s shoulders exceed <u>shoulder-level</u> there is at least one additional dancer to spot who does not bear the weight of the Executing Dancer. <i>(Clarification: When there are 3 supporting dancers an additional spot is not required)</i>	b. When the height of the Executing Dancer’s shoulders exceed <u>shoulder-level</u> there is at least one additional dancer to spot who does not bear the weight of the Executing Dancer. <i>(Clarification: When there are 3 supporting dancers an additional spot is not required)</i>
--	--	--	--	--

Groups & Pairs: Dismounts to the performance surface (Clarification: May be assisted but not required)

5	The Executing Dancer may not be released	The Executing Dancer may not be released.	An Executing Dancer may jump, <u>leap</u> , step or push off a Supporting Dancer(s) provided: <ul style="list-style-type: none"> a. The highest point of the released skill does not elevate the Executing Dancer’s hips above <u>shoulder-level</u>. b. The Executing Dancer may not pass through the <u>prone</u> or inverted position after the release. 	An Executing Dancer may jump, <u>leap</u> , step, push off a Supporting Dancer(s) provided all of the following: <ul style="list-style-type: none"> a. At least one part of the Executing Dancer’s body is at or below <u>head-level</u> at the highest point of the released skill. b. The Executing Dancer may not pass through the prone or inverted position after the release.
6	The Executing Dancer may not be released	The Executing Dancer may not be released.	A Supporting Dancer(s) may <u>toss</u> an Executing Dancer provided The highest point of the toss does not elevate the Executing Dancer’s hips above shoulder-level. <ul style="list-style-type: none"> a. The Executing Dancer is not <u>supine</u> or inverted when released. b. The Executing Dancer may not pass through a prone or <u>inverted</u> position after release. 	A Supporting Dancer(s) may <u>toss</u> an Executing Dancer provided: <ul style="list-style-type: none"> a. At least one part of the Executing Dancer’s body is at or below <u>head-level</u> at the highest point of the released skill. b. The Executing Dancer may be <u>supine</u> or inverted when released but s/he must land on their foot/feet. c. The Executing Dancer may not pass through an inverted position after release.

2016-2017

USASF Jazz, Lyrical/Contemporary & Kick Rules

PREP INDIVIDUALS (Jazz, Lyrical/Contemporary & Kick Technical Skills)		
<i>Must abide by the following limitations</i>		
Prep		
Tiny, Mini, Youth	Junior & Senior	
1	Each series of technical skills is limited to three (3). <i>(Clarification: Skills not broken by a pause or step are considered multiple skills. Example: a double pirouette is considered 2 skills).</i>	Each series of technical skills is limited to four (4). <i>(Clarification: Skills not broken by a pause or step are considered multiple skills. Example: a double pirouette is considered 2 skills).</i>
2	<u>Stationary Turns</u> are allowed provided the following: a. <u>Working leg</u> is held in a <u>passé</u> or <u>coupé</u> position. b. <u>Supporting leg</u> is on the ground through the completion of the turn. c. Rotations are limited to 2 rotations. <i>(Example double pirouette)</i>	<u>Stationary Turns</u> are allowed provided the following: a. <u>Working leg</u> is held in a <u>passé</u> , <u>coupé</u> or Second position. b. <u>Supporting leg</u> is on the ground through the completion of the turn. c. Rotations held in <u>passé</u> and <u>coupe</u> are limited to 2 rotations. <i>(Example: double pirouette)</i>
3	<u>Leaps and jumps</u> are allowed provided the following: a. Does not involve a change in body position, facing direction or leg placement, from preparation through completion of the skill. b. Do not involve <u>axis rotation</u> <i>(Exception: Jump full turn is allowed)</i>	<u>Leaps and jumps</u> : a. May involve a change in body position, facing direction or leg placement, from preparation through completion of the skill <i>(Exception: Variations of switch leaps are not allowed).</i> b. May involve <u>axis rotation</u> .

EXECUTED BY INDIVIDUALS (Jazz, Lyrical/Contemporary & Kick)			
<i>Tumbling as a dance skill is allowed, but not required in all divisions with the following limitations:</i>			
Prep		All Star	
Tiny, Mini & Youth	Junior & Senior	Tiny, Mini & Youth	Junior, Senior & Open
1	<u>Inverted Skills</u> : a. Non <u>airborne skills</u> must involve hand support with at least one hand throughout the skill <i>(Example: headstand)</i> . b. <u>Airborne skills</u> are not allowed. c. Inverted skills with hand support are not allowed while holding poms/ <u>props</u> in supporting hand(s).	<u>Inverted Skills</u> : a. Non <u>airborne skills</u> must involve hand support with at least one hand throughout the skill <i>(Example: headstand)</i> . b. <u>Airborne skills</u> are not allowed. c. Inverted skills with hand support are not allowed while holding poms/ <u>props</u> in supporting hand(s).	<u>Airborne inverted skills</u> with or without hand support are not allowed
2	<u>Tumbling skills</u> with hip-over-head rotation: a. Non airborne skills are allowed (limited to two <u>consecutive skills</u>) b. Airborne skills with or without hand support are not allowed <i>(no exceptions)</i> c. With hand support are not allowed while holding poms/ <u>props</u> in supporting hand(s). <i>(Exception: forward rolls and backward rolls are allowed)</i> .	<u>Tumbling skills</u> with hip-over-head rotation: a. Non airborne skills are allowed (limited to two <u>consecutive skills</u>) b. Airborne skills with or without hand support are not allowed <i>(no exceptions)</i> c. With hand support are not allowed while holding poms/ <u>props</u> in supporting hand(s). <i>(Exception: forward rolls and backward rolls are allowed)</i> .	<u>Tumbling skills</u> with hip-over-head rotation: a. Airborne skills with or without hand support are not allowed <i>(Exception: aerial cartwheels are allowed provided they are not connected to any other skill with hip-over-head rotation)</i> . b. With hand support are not allowed while holding poms/ <u>props</u> in supporting hand(s). <i>(Exception: forward rolls and backward rolls are allowed)</i> .
3	Simultaneous <u>tumbling over</u> or <u>under</u> another dancer that includes <u>hip-over-head rotation</u> by both dancers is not allowed.		
4	<u>Drops</u> to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.	<u>Drops</u> to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.	<u>Drops</u> to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.

5	Landing in a push up or flat back position onto the performance surface is not allowed. <i>(Example: A Shablam is not allowed)</i>	Landing in a push up or flat back position onto the performance surface is not allowed. <i>(Example: A Shablam is not allowed)</i>	Landing in a push up position onto the performance surface from a jump in which the legs are in front of the body and swing behind are not allowed.	Landing in a push up position may involve any jump.
---	---	---	---	---

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

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

Prep		All Star		
	Tiny, Mini & Youth	Junior & Senior	Tiny, Mini & Youth	Junior, Senior & Open
1	All <u>Supporting Dancer(s)</u> must maintain direct <u>contact</u> with the performance surface throughout the entire skill.	All <u>Supporting Dancer(s)</u> must maintain direct <u>contact</u> with the performance surface throughout the entire skill.	The <u>Executing Dancer</u> must receive support from a <u>Supporting Dancer</u> who is in direct contact with the performance surface <i>(Exception: kick line leaps)</i> .	A <u>Supporting Dancer</u> does not have to maintain contact with the performance surface provided the height of the skill does not exceed <u>shoulder-level</u> .
2	A <u>Supporting Dancer(s)</u> must maintain contact with the <u>Executing Dancer(s)</u> throughout the entire skill and the <u>Executing Dancer's</u> hips cannot elevate above <u>head-level</u> . <i>(Clarification: the Executing Dancer may not be released)</i> .	A <u>Supporting Dancer(s)</u> must maintain contact with the <u>Executing Dancer(s)</u> throughout the entire skill and the <u>Executing Dancer's</u> hips cannot elevate above <u>head-level</u> . <i>(Clarification: The Executing Dancer may not be released)</i> .	At least one <u>Supporting Dancer</u> must maintain contact with the <u>Executing Dancer(s)</u> throughout the entire skill above <u>shoulder-level</u> .	At least one <u>Supporting Dancer</u> must maintain <u>contact</u> with the <u>Executing Dancer(s)</u> throughout the entire skill above <u>head-level</u> . <i>Exception:</i> When an <u>Executing Dancer</u> is supported by a single supporting dancer they may be released at any level provided: a. The <u>Executing Dancer</u> does not pass through an <u>inverted</u> position after the release. b. The <u>Executing Dancer</u> is either caught or supported to the performance surface by one or more <u>Supporting Dancers</u> . c. The <u>Executing Dancer</u> is not caught in a <u>prone</u> position.
3	Hip-over-head Rotation of the Executing Dancer(s) is not allowed when <u>elevated</u> from the performance surface.	Hip-over-head Rotation of the Executing Dancer(s) is not allowed when <u>elevated</u> from the performance surface.	<u>Hip-over-head rotation</u> of the <u>Executing Dancer(s)</u> is allowed provided: a. A <u>Supporting Dancer</u> maintains contact until the <u>Executing Dancer</u> returns to the performance surface or is returning to the upright position. c. The <u>Executing Dancer</u> is limited to one <u>continuous</u> [hip-over-head] rotation.	<u>Hip-over-head rotation</u> of the <u>Executing Dancer(s)</u> is allowed provided: a. A <u>Supporting Dancer</u> maintains contact until the <u>Executing Dancer</u> returns to the performance surface or is returning to the upright position.
4	The <u>Executing Dancer</u> may only be <u>vertically inverted</u> if connected to the performance surface.	The <u>Executing Dancer</u> may only be <u>vertically inverted</u> if connected to the performance surface.	A <u>Vertical Inversion</u> is allowed provided: a. The <u>Supporting Dancer(s)</u> maintains contact until the <u>Executing Dancer</u> returns to the performance surface or returns to the upright position. b. When the height of the <u>Executing Dancer's</u> shoulders exceed shoulder-level there is at least one additional dancer to spot who does not bear the weight of the <u>Executing Dancer</u> . <i>(Clarification: When there are 3 supporting dancers an additional spot is not required)</i>	A <u>Vertical Inversion</u> is allowed provided: a. The <u>Supporting Dancer(s)</u> maintains contact until the <u>Executing Dancer</u> returns to the performance surface or returns to the upright position. b. When the height of the <u>Executing Dancer's</u> shoulders exceed shoulder-level there is at least one additional dancer to spot who does not bear the weight of the <u>Executing Dancer</u> . <i>(Clarification: When there are 3 supporting dancers an additional spot is not required)</i>

Groups & Pairs: Dismounts to the performance surface (Clarification: May be assisted but not required)

5	The Executing Dancer may not be released	The Executing Dancer may not be released.	An Executing Dancer may jump, <u>leap</u> , step or push off a Supporting Dancer(s) if: <ol style="list-style-type: none"> a. The highest point of the released skill does not elevate the Executing Dancer's hips above shoulder-level. b. The Executing Dancer may not pass through the <u>prone</u> or <u>inverted</u> position after the release. 	An Executing Dancer may jump, <u>leap</u> , step, push off a Supporting Dancer(s) provided all of the following: <ol style="list-style-type: none"> a. At least one part of the Executing Dancer's body is at or below <u>head-level</u> at the highest point of the released skill. b. The Executing Dancer may not pass through the <u>prone</u> or <u>inverted</u> position after the release.
6	The Executing Dancer may not be released	The Executing Dancer may not be released.	A Supporting Dancer(s) may <u>toss</u> an Executing Dancer provided: <ol style="list-style-type: none"> a. The highest point of the toss does not elevate the Executing Dancer's hips above shoulder-level. b. The Executing Dancer is not <u>supine</u> or inverted when released. c. The Executing Dancer does not pass through a prone or inverted position after release. 	A Supporting Dancer(s) may <u>toss</u> an Executing Dancer provided: <ol style="list-style-type: none"> a. At least one part of the Executing Dancer's body is at or below <u>head-level</u> at the highest point of the released skill. b. The Executing Dancer may be <u>supine</u> or inverted when released but s/he must land on their foot/feet. c. The Executing Dancer may not pass through an inverted position after release.

2016-2017 USASF Pom Rules

PREP INDIVIDUALS (Pom Technical Skills)

Must abide by the following limitations

Prep	
Tiny, Mini, Youth	Junior & Senior
1 Each series of technical skills is limited to two (2) (Clarification: Skills not broken by a pause or step are considered multiple skills).	Each series of technical skills is limited to three (3) . Clarification: Skills not broken by a pause or step are considered multiple skills. i.e. a double pirouette is considered 2 skills)
2 <u>Stationary Turns</u> are allowed provided the following: a. <u>Working leg</u> is held in a <u>passé</u> or <u>coupé</u> position. b. <u>Supporting leg</u> is on the ground through the completion of the turn. c. Rotations are limited to 2 rotations (i.e. a double pirouette is considered 2 skills).	<u>Stationary Turns</u> are allowed provided the following: a. <u>Working leg</u> is held in a <u>passé</u> , <u>coupé</u> or Second position. b. <u>Supporting leg</u> is on the ground through the completion of the turn. c. Rotations held in <u>passé</u> and <u>coupe</u> are limited to 2 rotations (i.e. a double pirouette is considered 2 skills).
3 <u>Leaps</u> and jumps are allowed provided the following: a. Does not involve a change in body position, facing direction or leg placement, from preparation through completion of the skill. b. Do not involve <u>axis rotation</u> (Exception: Jump full turn)	<u>Leaps</u> and jumps are allowed provided the following: a. Does not involve a change in body position, facing direction or leg placement, from preparation through completion of the skill. b. Do not involve <u>axis rotation</u> (Exception: Jump full turn is allowed)

EXECUTED BY INDIVIDUALS (Pom)

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

Prep		All Star	
Tiny, Mini & Youth	Junior & Senior	Tiny, Mini & Youth	Junior, Senior & Open
1 <u>Inverted</u> Skills are not allowed.	<u>Inverted</u> Skills are not allowed.	<u>Airborne inverted</u> skills with or without hand support are not allowed	
2 <u>Tumbling</u> skills with hip-over-head rotation: a. Non airborne skills are allowed (limited to two <u>consecutive</u> skills) b. Airborne skills with or without hand support are not allowed (no exceptions) c. With hand support are not allowed while holding poms/props in supporting hand(s). (Exception: forward rolls and backward rolls are allowed).	<u>Tumbling</u> skills with hip-over-head rotation: a. Non airborne skills are allowed (limited to two <u>consecutive</u> skills) b. Airborne skills with or without hand support are not allowed (no exceptions) c. With hand support are not allowed while holding poms/props in supporting hand(s). (Exception: forward rolls and backward rolls are allowed).	<u>Tumbling</u> skills with hip-over-head rotation: a. Airborne skills with or without hand support are not allowed (Exception: <u>aerial cartwheels</u> are allowed provided they are not <u>connected</u> to any other skill with hip-over-head rotation). b. With hand support are not allowed while holding poms/props in supporting hand(s). (Exception: forward rolls and backward rolls are allowed).	<u>Tumbling</u> skills with hip-over-head rotation: a. Without hand support are not allowed (Exception: <u>front aerials</u> and <u>aerial cartwheels</u> are allowed) b. With hand support are not allowed while holding poms/props in supporting hand(s). (Exception: forward rolls and backward rolls are allowed).
3 Simultaneous <u>tumbling</u> over or under another dancer that includes hip-over-head rotation by both dancers is not allowed.			
4 <u>Drops</u> to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.	<u>Drops</u> to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.	<u>Drops</u> to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.	<u>Drops</u> to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.
5 Landing in a push up or flat back position onto the performance surface is not allowed. (Example: A Shablam is not allowed)	Landing in a push up or flat back position onto the performance surface is not allowed. (Example: A Shablam is not allowed)	Landing in a push up position onto the performance surface from an airborne skill is not allowed.	Landing in a push up position onto the performance surface from an airborne skill is not allowed.

EXECUTED BY GROUPS OR PAIRS (Pom)

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

		Prep		All Star	
		Tiny, Mini & Youth	Junior & Senior	Tiny, Mini & Youth	Junior, Senior & Open
1	All <u>Supporting Dancer(s)</u> must maintain direct <u>contact</u> with the performance surface throughout the entire skill.	All <u>Supporting Dancer(s)</u> must maintain direct <u>contact</u> with the performance surface throughout the entire skill.	The <u>Executing Dancer</u> must receive support from a <u>Supporting Dancer</u> who is in direct <u>contact</u> with the performance surface (<i>Exception: kick line leaps</i>).	A <u>Supporting Dancer</u> does not have to maintain <u>contact</u> with the performance surface provided the height of the skill does not exceed <u>shoulder-level</u> .	
2	A <u>Supporting Dancer(s)</u> must maintain contact with the <u>Executing Dancer(s)</u> throughout the entire skill and the <u>Executing Dancer's</u> hips cannot elevate above <u>head-level</u> . (<i>Clarification: The Executing Dancer may not be released</i>).	A <u>Supporting Dancer(s)</u> must maintain contact with the <u>Executing Dancer(s)</u> throughout the entire skill and the <u>Executing Dancer's</u> hips cannot elevate above <u>head-level</u> . (<i>Clarification: The Executing Dancer may not be released</i>).	At least one <u>Supporting Dancer</u> must maintain contact with the <u>Executing Dancer(s)</u> throughout the entire skill above <u>shoulder-level</u> .	At least one <u>Supporting Dancer</u> must maintain <u>contact</u> with the <u>Executing Dancer(s)</u> throughout the entire skill above <u>shoulder-level</u> . <i>Exception:</i> When an <u>Executing Dancer</u> is supported by a single supporting dancer they may be released at any level provided: a. The <u>Executing Dancer</u> does not pass through an <u>inverted</u> position after the release. b. The <u>Executing Dancer</u> is either caught or supported to the performance surface by one or more <u>Supporting Dancers</u> . c. The <u>Executing Dancer</u> is not caught in a <u>prone</u> position. d. <u>Supporting Dancer(s)</u> may not hold poms at any point during the skill.	
3	Hip-over-head Rotation of the <u>Executing Dancer(s)</u> is not allowed when elevated from the performance surface.	Hip-over-head Rotation of the <u>Executing Dancer(s)</u> is not allowed when elevated from the performance surface.	<u>Hip-over-head rotation</u> of the <u>Executing Dancer(s)</u> is allowed provided: a. A <u>Supporting Dancer</u> maintains contact until the <u>Executing Dancer</u> returns to the performance surface or is returning to the upright position. b. The <u>Executing Dancer</u> is limited to one <u>continuous</u> [hip-over-head] rotation.	<u>Hip-over-head rotation</u> of the <u>Executing Dancer(s)</u> is allowed provided: a. A <u>Supporting Dancer</u> maintains contact until the <u>Executing Dancer</u> returns to the performance surface or is returning to the upright position.	
4	The <u>Executing Dancer</u> may only be <u>vertically inverted</u> if connected to the performance surface.	The <u>Executing Dancer</u> may only be <u>vertically inverted</u> if connected to the performance surface.	A <u>Vertical Inversion</u> is allowed provided: a. The <u>Supporting Dancer(s)</u> maintains contact until the <u>Executing Dancer</u> returns to the performance surface or returns to the upright position. b. When the height of the <u>Executing Dancer's</u> shoulders exceed shoulder-level there is at least one additional dancer to spot who does not bear the weight of the <u>Executing Dancer</u> . (<i>Clarification: When there are 3 supporting dancers an additional spot is not required</i>)	A <u>Vertical Inversion</u> is allowed provided: a. The <u>Supporting Dancer(s)</u> maintains contact until the <u>Executing Dancer</u> returns to the performance surface or returns to the upright position. b. When the height of the <u>Executing Dancer's</u> shoulders exceed shoulder-level there is at least one additional dancer to spot who does not bear the weight of the <u>Executing Dancer</u> . (<i>Clarification: When there are 3 supporting dancers an additional spot is not required</i>)	

Groups & Pairs: Dismounts to the performance surface (Clarification: May be assisted but not required)

5	The Executing Dancer may not be released	The Executing Dancer may not be released.	An Executing Dancer may jump, <u>leap</u> , step or push off a Supporting Dancer(s) provided: <ul style="list-style-type: none"> a. The highest point of the released skill does not <u>elevate</u> the Executing Dancer's hips above shoulder-level. b. The Executing Dancer may not pass through the <u>prone</u> or <u>inverted</u> position after the release. 	An Executing Dancer may jump, <u>leap</u> , step or push off a Supporting Dancer(s) provided: <ul style="list-style-type: none"> a. The highest point of the released skill does not <u>elevate</u> the Executing Dancer's hips above shoulder-level. b. The Executing Dancer may not pass through the prone or <u>inverted</u> position after the release.
6	The Executing Dancer may not be released	The Executing Dancer may not be released.	A Supporting Dancer(s) may toss an Executing Dancer provided: <ul style="list-style-type: none"> a. The highest point of the toss does not elevate the Executing Dancer's hips above shoulder-level. b. The Executing Dancer is not <u>supine</u> or inverted when released. c. The Executing Dancer does not pass through a prone or inverted position after release. 	A Supporting Dancer(s) may toss an Executing Dancer provided: <ul style="list-style-type: none"> a. The highest point of the toss does not elevate the Executing Dancer's hips above shoulder-level. b. The Executing Dancer is not <u>supine</u> or inverted when released. c. The Executing Dancer may not pass through a prone or inverted position after release.

All Star Hip-Hop

CHOREOGRAPHY - CREATIVITY AND VARIETY (Max Score: 15.0)	
0.0 - 8.9	Choreography shows a complete lack of personality and innovative movements. Little to no creativity and variety throughout entire routine choreography.
9.0 - 9.9	Choreography lacks creative style throughout majority of routine. Movements are repetitive and personality is lost.
10.0 - 11.9	Average creativity displayed throughout routine. Choreography lacks innovative style and displays minor variety in movements.
12.0 - 12.9	Good display of creative choreography. Routine conveys personality and movements are varied throughout majority of routine.
13.0 - 15.0	Excellent incorporation of creative choreography. Routine displays 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 shows a complete lack of diversity, variety, and athleticism. Poor interpretation and knowledge of movements.
12.0 - 13.9	Team lacks knowledge of basic hip hop styles. Routine falls short of variety and proper incorporation of styles. Little to no athleticism displayed throughout routine.
14.0 - 15.9	Basic incorporation of style variety throughout routine. Movements are repetitive and lack in diversity. Average understanding of hip hop styles. Minimal athleticism displayed.
16.0 - 17.9	Nice variety in styles. Good awareness and interpretation of various hip hop styles. Routine demonstrates athleticism, diversity and variety throughout majority of routine.
18.0 - 20.0	Remarkable knowledge and interpretation of hip hop styles. Routine incorporates a high level of athleticism and diversity while choreography 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, intensity, and basic rhythm.
14.0 - 15.9	Standard rhythm and body control demonstrated. Hip hop styles and movements are inconsistently executed throughout.
16.0 - 17.9	Nice body control and rhythm demonstrated throughout routine. Most movements and styles are executed properly and with strength and intensity by majority.
18.0 - 20.0	Wonderful execution of all incorporated movements. Routine is executed with strength, emotion and personality. Moves contain body control and natural rhythm.
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.

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.

All Star 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 and flow.
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 - 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.
POM SKILLS - INCORPORATION OF POM SKILLS (Max Score: 5.0)	
0.0 - 2.9	Little to no pom work/ motion sequences in choreography. Movements short of creativity, visual appeal and variety.
3.0 - 3.9	Basic incorporation of pom work/ motion sequences. Standard level of creative choreography and movements. Some visually-appealing sequences included.
4.0 - 5.0	Good incorporation of pom work/ motion sequences. Expressive and varied style. Great visuals created and creativity exhibited.
POM SKILLS - EXECUTION OF POM SKILLS (Max Score: 5.0)	
0.0 - 2.9	Little to no pom sequences executed or "pictures" created. Lacking energy, definition, and uniformity. Motions are not clearly distinguished causing visual appeal to be lost. Numerous timing errors throughout.
3.0 - 3.9	Average energy maintained in pom sequences. Minimal timing errors. Movements performed with basic strength and body control.
4.0 - 5.0	Good sense of rhythm and energy. Nice body control and execution. Pom sequences executed with precision and synchronicity. Great timing.
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 proper 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.
JAZZ - INCORPORATION OF JAZZ TECHNIQUE/PERFORMANCE SKILLS (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.

All Star Variety

CHOREOGRAPHY - CREATIVITY AND VISUAL EFFECT (Max Score: 15.0)	
0.0 - 8.9	Routine falls short of creative and visual choreography. Lacks originality and personality. Levels, group work, etc. not included
9.0 - 9.9	Minor creativity incorporated into routine. Choreography consists of simple and repetitive movements. Minimal incorporation of visual effect. Routine sections/movements are small and unnoticeable to the audience.
10.0 - 11.9	Standard level of creative movements and visual effects incorporated into routine. Choreography includes basic skills and moves that lack in variety.
12.0 - 12.9	Good incorporation of unique skills and visual movements. Creative and visually appealing choreography included throughout majority of routine.
13.0 - 15.0	Variety of movements and skills creatively choreographed throughout the entire routine. Includes several visually effective sections. Unique and creative style is noticeable and entertaining. Original choreography used to create a visual and expressive routine. Excellent use of levels, roll-offs, group work, etc.
CHOREOGRAPHY - FLOW OF ROUTINE (Max Score: 15.0)	
0.0 - 8.9	Flow of routine is lost. Music and movements do not compliment each other. Routine is choppy and hard to follow throughout entire performance.
9.0 - 9.9	Routine flow is inconsistent and choppy throughout majority of performance.
10.0 - 11.9	Routine flow and presentation is average. Lacking continuity and consistency within music, movements, etc.
12.0 - 12.9	Routine carries good flow throughout. Music and movements are complimentary to one another.
13.0 - 15.0	Great routine continuity. Flow of routine is seamless and creative.
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 - 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 technical dance skills. Technique and choreography executed properly throughout routine. Difficulty level keeps audience engaged and performance exciting.
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.
6.0 - 6.9	Little energy and showmanship. 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.
9.0 - 10.0	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.
ROUTINE EXECUTION - SYNCHRONIZATION AND 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.
VARIETY FUNDAMENTALS - INCORPORATION OF HIP HOP (Max Score: 5.0)	
0.0 - 2.9	Little to no Hip Hop skills incorporated. Minimal team participation in style. Lacking variety of style.
3.0 - 3.9	Average Hip Hop incorporated throughout routine. Standard team participation and variety of skills and movements.
4.0 - 5.0	Great level of team participation and variety of Hip Hop style incorporated throughout entire routine.
VARIETY FUNDAMENTALS - EXECUTION OF HIP HOP (Max Score: 5.0)	
0.0 - 2.9	Hip Hop skills lack in strength. Minimal team knowledge of proper Hip Hop technique.
3.0 - 3.9	Average knowledge of Hip Hop technique. Basic execution performed by majority of team.
4.0 - 5.0	Nice movement and strength throughout entire routine. Knowledge of proper placement and technique demonstrated by full team.
VARIETY FUNDAMENTALS - INCORPORATION OF JAZZ (Max Score: 5.0)	
0.0 - 2.9	Little to no Jazz skills and technique incorporated. Minimal team participation in style. Lacking variety of style.
3.0 - 3.9	Average Jazz incorporated throughout routine. Standard team participation and variety of technical skills and movements.
4.0 - 5.0	Great level of team participation. Nice variety of Jazz style, movements and technique incorporated throughout entire routine.
VARIETY FUNDAMENTALS - EXECUTION OF JAZZ (Max Score: 5.0)	
0.0 - 2.9	Jazz skills lack in strength and body placement. Minimal team knowledge of proper Jazz technique.
3.0 - 3.9	Average knowledge of Jazz technique. Basic execution performed by majority of team.
4.0 - 5.0	Nice strength throughout entire routine. Knowledge of proper placement and technique demonstrated by full team.
VARIETY FUNDAMENTALS - INCORPORATION OF POM (Max Score: 5.0)	
0.0 - 2.9	Little to no Pom skills incorporated. Minimal team participation in style. Lacking variety of style.
3.0 - 3.9	Average Pom incorporated throughout routine. Standard team participation and variety of motions and movements.
4.0 - 5.0	Great level of team participation and variety of Pom style incorporated throughout entire routine.
VARIETY FUNDAMENTALS - EXECUTION OF POM (Max Score: 5.0)	
0.0 - 2.9	Pom skills lack in strength and placement. Minimal team knowledge of proper Pom technique.
3.0 - 3.9	Average knowledge of Pom technique. Basic execution performed by majority of team.
4.0 - 5.0	Nice motions and strength throughout entire routine. Knowledge of proper placement and technique demonstrated by full team.

All Star Contemporary/Lyrical

CHOREOGRAPHY - CREATIVITY AND VISUAL EFFECT (Max Score: 10.0)	
0.0 - 5.9	Routine falls short of creative and visual choreography. Lacks originality and choreography does not complement musical elements. Levels, group work, and other visual elements not included.
6.0 - 6.9	Minor creativity incorporated into routine. Choreography consists of simple and repetitive movements. Visual elements are minimal and/or unnoticeable to the audience. Choreography attempts to complement music, but falls short.
7.0 - 7.9	Standard level of creative movements and visual effects incorporated into routine. Choreography includes basic skills and moves that lack in variety. Choreography somewhat complements musical selection.
8.0 - 8.9	Good incorporation of unique skills and visual movements. Creative and visually-appealing movements included throughout majority of routine. Choreography complements music selection.
9.0 - 10.0	Variety of movements and skills creatively choreographed throughout the entire routine. Includes several visually effective sections. Unique and creative style is noticeable and entertaining. Original choreography used to create a visual and expressive routine. Choreography enhances and seamlessly meshes the theme with music selection. Excellent use of levels, roll-offs, group work, etc.
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.
LYRICAL FUNDAMENTALS - EMOTION/EXPRESSION OF MOVEMENT (Max Score: 20.0)	
0.0 - 11.9	Poor incorporation of expressive movements. Lack of emotion throughout the entire routine and/or emotion doesn't match the theme/choreography. Performance does not relay any feelings to the audience. Knowledge of lyrical style is not shown.
12.0 - 13.9	Lacking in expressive and interpretive movements throughout most of the routine. Story not understood and not believable. Routine not connecting with audience and is not performed with emotion.
14.0 - 15.9	Basic use of expressive movements. Routine contains few areas of emotion and connection.
16.0 - 17.9	Good expression and emotion conveyed throughout routine. Emotion is genuine, believable, and compliments mood of choreography.
18.0 - 20.0	Routine is performed with wonderful expressive movements. Emotions evolved with the music selection and brought the story to life. Performance was convincing and captured the audience.
LYRICAL FUNDAMENTALS - INCORPORATION OF TECHNICAL SKILLS (Max Score: 15.0)	
0.0 - 8.9	Routine is without technical skills. Routine lacks technique and variety. Majority of team not participating.
9.0 - 9.9	Minimal team participation. Routine lacks incorporation of technique. Little to no variety in technical skills.
10.0 - 11.9	Standard technical skills incorporated within routine. Basic variety and team participation throughout routine.
12.0 - 12.9	Good incorporation of technical skills. Nice team participation and variety. Good use of technical combinations.
13.0 - 15.0	Excellent variety of technical skills incorporated into routine. Great use of technical combinations and skill sequences. Majority to entire team participation. Technique is creative and unique.
LYRICAL FUNDAMENTALS - EXECUTION OF TECHNICAL SKILLS (Max Score: 15.0)	
0.0 - 8.9	Complete lack of knowledge in lyrical form and proper technical execution. 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.
9.0 - 9.9	Most skills performed were executed improperly. Little understanding of lyrical form/technique. Poor placement and extension of the body. Little artistic expression and style. Skills not performed at proper pace.
10.0 - 11.9	Average understanding of technical skills and proper execution. Incorrect placement and timing throughout routine. Standard skills with some being performed at improper pace, too fast/too slow.
12.0 - 12.9	Good execution and presentation of technical skills. Minor timing errors. Nice placement and extension of the body throughout majority of routine. Moves are controlled and artistic expression is apparent.
13.0 - 15.0	Wonderful technique and presentation. Complete understanding of lyrical form with proper execution maintained throughout routine. Great pace of movements and technical skills. Excellent body placement, control, expression, 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. Routine displays a complete lack in knowledge of proper difficulty level.
6.0 - 6.9	Routine difficulty is not apparent throughout the routine. Difficulty is minimal or above team ability. Routine lacks athletic street style 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 technical skills, lyrical form, difficult choreography, etc. correctly.
9.0 - 10.0	High level of routine difficulty including intricate and innovative movements, tricks, technical skills, etc. Challenging choreography maintained throughout routine with proper execution. Difficulty level keeps audience engaged and performance exciting.
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.
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.