

2008-2009 USASF/IASF DANCE RULES

Anything highlighted in yellow is new for 2008-09 or has been adjusted or moved from another section

*Dance Rules are set by the USASF/IASF. Event Producers may make the rules more restrictive. Please see the rules stipulated by each event you attend for any modifications to the rules listed here. *

GENERAL GUIDELINES

1. All teams must be supervised during all official functions by a qualified director/advisor/coach.
2. 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. Severe demonstrations of unsportsmanlike conduct are grounds for disqualification.
3. All directors, advisors and coaches should have an emergency response plan in the event of an injury.

GENERAL RULES

1. Teams must have at least 5 members. There is no maximum limit.
2. Each team will have a maximum of 2 minutes and 15 seconds (2:15) 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. If a company adds the production/show category, the time limit may be increased to 5 minutes.
3. 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.
4. Substitutions may be made in the event of any injury or other serious circumstance. Substitutes must also abide by the age restrictions in all divisions.
5. Any team proven to be in violation of the age restrictions will be automatically disqualified from the event.
6. Shoes are recommended but not required. Wearing socks only is prohibited.
7. Jewelry as a part of a costume is allowed.

TUMBLING & TRICKS

1. Tumbling is allowed in all divisions as long as one hand, foot or body part remains in constant contact with the performance surface. These skills can

be performed individually or in combination. Airborne skills are not allowed when hip-over-head rotation occurs.

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

ALLOWED

Forward/Backward Rolls
Shoulder Rolls
Cartwheels
Headstands
Handstands
Backbends
Front/Back Walkovers
Stalls
Head spins
Windmills
Kip up

NOT ALLOWED

Dive Rolls
Round-offs
Aerials
Front/Back Handsprings
Front/Back Tucks

2. Drops to the knee, thigh, seat, front, back, jazz split (hurdler) or split position onto the performing surface from a jump, stand, or inverted position must first bear weight on the hands or feet in order to break the impact of the drop.

DANCE LIFTS & PARTNERING

1. Dance lifts are permitted and are defined as an action in which a dancer (s) is elevated from the performance surface and set down. The lifting dancer (s) must maintain direct contact with the performance surface at all times. The lifting dancer (s) must maintain ultimate control over the momentum, positioning, changes in position and return to the performance surface of the lifted dancer (s) through hand/arm to body contact. Hip over head rotation of the lifted dancers may occur as long as his/her hips maintain a level at or below the shoulders of the lifting dancer (s).
2. Partnering skills are permitted and must maintain body-to-body contact throughout the duration of the skill. One partner must maintain constant contact with the performance floor. Jumping or tossing from one dancer to another or from one dancer to or from the dance surface is not allowed.

3. All cheer stunts and/or pyramids are prohibited. (Exceptions: pony sit, thigh stand, shoulder sit, back arch)
4. All tosses including toe-pitches are prohibited.
5. Jumping or leaping off of another **person who is bearing the weight of the first person** without maintaining hand/arm to body contact with another person is prohibited.

CHOREOGRAPHY AND COSTUMING

1. Suggestive, offensive, or vulgar choreography and/or music is inappropriate for family audiences and therefore lacks audience appeal. 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 affects the judges' overall impression of the routine. Please make sure that all choreography is age appropriate.
2. **All costuming and makeup should be age appropriate and acceptable for family viewing.**

PROPS

1. Wearable and handheld items are allowed in all divisions and can be removed and discarded from the body.
2. Standing props are only allowed in the prop category. (Examples: chairs, stools, ladders, boxes, stairs, etc.)

GLOSSARY OF TERMS:

Airborne-To be free of contact with a person and/or the performing surface.

Back Walkover-A non-airborne tumbling skill where one moves backward into an arched position, with the hands making contact with the ground first, then rotates the hips over the head and lands on one foot/leg at a time.

Cartwheel-A non-airborne gymnastic 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.

Dive Roll-An airborne forward roll where the hands and feet are off of the performing surface simultaneously.

Front Walkover-A non-airborne tumbling skill where one rotates forward through an inverted position to a non-inverted position by arching the legs and hips over the head and down to the performing surface landing one foot/leg at a time.

Handstand-A straight body inverted position where 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 and uses his/her hands to aid in speed. The legs can be held in a variety of positions.

Headstand- A position in which one supports oneself vertically on one's head with the hands on the floor supporting the body.

Kip-up-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.

Lifts-An action in which the partner is elevated to any height and set down. Refer to the USASF/IASF Rules for Dance Lifts and Partnering for a full definition.

Hip over head rotation-A movement where hips move over the head, as in a back walkover or similar tumbling skill.

Partnering-Any type of trick that uses two individuals, one using the other for support.

Pony Sit-Base either kneeling or standing in bent over position. Partner straddles/sits on the lower back.

Prop-An object that can be manipulated.

Shoulder Roll-A forward or backward roll starting from a squatting or tucked position, 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 Sit-Base stands with feet slightly beyond shoulder width apart. Top person sits atop bases shoulders with legs wrapped around mid-section of bases back.

Stall-A hip hop technique that involves halting all body motion, often in an interesting, inverted or balance-intensive position on one or both hands for support.

Thigh Stand-With bases in lunge positions with one leg bent and one leg straight, lifted dancers feet are placed in the pockets of the bases thighs. Bases should support the top person with one arm around the back of the lifted dancers leg and the other hand bracing the foot.

Toe Pitch-A single or multi-based toss in which the base(s) push upward on a single foot or leg of the top person to increase the top person's height often resulting in a hip over head rotation/flip.

Toss-An airborne stunt where base(s) execute throwing motion from waist level to increase height of top person. Top person becomes free from all bases. Top person is free from performing surface when toss is initiated (ex: basket toss or sponge toss).

Windmill- Beginning in a position laying down on the back, the dancer spins from his/her upper back to the chest while twirling his/her legs around his/her body in a V-shape. The leg motion gives the majority of the power, allowing the body to "flip" from a position on the back to a position with the chest to the ground.