SCHOOL DANCE GENERAL RULES

GENERAL GUIDELINES

1) All teams must be supervised during all official functions by a qualified coach/instructor.
2) Coaches/instructors must require proficiency before skill progression. Coaches must consider the dancer and team skill level with regard to proper performance placement.
3) All participants agree to conduct themselves in a manner displaying good sportsmanship throughout the event. The director/instructor/coach of each team is responsible for seeing that team members, coaches, parents, and any other person affiliated with the team conduct themselves accordingly. Severe demonstrations of unsportsmanlike conduct are grounds for disqualification.
4) All programs should have, and review, an emergency action plan in the event of an injury.
5) Teams must have at least 5 members. There is a maximum limit of 36 members.
6) Each team will have a **minimum of 1 minute and 45 seconds to a maximum of 2 minutes and 30 seconds** to demonstrate their style and expertise. Timing will begin with the first choreographed movement or note of music. Timing will end with the last choreographed movement or note of music, whichever comes last.
7) Any team proven to be in violation of the age restrictions will be automatically disqualified from the event.
8) The teams name will be called at least twice (once as the team is on deck, and again once the team is next to perform). Teams missing their performance time will only be able to perform at the discretion of a JAMZ official. Teams will not be allowed to perform once their division/category has closed.
9) Footwear is recommended but not required. Wearing socks and/or footed tights only is prohibited. (Exception: socks are allowed on a carpeted performance surface.)
10) Jewelry as a part of a costume is allowed.
11) At no point may a non-competitor enter or step on the performance surface (Example: Coaches setting poms on the floor for a team etc.).

CHOREOGRAPHY, MUSIC AND COSTUMING

1) Suggestive, offensive, or vulgar choreography, costuming and/or music are inappropriate for family audiences and therefore lack audience appeal.
2) Routine choreography should be appropriate and entertaining for all audience members. Vulgar or suggestive material is defined as any movement or choreography implying something improper or indecent, appearing offensive or sexual in content, and/or relaying lewd or profane gestures or implications. Inappropriate choreography, costuming and/or music may affect the judges overall impression and/or score of the routine.
3) All choreography, costuming and makeup should be age appropriate and acceptable for family viewing.
4) Team using excessive vulgar or suggestive movements, words, costuming or music will be penalized, forced to forfeit or disqualified. Actions taken will be under the discretion of a JAMZ official.
5) Music is required throughout performances. 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 dance skills outlined in the routine specifics.

PROPS

1) Wearable and handheld items are allowed in all categories and can be removed or discarded from the body.
2) Standing props are not allowed. 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.

SCHOOL DANCE GENERAL RULES

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TUMBLING (Executed by individuals)

Tumbling: An acrobatic or gymnastics skill executed by an individual dancer without contact, assistance or support of another dancer(s) and begins and ends on the performance surface.

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

1) Airborne* tumbling skills with hip over head rotation are not allowed (exception: aerials, dive rolls in a pike position and round-offs). Simultaneous tumbling over or under another dancer that includes hip over head rotation by both dancers is not allowed.
2) Drops* to the knee, thigh, back, seat, front, jazz split (hurdler) or split position onto the performance surface are not allowed unless the dancer first bears weight on the hands or foot/feet.
3) Drops* to a push-up position onto the performance surface are allowed from a jump with forward momentum (i.e. flying squirrel) or an X, star or spread eagle jump. All variations of a shushunova are not allowed.
4) Hip over head rotation skills with hand support are not allowed while holding poms or props. (Exception: forward rolls and backward rolls are allowed.)

DANCE LIFTS AND PARTNERING (Executed in partners or groups)

1) Any Supporting Dancer(s) who has primary weight of an Executing Dancer must maintain direct contact with the performance surface at all times.
2) At least one Supporting Dancer must have hand/arm/body to hand/arm/body contact with the Executing Dancer(s) throughout the entire skill above shoulder level. Clarification: A dancer who is not prone can release contact below shoulder level.
3) Hip over head rotation of the Executing Dancer(s) is allowed if:
   a. A Supporting Dancer maintains hand/arm/body to hand/arm/body contact until the Executing Dancer returns to the performance surface or returns to the upright position.
   b. The skill is limited to one [hip over head] rotation.
4) A Vertical Inversion* is allowed if:
   a. The Supporting Dancer(s) maintains hand/arm/body to hand/arm/body 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 shoulder level there is at least one additional dancer to spot and/or support.

RELEASE MOVES

5) An Executing Dancer may jump, leap, step or push off a Supporting Dancer(s) if:
   a. The highest point of the released skill does not elevate the Executing Dancer's hips above shoulder level.
   b. When the height of the release is at hip level or above the Executing Dancer may not pass through the prone or inverted position.
   c. Toe pitches are not allowed.
6) A Supporting Dancer may toss an Executing Dancer as long as:
   a. The highest point of the toss does not elevate the Executing Dancer's hips above shoulder level.
   b. The Executing Dancer is not prone or inverted when released.
   c. The Executing Dancer does not pass through a prone or inverted position after release.

DUE TO UNFORESEEN CIRCUMSTANCES, JAMZ RESERVES THE RIGHT TO DISQUALIFY ANY TEAM.

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SCHOOL 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 **School Dance General Rules**.

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 and music must be used. Penalties will be assessed under the School Dance General Rules.

REASONS FOR DISQUALIFICATION:

Teams with illegal participant(s) will be disqualified. Reasons for disqualification include but are not limited to inappropriate choreography/music (at the discretion of a JAMZ official), severe demonstrations of unsportsmanlike conduct, overage participant(s), less participants than allowed on the floor, participant(s) not listed on the team roster, and/or illegal participant(s) listed on the team roster. If a team is found with unregistered participants, the team will be disqualified. Teams registering and performing in incorrect divisions will be disqualified. **Due to unforeseen circumstances, JAMZ reserves the right to disqualify any team.**

REASONS FOR FORFEITURE/DISQUALIFICATION:

In the School Dance General Rules, see #3, #5, #7 and #8 in the General Guidelines and #2, #4 and #5 (under Choreography, Music and Costuming). Teams forfeiting will receive an overall team score of 0.

LEGALITY QUESTIONS:

See the **RULES 411** section with detailed instructions on how to submit a rules question.

SCHOOL DANCE GLOSSARY

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.

Aerial Cartwheel: An airborne tumbling skill which emulates a cartwheel executed without placing hands on the ground.

Airborne (executed by individual): A state in which the dancer is free of contact from a person and/or the performance surface.

Airborne Hip Over Head Rotation (executed by individual): An action where hips rotate over the head in a tumbling skill and there is no contact with the performance surface (example: Round off or a Back Handspring).

Airborne Skill (executed by individual): A skill in which the dancer is free of contact with the performance surface (Example: Tour Jeté or Butterfly).

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

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

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

Back Walkover: A non-airborne tumbling skill where the dancer reaches backward with an arched torso through an inverted position, hands make contact with the ground, then the hips rotate over the head and the torso hollows bringing the dancer to an upright position, landing one foot/leg at a time.

Backward Roll: A non-airborne tumbling skill where one rotates backward into/or through an inverted position by lifting the hips over the head and shoulders while curving the spine to create a motion similar to a ball "rolling" across the floor.

Breaking: A rhythmic style of hip hop dance involving rapid acrobatic moves, martial arts, jumps, and twists in which different parts of the body are in contact with the performance surface.

C - Jump: A jump in which the dancers creates an arch in the back allowing the knees to bend and the feet reach behind the body.

Calypso (ka-lip-so): A rotating leap in which the working leg opens from a low chainé and fully extends to the side while the supporting leg pushes off the ground to execute a back attitude position. Also often referred to as a back attitude leap or rotating back attitude leap.

Cartwheel: A non-airborne tumbling skill where one supports the weight of the body with the arm(s) while rotating sideways through an inverted position landing on one foot at a time.

Category: Denoting the style of a performance piece/competition routine (Example: Jazz, Pom or Hip Hop).

Co-ed: A division that includes one or more males.

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

SCHOOL DANCE GLOSSARY

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.

Consecutive Skills: An action in which the dancer connects skills immediately, without step, pause or break in between (Example: Double pirouette or Double Toe Touch).

Coupe (koo-pay): A position of the foot lifted and held tightly against the ankle of the supporting leg (meaning to cut or cutting).

Dance Lifts (executed as partners or in a group): An skill in which a dancer(s) is elevated from the performance surface by one or more dancers and set down. A Dance Lift is comprised of "Lifting" dancer(s) and "Elevated" dancer(s).

Développé (dayv-law-pay): An action in which the working leg moves through passé before extending into position (means to develop).

Dive Roll: An airborne tumbling skill in which the dancer does a forward roll where the hands and feet are off of the performance surface simultaneously. This skill is allowed only if the dancer is in a pike position.

Division: Denoting the composition of a competing group of dancers (Example: Jr. High/Middle School, Junior Varsity, and Varsity).

Drop: An action in which an airborne dancer lands on a party part other than his/her hands or feet without first bearing weight on the hands/feet.

Elevated: An action in which a dancer is moved to a higher position or place from a lower one.

Elevated Dancer: A dancer who is lifted from the performance surface as a part of a Dance Lift.

Executing Dancer: A dancer who performs a skill as a part of a Dance Trick or uses support from another dancer or dancers when Partnering.

Flying Squirrel: A jump executed with forward momentum with the dancers arms extended in front, legs behind, creating an "X" position in the air.

Forward Roll: A non-airborne tumbling skill where one rotates forward through an inverted position by lifting the hips over the head and shoulders while curving the spine to create a motion similar to a ball "rolling" across the floor.

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.

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 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.

Front Walkover: A non-airborne tumbling skill where the dancer rotates forward with a hollow torso through an inverted position and arches up bringing the legs and hips over the head to a non-inverted position with legs landing one foot/leg at a time.

Handstand: A non-airborne, non-rotating, tumbling skill where the dancer supports his/herself vertically on his/her hands in an inverted position and the arms are extended straight by the head and ears.

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

SCHOOL DANCE GLOSSARY

Head Spring (front/back): An airborne tumbling skill, typically performed in hip hop, in which the dancer approaches the head spring much like a hand spring, and can be executed either to the front or to the back. Beginning in a standing or squatting position, the hands are placed on the floor with the head between the hands, and the legs come over/whip through the body similar to a kip up and the dancer lands on two feet.

Headstand: A non-airborne, non-rotating, tumbling skill where the dancer supports his/herself vertically on his/her head in an inverted position and the hands are on the floor supporting the body.

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 Level: A designated height; the height of a standing dancer's hips while standing upright with straight legs (Clarification: This is an approximate height to measure space, and is not changed by bending, inverting, etc).

Hip Over Head Rotation (executed by individuals): An action where the dancer's hips move over the head in a tumbling skill (Example: Back walkover or cartwheel).

Hip Over Head Rotation (executed in groups or pairs): An action where the Executing Dancer's hips move over the head in a lift or partnering skill.

Inversion: A position in which the dancer's waist/hips/feet are higher than his/her head and shoulders.

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: A non-airborne, non-rotating tumbling skill, typically performed in hip hop, where the dancer brings the body to a non-inverted upright position. Starting from lying down, stomach up, the dancer bends knees, thrusts legs into the chest, rolls back slightly, and then kicks up. The force of the kick causes the dancer to land in an upright position with both feet planted on the floor.

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

Lifting Dancer: A dancer(s) who is part of a dance lift and lifts an Elevated Dancer as a part of a dance lift.

Partnering (executed in pairs): A skill in which two dancers use support from one another. Partnering Lifts can involve both "Supporting" and "Executing" skills.

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. Passé may be executed with the knee of the connected foot parallel or turned out.

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-wet): 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.

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".

SCHOOL DANCE GLOSSARY

Prone: A position in which the front of the dancer's body is facing the ground and the back of the dancers body is facing up.

Prop: An object that can be manipulated. (Example: A glove is part of the uniform.)

Release Move (executed in groups or pairs): An action in which the Executing Dancer becomes free of contact from the Supporting Dancer(s) and are unassisted to the performance surface.

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

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 (forward/back): A non-airborne tumbling skill in which the dancer rolls where the back of the shoulder is the contact with the floor. Head is tilted to the side to avoid contact with the floor.

Shoulder Level: A designated height; the height of a standing dancer's shoulders while standing upright with straight legs (Clarification: This is an approxi- mate height to measure space and is not changed by bending, inverting, etc.).

Shushunova: A jump variation in which the dancer lifts extended legs to a toe-touch or pike position and then circles them behind the body dropping the chest and landing in a prone support (push up position).

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

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).

Stag: A position, typically performed in a leap or jump, in which the dancer bends the front leg.

Stall: A non-airborne, non rotating hip hop technique that involves halting all body motion, often in an interesting, inverted or balance-intensive position with the support of one or both hands. Also often referred to as a "Freeze".

Stepping: A style of dance, typically in the hip hop category, which is a form of percussive dance in which the dancer uses their entire body as an instru- ment to produce complex rhythms and sounds through a mixture of footsteps, spoken word and hand claps.

Supine: A position in which the back of the dancers body is facing the ground and the front of the dancers body is facing up.

Supporting Dancer: A Supporting Dancer(s), who is part of a dance trick and bears the primary weight of a lifted dancer. A Supporting Dancer(s) holds or tosses and/or maintains contact with an Executing Dancer as a part of a Dance Trick or Partnering skill. The Supporting Dancer may also be considered a lifting dancer.

Supporting Leg: The leg of a dancer that supports the weight of the body during a skill.

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.

SCHOOL DANCE GLOSSARY

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).

Tilt: An angled body position, usually tilting at a diagonal to one side bending at the torso. This can be performed in a kick, jump or leaping action.

Toe Pitch (executed by groups or pairs): A toss in which the Executing Dancer(s) foot is in the hands of the Supporting Dancer(s) and she/he is propelled upward.

Toe Touch): A jump in which the dancer lifts both legs on the sides of the body. The hips should rotate under to maximize height and flexibility while keep- ing the chest upright.

Toss: A release move where Supporting Dancer(s) execute a throwing motion to increase the height of the Executing Dancer. The Executing Dancer be- comes free from the performance surface when toss is initiated.

Tour Jeté : A skill in which the dancer takes off from one leg, executes a half turn and lands on the same leg.

Tumbling: A collection of skills that emphasize acrobatic or gymnastic ability and are executed by an individual dancer without contact, assistance or sup- port of another dancer(s) and begins and ends on the performance surface. *(Clarification: tumbling skills do not have to include hip overhead rotation)*

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.

Vertical Inversion (executed in groups or pairs): A position in which the Executing Dancer is inverted and bears direct weight on the Supporting Dancer by a stop, stall or change in momentum.

Windmill: A non-airborne, non rotating tumbling skill in which a dancer begins on the back, 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.

Working Leg: The leg of a dancer that is responsible for the momentum, power and/or position during a skill.

SCORE SYSTEM 411

SCHOOL DANCE DIVISIONS

JAMZ' score system leads the industry in innovation! We take scoring to the next level! We challenge teams to "perform smarter." By understanding JAMZ' 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.

WHERE DO I FIND ALL INFO ON JAMZ' SCORING?

Everything you need to know about JAMZ scoring is found in the following Championship Guide sections:

- ☐ Score System 411
- ☐ Coach's Cheat Sheet
- ☐ Scoring Grids
- ☐ General Rules
- ☐ Penalty Info

HOW IS A ROUTINE SCORED?

This is our favorite part! JAMZ 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 different styles of dance demand different skill levels. For example, a Lyrical routine demands different skills and a different performance than a Pom routine. Lyrical does not call for motion technique and sharpness but it does call for a routine built on emotion and expressive movements. Therefore the score sheets for Lyrical have a scoring section solely for Emotion/Expression of Movement. JAMZ not only believes in the purpose of skills/performance levels, but also carries this mission throughout the scoring process. If the routine is less demanding of a certain skill or style, then less 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, 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. Other factors must be considered. When entering a category that specifically calls for mandatory skills/styles, JAMZ 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, JAMZ 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?

Your total possible score will be out of 100 possible points. Total scores from all judges on the panel are added together, and then divided by the total number of judges. This total is referred to as the team's Total Average Score. The Total Average Score is used to determine Nationals qualification. Using the team's Total Average Score, any penalties and deductions received are deducted based on their point weight (see calculation below) 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 (3) = 73.83
Team average score: 73.83 points (used to qualify for Nationals)   The team also received a penalty of 2.5 points.
Team average score: 73.83 points Final team score: (73.83 – 2.5) = 71.33

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COACH'S CHEAT SHEET

SCHOOL DANCE DIVISIONS

HOW DO YOU USE JAMZ SCORING GRIDS?

1. FIND YOUR TEAM'S SCORING GRID.

What is your Category?
Exampl e:

→¹ *If you are:*   *POM*
→¹ *Then select:*   *SCHOOL - 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 level or 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 and 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 and creative incorporation lack technique, show inconsistency, need to be polished and lack self-confidence. Strong level = higher score.

- Scoring elements are judged base on majority vs. partial 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 Exampl e: An element on the SCHOOL - 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

3. WHAT ARE JUDGES LOOKING FOR?

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 and exciting? Were there many timing errors?

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Schools Hip-Hop

CHOREOGRAPHY - CREATIVITY AND VARIETY (Max Score: 15.0)

Range	Description
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)

Range	Description
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)

Range	Description
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/or repetitive.
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 are 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)

Range	Description
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)

Range	Description
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 hip hop styles. Routine demonstrates athleticism, diversity and variety throughout majority of routine.
18.0 - 20.0	Great 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)

Range	Description
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 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 demonstrated throughout routine. Most movements and styles are executed properly and with strength and intensity by majority.
18.0 - 20.0	Great execution of all incorporated movements. Routine is executed with strength, emotion, musicality and personality. Moves contain body control and natural rhythm.

ROUTINE EXECUTION - TEAM UNIFORMITY (Max Score: 10.0)

Range	Description
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)

Range	Description
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)

Score	Description
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)

Score	Description
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)

Score	Description
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 appropriate 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.
7.0 - 7.9	Routine difficulty is age appropriate. Average emphasis on technical skills and choreography. 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.
9.0 - 10.0	High level of routine difficulty including challenging choreography, innovative movements and technical dance skills. Difficulty level keeps audience engaged and performance exciting.

POM - VISUAL EFFECT (Max Score: 10.0)

Score	Description
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)

Score	Description
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 - MOTION TECHNIQUE- PLACEMENT (Max Score: 10.0)

Score	Description
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)

Score	Description
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 SKILLS - EXECUTION OF POM SKILLS (Max Score: 10.0)

Score	Description
0.0 - 5.9	Little to no motion sequences executed or "pictures" created. Little to no energy, definition, and uniformity. Timing errors are so substantial that pom sequences and visual appeal are completely lost.
6.0 - 6.9	Very few motion sequences or "pictures" created. Minimal energy, definition, and uniformity. Motions are not clearly distinguished causing visual appeal to be lacking at times. Numerous timing errors throughout.
7.0 - 7.9	Average energy maintained in motion sequences. Some timing errors. Movements performed with basic strength and body control.
8.0 - 8.9	Good tempo and energy of motion sequences. Nice "pictures" created with body control and strength. Minimal timing errors.
9.0 - 10.0	Great sense of rhythm and energy. Significant body control and execution. Motion sequences executed with precision and synchronicity. Great timing throughout.

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

Score	Description
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)

Score	Description
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 - PERFORMANCE PRESENTATION AND EXECUTION (Max Score: 10.0)

Score	Description
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.

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.

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CHOREOGRAPHY - CREATIVITY AND VISUAL EFFECT (Max Score: 10.0)	
0.0 - 5.9	Routine falls short of creative and visual choreography. Lacks originality and personality. Levels, group work, etc. not included
6.0 - 6.9	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.
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.
8.0 - 8.9	Good incorporation of unique skills and visual movements. Creative and visually appealing choreography included throughout majority of routine.
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. 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. 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 danced 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 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. Good artistic expression.
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 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.