

GENERAL SAFETY RULES AND ROUTINE REQUIREMENTS

1. All teams must be supervised during all official functions by a qualified director/coach.
2. Coaches/instructors must require proficiency before skill progression. Coaches must consider the dance 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/advisor/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 an emergency response plan in the event of an injury.
5. Teams must have at least 4 members. There is no maximum limit.
6. 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 comes last.
 - a. Event producers may allow a maximum of 5 second leeway/grace period.
 - b. If a company adds the production/show category, the time limit may be increased to 5 minutes.
 - c. All participants should walk/spirit onto the floor and immediately start their routine after placement of any props.
7. Participants may compete in more than one dance division and/or category as long as they abide by the age restrictions in all divisions in which they compete. Dancers may not compete in more than one routine in the same category and division (Example: A dancer cannot compete in (2) Senior Jazz routines. Exception: If a dancer is on a Senior Hip Hop team and a Senior Coed Hip Hop team and the event producer combines the divisions, this rule does not apply.)
8. Substitutions may be made in the event of any injury and must also abide by the age restrictions in all divisions.
9. Any team proven to be in violation of the age restrictions will be automatically disqualified from the event.
10. Footwear is recommended but not required. Wearing socks and/or footed tights only is prohibited. (Exception: Socks are allowed on a carpeted performance surface)
11. Jewelry as a part of a costume is allowed.
12. Weight bearing skills and/or tumbling on the performance surface is not allowed while holding poms or props [including stalls, etc.] (Exception: Forward and backward rolls are allowed.) A full clean hand must be in contact with the performance surface for all weight bearing skills.

TUMBLING & TRICKS (Executed by Individuals)

Tumbling and/or tricks: 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 is allowed, but not required, in all divisions with the following limitations:

The following are examples of skills that are and are not allowed:

ALLOWED	NOT ALLOWED
Forward/Backward Rolls	Front/Back Tucks
Shoulder Rolls	Side Somi
Cartwheels	Layouts
Headstands	Shushanova
Handstands	Headsprings (without hand support)
Backbends	Round Off Series Back Handsprings
Front/Back Walkovers	Dive Rolls (in a layout position)
Stalls	
Head spins	
Windmills/Flairs	
Kip up	
Dive Rolls (in a piked position)	
Round Off	
Headsprings (with hand support)	
Aerial Cartwheels	
Front/Back Handsprings (in Hip Hop ONLY)	

1. In Hip-Hop ONLY:
 - a. Airborne skills with hip over head rotation must involve hand support with at least one hand when passing through the inverted position. (*Exception: Aerial Cartwheels, round offs and dive rolls are allowed in all categories.*)
 - b. The allowed Hip Hop tumbling skills with airborne hip over head rotation is limited to 2 connected skills. (Example: Round-off, back handspring, back handspring is NOT allowed. Round-off back handspring, kip-up IS allowed)
2. Simultaneous tumbling over or under another tumbler is NOT allowed.
3. Drops to the knee, thigh, seat, front, back, jazz split (hurdler) or split position onto the performing surface from a turn, jump, stand, or inverted position must first bear weight on the hands or feet in order to break the impact of the drop (*Exception: Toe-touches to a push up position are not allowed.*)
4. Drops to a push-up position onto the performance surface are permitted from a standing or kneeling position or from a jump with forward momentum (i.e. Flying Squirrel) or an X, Star or Spread Eagle jump. ALL variations of a Shushinova not permitted.

DANCE LIFTS & PARTNERING (Executed as partners or groups)

Dance Lifts, Tricks and Partnering are permitted and are defined below:

Dance Lift: An action 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).

Dance Trick: An action in which a dancer(s) executes a skill with support from one or more dancers. A Dance Trick is comprised of “Supporting” dancer(s) and “Executing” dancer(s).

Partnering: An action in which two or more dancers use support from one another, but are not elevated. Partnering can involve both “Supporting” and “Executing” skills.

1. Any Lifting/Supporting Dancer(s) who has primary weight of a Lifted Dancer must maintain direct contact with the performance surface at all times.
2. At least one Lifting/Supporting Dancer must have hand/arm/body to hand/arm/body contact with the Elevated/Executing Dancer(s) through out the entire Lift, Trick or Partnering skill. (Exception: A dancer who is not prone can release contact below shoulder level of the Lifting/Supporting Dancer when standing upright.)
3. Jumping or leaping off a dancer above hip level of the Lifting/Supporting Dancer when standing upright is allowed as long as there is hand/arm (Lifting/Supporting Dancer) to hand/arm/body (Elevated/Executing Dancer) contact with a Lifting/Supporting Dancer throughout the skill. (Example: A dancer who is not prone may jump or leap off another dancer below shoulder level of the Lifting/Supporting Dancer when standing upright. A dance may step off another dancer.
4. Tossing a dancer is only allowed if the release occurs below shoulder level of the Lifting/Supporting Dancer when standing upright and the Elevated/Executing Dancer is not prone or inverted. When released the Elevated/Executing Dancer cannot pass through an inverted position.
5. Swinging Lifts and Tricks are allowed provided the Elevated/Executing Dancer’s body does not make a complete circular rotation and is in a face up position at all times.
6. Hip over head rotation of the Elevated/Executing Dancer(s) may occur as long as his/her shoulders do not exceed the height of the Lifting/Supporting Dancer when standing upright.
7. Hand to hand vertical inversions are allowed as long as the shoulders of the Elevated/Executing Dancer do not **exceed the height of the Lifting/Supporting Dancer’s shoulder height when standing upright and there are at least (2) two Lifting/Supporting Dancers.**

CHOREOGRAPHY 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 should be age appropriate.
4. All costuming and makeup should be age appropriate and acceptable for family viewing.

PROPS

1. Wearable and handheld items are allowed in all categories and can be removed and discarded from the body.
2. Standing props are only allowed in the PROP and PRODUCTION category. Any items that bears the weight of the participant is considered a standing prop (Examples: chairs, stools, benches, ladders, boxes, stairs, etc.).
3. The use of fire, glass or live animals is not permitted.



2011-2012 Dance Rules*

(Dance Rules are now aligned with USASF Dance Rules – will also be used at US Finals)

* It is the responsibility of the directors and/or coaches to adhere to all rules of USASF and Epic Brands. Please distribute a copy to all directors, coaches, and choreographers.

Updated 3/24/2011

CATEGORIES (See Division sheets for available categories for your division)

JAZZ: A jazz routine incorporates stylized dance movements and combinations, formation changes, group work, leaps and turns. Emphasis is placed on proper technical execution, extension, control, body placement and team uniformity.

POM: Poms must be used 80% of the routine. Important characteristics of a pom routine include synchronization and visual effect, clean and precise motions, strong pom technique, and incorporate dance technical elements. Visual effect includes level changes, group work, formation changes, the use of different color poms, etc.

HIP HOP: Routines emphasize the street style movements with an emphasis on execution, style, creativity, body isolations and control, rhythm, uniformity and musical interpretation. Teams may also put an additional focus on athletic incorporations such as jumps, jump variations, combo jumps and other tricks (*Examples:* Dance Crew, Krumping, Breaking, Stepping, etc.).

OPEN: An Open category will be offered when separate dance categories are not offered in an age division. A routine in this category may incorporate any one style or combination of styles outlined in the category listings. All styles will be judged against each other in this category. Emphasis is placed on choreography, proper technical execution, visual effect, creativity, staging and team uniformity.

VARIETY: Routines will incorporate a blend of jazz, pom and hip hop styles. Emphasis should be placed on overall creativity and flow of routine and successful technical execution of the dance styles performed.

LYRICAL: Routines combine the principles of jazz and ballet and emphasize proper technical execution, the use of flexibility, balance and mood. Routines are fluid in movement and focus on emotion that compliments the musical selection.



* For additional definitions of rules, please refer to the Dance Glossary.