2019-2020 USASF DANCE GLOSSARY & RULES
Airborne (executed by Individuals, Groups or Pairs): A state or skill in which the dancer is free of contact from a person and the performance surface.

Airborne Hip Over Head Rotation (executed by Individuals): A tumbling skill in which the hips continuously rotate over the head and there is a moment of no contact with the performance surface (Example: Round Off or a Back Handspring).

Axis Rotation: An action in which a dancer rotates around his/her vertical or horizontal center.

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

Connected/Consecutive Skills: An action in which the dancer executes skills without a step, pause or break in between. (Example: Double Pirouette or Double Toe Touch)

Contact (executed by Groups or Pairs): When two (or more) people physically touch each other. Touching hair and clothing does not qualify as contact.

Dance Lift (executed by Groups or Pairs): A 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 an Executing Dancer(s) and a Supporting Dancer(s)

Division: Denoting the composition of a competing group of dancers. (Example: Senior Coed, Junior and Youth).

Dismount (executed by Groups or Pairs): An action in which the Executing Dancer(s) returns to the performance surface or upright position with or without assistance from a Supporting Dancer(s) with whom there was prior contact.

Drop: (executed by Individuals) An action in which an airborne dancer lands on a body part other than his/her hand(s) or foot/feet.

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

Executing Dancer: A dancer who performs a skill as a part of Groups or Pairs who is in contact with a Supporting Dancer(s).

Hands-free Poms: Poms specifically made so that performers do not have to hold the poms but rather they are affixed to the performers hand. Proper use means bars cannot be in palm of the hand and only an elastic band can be between the supporting hand and performance surface.
**Head Level:** A designated and averaged height; the crown of the head of a standing dancer while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.)

**Hip Level:** A designated and averaged 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 characterized by continuous movement where a dancer’s hips rotate over the head in a tumbling skill (Example: Back Walkover or Cartwheel)

**Hip Over Head Rotation (Executed by Groups or Pairs):** An action characterized by continuous movement where the Executing Dancer’s hips rotate over their own head in a lift or partnering skill.

**Inversion/Inverted:** A position in which a dancer’s waist and hips and feet are higher than his/her head and shoulders.

**Inverted Skills (executed by individuals):** A skill in which a dancer’s waist and hips and feet are higher than his/her head and shoulders and there is a stop, stall, or change in momentum.

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

**Perpendicular Inversion (executed by individuals):** A skill that begins with backward airborne momentum and lands on the hands and head in an inverted position in which the dancer’s head, neck and shoulders are directly aligned with the performance surface, creating a 90 degree angle between the head and floor.

**Prop:** An object that can be manipulated and is typically used to enhance the visual effect of a routine.

**Prone:** A position in which the front of the dancer’s body is facing the ground, and the back of the dancer’s body is facing up.

**Release (executed by Groups or Pairs):** An action that results in a moment of time when the Executing Dancer is free of contact from the performance floor and the Supporting Dancer(s) with whom there was prior contact.

**Shoulder Inversion (executed by individuals):** A skill that begins with backward airborne momentum and lands on the hands /shoulders /upper back area on the performance surface and the dancer’s waist and hips and feet are higher than his/her head and shoulders.

**Shoulder Level:** A designated and averaged height; the height of a standing dancers’ shoulders while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.)

**Standing Prop:** A type of prop that is able to support itself, free from a dancer’s control and not wearable or handheld.

**Supine:** A position in which the back of the dancer’s body is facing the ground, and the front of the dancer’s body is facing up.
**Supporting Leg:** The leg of a dancer that supports the weight of the body during a skill.

**Supporting Dancer:** A dancer who performs a skill as a part of “Groups or Pairs” who supports or maintains contact with an Executing Dancer.

**Tumbling:** A collection of skills that emphasize acrobatic or gymnastic ability, are executed by an individual dancer without contact, assistance or support of another dancer(s) and begin and end on the performance surface.

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

**Vertical Axis (executed by Groups or Pairs):** a designated line in space that goes straight up and down and has no slope.

![Vertical Axis Diagram](image)

**Vertical Inversion (executed by Groups or Pairs):** A skill in which the Executing Dancer’s waist and hips and feet are higher than his/her own head and shoulders and the Executing Dancer bears direct weight on the Supporting Dancer(s) by a stop, stall or change in momentum.
Aerial Cartwheel: (airborne hip over head rotation skill without hand support) A skill which emulates a cartwheel but is executed without placing hands on the ground.

Axel: (airborne skill with axis rotation) A turn in which the working leg makes a circle in the air to passé as the supporting leg lifts off the ground enabling the dancer to perform a rotation in the air and then lands on the original supporting leg.

Back Handspring: (airborne hip over head rotation skill with hand support) A skill in which a dancer starts from the feet and jumps backwards rotating through a handstand position. The dancer then blocks off the hands by putting the weight on the arms and using a push from the shoulders to land back on the feet, completing the rotation.

Back Walkover: (non-airborne hip over head rotation skill with hand support) A skill in which the dancer 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.

Backward Roll: (non-airborne hip over head rotation skill with hand support) A skill in which the dancer rotates backward, rotating the hips over the head while curving the spine (a tucked position) to create a motion similar to a ball “rolling” across the floor.

Calypso [ka-llp-SO]: (airborne skill) A turning leap in which the working leg extends making a circle in the air as the supporting leg lifts off the ground enabling the dancer to perform a rotation in the air, then the supporting (back) leg reaches behind the body, often in an attitude, and then lands on the original working leg.

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

Chassé [sha-SAY]: A connecting step in which one foot remains in advance of the other; meaning to chase.

Coupé [koo-PAY]: A position in which one foot is held lifted and close to the ankle. Also known as Coup de Pied: quickly takes the place of the other; meaning to cut or cutting.

Développé [develop-AY]: An action in which the working leg moves through passé (bends) before extending into position; meaning to develop.

Dive Roll: (airborne hip over head rotation skill with hand support) A forward roll where the dancer’s feet leave the ground before the dancer’s hands reach the ground.

Forward Roll: (non-airborne hip over head rotation skill with hand support) A skill in which the dancer rotates forward, rotating the hips over the head while curving the spine (a tucked position) to create a motion similar to a ball “rolling” across the floor.

Fouetté [foo-eh-TAY]: A stationary turn usually done in a series, in which the working leg makes a circle in the air and then into passé as the dancer turns bending (plié) and rising (relevé) at
each revolution; meaning to whip. Fouetté turns can also be done to the side or in second position (fouetté à la seconde).

**Fouetté à la Seconde**: A stationary turn done in a series in which the working leg makes a circle in the air and extends at a 90° angle from the supporting leg remaining parallel to the ground as the dancer turns with a plié and relevé at each revolution.

**Front Aerial**: (an airborne hip over head rotation skill without hand support) A skill which emulates a front walkover but is executed without placing hands on the ground.

**Front Walkover**: (a non-airborne hip over head rotation skill with hand support) A skill where the dancer moves forward with the hands making contact with the ground first, then rotates the hips over the head passing through an arched position and lands on one foot/leg at a time.

**Glissade [glee-SOD]**: A connecting step that transfers weight from one foot to the other; meaning to glide.

**Headspring**: (an airborne hip over head rotation skill with hand support) A skill where a dancer moves forward with the hands then head, making contact with the performance surface, then rotates the hips over the head passing through an arched position. It is non-airborne in approach but airborne in descent after hips pass through perpendicular.

**Handstand**: (a non-airborne inverted skill with hand support) A non-airborne, non-rotating, skill where the dancer supports him/herself vertically on his/her hands in an inverted position and the arms are extended straight by the head and ears.

**Headstand**: (a non-airborne inverted skill with hand support) A non-airborne, non-rotating, skill where the dancer supports him/herself vertically on his/her head in an inverted position with hands in contact with the floor to support the body.

**Illusion**: (a stationary turn) A skill where a dancer steps onto a standing leg, releasing the upper body all the way forward, lifting the working leg as close to 90 degrees as possible while rotating on the standing foot.

**Jeté [juh-TAY]**: A skill in which the dancer takes off from one foot by brushing the feet into the ground and swiftly ‘whipping’ them into the position and then landing on one foot. A jeté can be executed in various directions, sizes and positions.

**Kip Up**: (non-airborne in approach, airborne in decent, inverted skill) A skill where the dancer begins in a supine position, rolls back onto their shoulders elevating their hips off the performance surface and into an inverted position. Using their arms and/or legs, core, and momentum, the dancer thrusts their body in an upward direction away from the floor. The movement is completed by bringing the feet to the performance surface keeping the body inline and following to an upright position.

**Leap**: (airborne skill). A skill in which the dancer pushes from a plié (bend) off of one foot, becomes airborne, and lands on one foot.

**Passé [pa-SAY]**: A position or movement in which the working leg bends and connects the foot to, or near, the knee of the supporting leg; meaning to pass. Passé can be executed with the hips parallel or turned out.
**Pirouette** [peer-o-WET]: *(axis rotation)*. A skill in which the dancer bends (plié) and rises (relevé) to one leg (supporting leg) making a complete rotation of the body; meaning to whirl. A pirouette can be executed in a variety of positions.

**Plié** [plee-AY]: A preparatory and landing skill in which the dancer bends, softens his/her knees; meaning to bend.

**Relevé** [rell eh-VAY]: A skill in which the dancer lifts up to the balls of his/her feet; meaning to rise.

**Round Off**: *(airborne hip over head rotation skill with hand support)*. A skill that takes off on one foot and lands on two feet simultaneously. *(Clarification: the skill becomes airborne after the hips have rotated over the head).*

**Shushunova** [shush-A-nova]: *(airborne skill)* 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.

**Stationary Turn**: A turn that rotates on a single pivot point including, but not limited to, a pirouette, leg hold, illusion. *(Note: Chainé and piqué turns do not qualify as Stationary Turns.)*

**Toe Touch**: *(airborne skill)* A jump in which the dancer lifts the legs through a straddle position. Hips externally rotate to turn out the legs and the chest is upright. Arms are typically held in a T position.

**Tour Jeté**: *(airborne skill with axis rotation)*. A skill in which the dancer takes off from one leg, executes a half turn and lands on the other leg.

**Windmill**: A skill in which a 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.
## General Rules

1. All teams 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 teams must be entered and qualified prior to the USASF Rules Committee at any time.

## Dance Rules

### General Rules

1. Performance surfaces: Props cannot be read in performance. Props/props/props set that need to be wearable by a legality official (e.g., fabric used to cover lift).

2. Wearable and/or handheld items are allowed in all categories and may be removed and discarded from the body. They may not be used to cover dancers. From toe to head, they may not be used to cover lift.

3. Use of fire, noxious gases, live animals, weapons and other potentially hazardous elements are strictly prohibited (including but not limited to guns, knives, swords, and/or combustible materials).

### Choreography

1. Routine choreography, music, and costuming — Routine choreography, music, and 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 and/or music may also affect the panel judges’ overall impression and/or score of the routine.

2. Footwear is recommended but not required. Wearable footwear with wheels, socks and/or footed tights only is prohibited. (Exception: socks are allowed on a performance surface.)

3. Props — Props are allowed on a performance surface. Props on a plate must be clearly identified as plate. Props are not allowed on a performance surface. (Exception: props are allowed on a performance surface.)

4. Props cannot be used to intentionally obscure/cover skills that need to be viewable by a legality official (i.e., fabric used to cover lift).

### Props

1. Wearable and/or handheld items are allowed in all categories and may be removed and discarded from the body. They may not be used to cover dancers. From toe to head, they may not be used to cover lift.

2. Standing props are not allowed. (Exception: stools, benches, chairs, boxes, stands, etc.)
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**Executive by Individual (Hip Hop)**

**Junior & Open**

**Skills with Support**
- Skills with hand support.
- Skills with 2 consecutive hip-over-head.
- Skills with head support.
- Skills with hip-over-head.
- Skills with hand support and props.
- Skills with head support and props.
- Skills with supporting hands.
- Skills with supporting hands and props.

**Skills with Support**
- Skills with head support.
- Skills with hand support and props.
- Skills with supporting hands.
- Skills with supporting hands and props.

**Skills without Support**
- Skills with hip-over-head.
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- Skills with supporting hands and props.

**Skills without Support**
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- Skills with hand support and props.
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**Rules for Hip Hop**

**Junior & Open**

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### Executed by Groups or Pairs (Hip Hop)

#### When Executed
- The Executing Dancer's hips are not inverted.
- The Executing Dancer is not inverted.
- Contact from both the performance surface and other performers is not continuous from the performance surface and other performers.
- The Executing Dancer's hips may not cross the performance surface.
- The Executing Dancer must land on their foot/feet.
- The Executing Dancer's hips may not elevate above head level.
- The Executing Dancer's body must be at or below head level.
- At least one part of the Executing Dancer must maintain contact with the performance surface throughout the entire skill.
- The Supporting Dancer(s) may not exceed shoulder-level.
- Shoulders of Partner(s) (may not exceed the skill) when contact point does not exceed shoulder-level.
- At least one Shoulder-Length Dancer must maintain contact with the performance surface throughout the entire skill.
- At least one Supporting Dancer must maintain contact with the performance surface.
- The Supporting Dancer must maintain contact with the performance surface as required by the rules.
- The Supporting Dancer(s) may not exceed shoulder-level.

#### Clarification
- While free of contact, the Executing Dancer is at or below knee level.
- The Executing Dancer's hips may not cross the performance surface.
- At least one Shoulder-Length Dancer must maintain contact with the performance surface.
- The Executing Dancer's hips may not elevate above head level.
- The Executing Dancer's body must be at or below head level.
- The Executing Dancer must land on their foot/feet.
- The Supporting Dancer(s) may not exceed shoulder-level.
- Shoulders of Partner(s) (may not exceed the skill) when contact point does not exceed shoulder-level.

### Dismounts

#### Allowable Provided:
- At the highest point of the dismount, at least one part of the Executing Dancer must maintain contact with the performance surface.
- At least one part of the Executing Dancer's body must be at or below head level and the Executing Dancer's hips may not elevate above head level.
- The Executing Dancer's hips may not cross the performance surface.
- When the height of the Executing Dancer is at or below knee level, the Supporting Dancer must land on their foot/feet.
- The Executing Dancer's hips may not cross the performance surface.
- The Executing Dancer's body must be at or below head level and the Executing Dancer's hips may not elevate above head level.
- The Executing Dancer must land on their foot/feet.
- The Executing Dancer's hips may not cross the performance surface.
- At least one part of the Executing Dancer's body must be at or below head level and the Executing Dancer's hips may not elevate above head level.
- The Supporting Dancer(s) may not exceed shoulder-level.
- Shoulders of Partner(s) (may not exceed the skill) when contact point does not exceed shoulder-level.

### 4 Groups & Pairs: Dismounts to the Performance Surface

#### Allowable Provided:
- At the highest point of the dismount, the Executing Dancer must land on their foot/feet.
- The Executing Dancer's hips may not cross the performance surface.
- The Executing Dancer's body must be at or below head level and the Executing Dancer's hips may not elevate above head level.
- The Executing Dancer must land on their foot/feet.
- The Supporting Dancer(s) may not exceed shoulder-level.
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### 5 Groups & Pairs: Dismounts to the Performance Surface

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- At the highest point of the dismount, the Executing Dancer must land on their foot/feet.
- The Executing Dancer's hips may not cross the performance surface.
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- The Supporting Dancer(s) may not exceed shoulder-level.
- Shoulders of Partner(s) (may not exceed the skill) when contact point does not exceed shoulder-level.

#### Clarification
- While free of contact, the Executing Dancer is at or below knee level.
- The Executing Dancer's hips may not cross the performance surface.
- At least one part of the Executing Dancer must maintain contact with the performance surface throughout the entire skill.
- The Supporting Dancer must land on their foot/feet.
- The Executing Dancer's hips may not cross the performance surface.
- At least one part of the Executing Dancer's body must be at or below head level and the Executing Dancer's hips may not elevate above head level.
- The Supporting Dancer(s) may not exceed shoulder-level.
- Shoulders of Partner(s) (may not exceed the skill) when contact point does not exceed shoulder-level.

### Vertical Axis

#### Allowable Provided:
- At the highest point of the dismount, the Executing Dancer must land on their foot/feet.
- The Executing Dancer's hips may not cross the performance surface.
- The Executing Dancer's body must be at or below head level and the Executing Dancer's hips may not elevate above head level.
- The Supporting Dancer(s) may not exceed shoulder-level.
- Shoulders of Partner(s) (may not exceed the skill) when contact point does not exceed shoulder-level.

#### Clarification
- While free of contact, the Executing Dancer is at or below knee level.
- The Executing Dancer's hips may not cross the performance surface.
- At least one part of the Executing Dancer must maintain contact with the performance surface throughout the entire skill.
- The Supporting Dancer must land on their foot/feet.
- The Executing Dancer's hips may not cross the performance surface.
- At least one part of the Executing Dancer's body must be at or below head level and the Executing Dancer's hips may not elevate above head level.
- The Supporting Dancer(s) may not exceed shoulder-level.
- Shoulders of Partner(s) (may not exceed the skill) when contact point does not exceed shoulder-level.
Dismounts must land on their foot/feet. When the height of the dismount does not exceed 1 meter, the dismount must link contact with the performance surface. The dismount must link contact with any non-body part of another dancer. Supporting Dancer(s) may not hold poms/props in hands.

Groups & Pairs: Dismounts to the performance surface by one or more Supporting Dancer(s) is allowed provided: (Clarification: when there are 3 or more Supporting Dancers, an additional spot is not required.)

- At least one Supporting Dancer must maintain contact with the performance surface provided:
  - The Executive Dancer's hips do not exceed the skill.
  - The Executive Dancer's hips have crossed the skill.
- At least one Supporting Dancer must maintain contact with the Executive Dancer(s) is allowed provided:
  - The Executive Dancer's hips have crossed the skill.
  - The Executive Dancer's hips do not exceed the skill.
- There is only one Supporting Dancer and one connected dancer. (Exception: Tiny & Mini)

When the height of the skill does not exceed 1 meter, the dismount must link contact with the performance surface. The dismount must link contact with any non-body part of another dancer. Supporting Dancer(s) may not hold poms/props in hands.

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  - The Executive Dancer's hips have crossed the skill.
  - The Executive Dancer's hips do not exceed the skill.
- There is only one Supporting Dancer and one connected dancer. (Exception: Tiny & Mini)
**USASF Jazz, Contemporary/Lyrical & Kick Rules**

**Senior & Open**

<table>
<thead>
<tr>
<th>Skill Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forward Overhead</td>
<td>Allowed if ground contact is not exceeded.</td>
</tr>
<tr>
<td>Backward Overhead</td>
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</tr>
<tr>
<td>Aerial Cartwheels</td>
<td>Allowed with hand support.</td>
</tr>
<tr>
<td>Free Poms</td>
<td>Allowed with free use of换身道具.</td>
</tr>
<tr>
<td>Perpendicular Inversion</td>
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</tr>
<tr>
<td>Shoulder Inversion</td>
<td>Allowed.</td>
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</tbody>
</table>

**Junior**

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<tr>
<td>Shoulder Inversion</td>
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</table>

**Tiny & Mini**

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<tr>
<td>Free Poms</td>
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<tr>
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**Non-Supporting Skills**

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**Inverted Skills**

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</table>

**Note:** All skills must be performed in a safe and responsible manner, adhering to the rules outlined above. Performance environments may vary, so please ensure proper safety measures are taken.

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**2019-2020**

*US All Star Federation* 2019-2020
### Group & Partner DISMOUNTS

When there are Supporting Dancers or additional spots are required:

**A.** The Supporting Dancer(s) must maintain contact with the Executing Dancer(s) until the Dismount is completed.

**B.** The Supporting Dancer(s) must maintain contact with the performance surface and other performers.

**C.** When the Supporting Dancer(s) is above the vertical axis of the Executing Dancer(s), the Supporting Dancer(s) must maintain contact with the supporting spot.

### Pip-Squeaks DISMOUNTS

When there are additional spots provided:

**A.** The Supporting Dancer(s) must maintain contact with the Executing Dancer(s) until the Dismount is completed.

**B.** The Supporting Dancer(s) must maintain contact with the performance surface and other performers.

**C.** The Supporting Dancer(s) is above the vertical axis of the Executing Dancer(s), the Supporting Dancer(s) must maintain contact with the supporting spot.

### Tiny & Mini DISMOUNTS

When there are additional spots provided:

**A.** The Supporting Dancer(s) must maintain contact with the Executing Dancer(s) until the Dismount is completed.

**B.** The Supporting Dancer(s) must maintain contact with the performance surface and other performers.

**C.** The Supporting Dancer(s) is above the vertical axis of the Executing Dancer(s), the Supporting Dancer(s) must maintain contact with the supporting spot.

### Youth & Junior DISMOUNTS

When there are additional spots provided:

**A.** The Supporting Dancer(s) must maintain contact with the Executing Dancer(s) until the Dismount is completed.

**B.** The Supporting Dancer(s) must maintain contact with the performance surface and other performers.

**C.** The Supporting Dancer(s) is above the vertical axis of the Executing Dancer(s), the Supporting Dancer(s) must maintain contact with the supporting spot.

### Senior & Open DISMOUNTS

When there are additional spots provided:

**A.** The Supporting Dancer(s) must maintain contact with the Executing Dancer(s) until the Dismount is completed.

**B.** The Supporting Dancer(s) must maintain contact with the performance surface and other performers.

**C.** The Supporting Dancer(s) is above the vertical axis of the Executing Dancer(s), the Supporting Dancer(s) must maintain contact with the supporting spot.

### EXECUTED BY GROUPS OR PAIRS (Jazz, Contemporary/Lyrical & Hip-Hop)

- **1**. The Supporting Dancer(s) must maintain contact with the Executing Dancer(s) until the Dismount is completed.
- **2**. The Supporting Dancer(s) must maintain contact with the performance surface provided the height of the skill does not exceed the height of the Executing Dancer(s).
- **3**. The Supporting Dancer(s) must maintain contact with the performance surface provided the height of the skill does not exceed the height of the Executing Dancer(s).
- **4**. The Supporting Dancer(s) must maintain contact with the performance surface provided the height of the skill does not exceed the height of the Executing Dancer(s).
- **5**. The Supporting Dancer(s) must maintain contact with the performance surface provided the height of the skill does not exceed the height of the Executing Dancer(s).
EXECUTED BY INDIVIDUALS (Tumbling and Aerial Street Style)

Tumbling & Aerial Street Style as a dance skill or a dance skill in combination with the performance surface is not allowed.

Inverted skills:
1. **PREP & NOVICE: Tiny, Mini, Youth, Junior, Senior**
   - The Executing Dancer may not be released.

2. Hip-over-head rotation of the Executing Dancer(s) is not allowed when elevated from the performance surface.
   - A Supporter is not allowed (Exception: the Executing Dancer may be connected to the performance surface).

3. Inverted skills:
   - Airborne skills with or without hand support are not allowed.
   - Non-airborne skills are allowed (limited to two consecutive skills).

4. Drops to the knee, thigh, back, shoulder, seat, front or head onto the performance surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.

5. The Executing Dancer may not be released.

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EXECUTED BY GROUPS OR PAIRS

Tumbling & Aerial Street Style Skills

1. **PREP & NOVICE: Tiny, Mini, Youth, Junior, Senior**
   - Lifts and Partnering are allowed but not required in all divisions with the following limitations:
     - The Executing Dancer cannot be inverted in any elevated skill. (Clarification: The Executing Dancer may be vertically inverted if connected to the performance surface.)
     - The Executing Dancer cannot be inverted in any elevated skill. (Clarification: The Executing Dancer may not be released.)
     - At least one Supporter must maintain contact with the Executing Dancer(s) throughout the entire skill and the Executing Dancer(s) hips cannot elevate above head.

2. **NOVICE ONLY:** The Executing Dancer must maintain contact with a Supporter throughout the entire skill while performing Groups & Pairs skills.

3. Hip-over-head rotation of the Executing Dancer(s) is not allowed when elevated from the performance surface.
   - A Supporter is not allowed (Exception: the Executing Dancer may be connected to the performance surface).

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EXECUTED BY GROUPS OR PAIRS

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

1. **PREP & NOVICE: Tiny, Mini, Youth, Junior, Senior**
   - The Executing Dancer must maintain contact with a Supporter who is in direct contact with the performance surface.
   - At least one Supporter(s) must maintain contact with the Executing Dancer(s) throughout the entire skill and the Executing Dancer(s) hips cannot elevate above head.

2. **NOVICE ONLY:** No Lifts/Stunts allowed (all athletes must keep at least one body part on the ground while performing Groups & Pairs skills).

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EXECUTED BY GROUPS OR PAIRS

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

1. **PREP & NOVICE: Tiny, Mini, Youth, Junior, Senior**
   - The Executing Dancer must maintain contact with a Supporter throughout the entire skill while performing Groups & Pairs skills.
   - The Executing Dancer cannot be inverted in any elevated skill. (Clarification: The Executing Dancer may be vertically inverted if connected to the performance surface.)
# USASF Prep & Novice Individual Technical Skill Rules

**Prep & Novice Hip Hop Technical Skill Rules**

1. Each series of technical skills is limited to two (2). (Clarification: skills not broken by a pause or step are considered multiple skills. Example: a double pirouette is considered two skill series.)

2. Leaps and jumps are allowed provided:
   - Torso does not move off the vertical axis while airborne. (Example: C-jump is not allowed)
   - Legs do not move across the vertical axis while airborne. (Example: switch leaps are not allowed)

3. Stationary Turns are allowed provided:
   - Working leg is held in a passé or coupé position. Rotations are limited to 2. (Example: double pirouette)
   - Working leg is not allowed to move between the vertical axis while airborne. (Example: the jump is not allowed)

**Prep & Novice Jazz, Contemporary/Lyrical, Kick Technical Skill Rules**

1. Each series of technical skills is limited to two (2). (Clarification: skills not broken by a pause or step are considered multiple skills. Example: a double pirouette is considered two skill series.)

2. Leaps and jumps are allowed provided:
   - Torso does not move off the vertical axis while airborne. (Example: tilt jump is not allowed)
   - Legs do not move across the vertical axis while airborne. (Example: switch leaps are not allowed)

3. Stationary Turns are allowed provided:
   - Working leg is held in a passé or coupé position. Rotations are limited to 2. (Example: double pirouette)
   - Working leg is not allowed to move between the vertical axis while airborne. (Example: the jump is not allowed)

**Prep & Novice Pom Technical Skill Rules**

1. Each series of technical skills is limited to two (2). (Clarification: skills not broken by a pause or step are considered multiple skills. Example: a double pirouette is considered two skill series.)

2. Leaps and jumps are allowed provided:
   - Torso does not move off the vertical axis while airborne. (Example: tilt jump is not allowed)
   - Legs do not move across the vertical axis while airborne. (Example: switch leaps are not allowed)

3. Stationary Turns are allowed provided:
   - Working leg is held in a passé or coupé position. Rotations are limited to 2. (Example: double pirouette)
   - Working leg is not allowed to move between the vertical axis while airborne. (Example: the jump is not allowed)
1. All DanceAbilities teams will follow the USASF general rules and routines requirements. Exception to General Rule #7: The use of Service Animals by athletes is permitted.

2. Individuals: Executed by one person not in contact with another person
   a. Inverted skills may not be airborne and must involve hand support with at least one hand throughout the skill.

3. Groups & Pairs: Executed by two or more individuals in contact with one another
   a. All Partner and Group Lifts must be performed independently with a Coach/Assistant as an additional spotter with the following limitations:
      i. Lift may not elevate executing dancer hips above head level.
      ii. The executing dancer must maintain contact with a supporting dancer who is in direct contact with the performance surface.
      iii. At least one supporting dancer(s) must maintain contact with the executing dancer(s) throughout the entire skill.
      iv. Hip-over-head rotation skills and inverted skills are not permitted when the executing dancer is elevated from the performance surface.
      v. Hip-over-head rotation skills and inverted skills are not permitted when the executing dancer is elevated from the performance surface.

4. Use of Mobility Aids
   a. Wheelchairs and Scooters (non-motorized) are allowed with the following limitations:
      i. Unassisted Dismounts to the performance surface are not permitted. Clarification: The executing dancer may not be released.
      ii. Hip-over-head rotation skills and inverted skills and hip-over-head rotation skills and inverted skills are not permitted when the executing dancer is elevated from the performance surface.

   b. Groups of 6 or more: Executed by two or more individuals in contact with another person
      i. Drops are not allowed.
      ii. Skills with hip-over-head rotation may not be airborne and must involve hand support with at least one hand throughout the skill (example: headstand).
      iii. Props are not allowed in supporting hands in any inverted skills.
      iv. Inverted skills may not be airborne.
      v. Supporting hands in any hip-over-head rotation skills (exception: forward and backward rolls).
      vi. No simultaneous lifting over or under another dancer is allowed.

   c. No simultaneous lifting over or under another dancer is allowed.

   d. Skills with hip-over-head rotation may not be airborne and must involve hand support with at least one hand throughout the skill (example: headstand).

   e. Props are not allowed in supporting hands in any inverted skills.

   f. Supporting hands in any hip-over-head rotation skills. (exception: forward and backward rolls).

   g. Skills with hip-over-head rotation may not be airborne and must involve hand support with at least one hand throughout the skill.
With or without assistance, a minimum of two wheels must remain in contact with the performance surface at all times, with the following stipulation: an anti-tipping attachment must be properly secured to the chair.

ii. Athlete while in chair may not be elevated from the performance floor at any time. (Clarification: Athlete may be taken out of chair)

iii. When non-motorized chair is used to base a skill, the chair wheels must be in lock position. Legally Official MUST see the athlete or assistant lock wheels.

iv. Once an athlete in a wheelchair with assistance is in motion, the assistant/buddy must remain with athlete until the chair has stopped. Clarification - athletes in chairs that require assistance to initiate movement cannot be pushed and released. Once an athlete in a wheelchair with assistance is in motion, the assistant/buddy must remain with athlete until the chair stops. Clarification: Athlete - Once an athlete in a wheelchair with assistance is in motion, the assistant/buddy must remain with athlete until the chair stops.

b. Walkers, Forearm Crutches, Canes, etc. are allowed, with the following limitations:

i. Pads as approved by the General USASF Rules. As well as getting approval from the USASF Coach App. After a decision as a prop to enhance the visual aspect of performance, athletes will follow rules regarding use of hand held mobility aids as an extension of the dancer's body and therefore not a handheld prop. However, if choosing to Forearm Crutches, Canes, walkers, etc., may be used to support the athlete during execution of skills.

i. Wheeled chairs and scooters (motorized) are allowed, with the following limitations:

ii. All wheels must remain on the performance surface at all times.

7. It is the responsibility of the coach to determine the capability and proficiency of the individual athletes when choosing the skills to be performed.

FLIP-FLOPS or Jewelry worn by Assistants are not allowed. Assistants may not be in any type of costume.

6. Athletes requiring assistance for mobility or those that are sight impaired:

Assistants will be dressed in contrasting t-shirts and jeans of dark pants and sneakers so it is clear to the Judges who is the Athlete. EX: if athlete is in light color uniform top, Assistants will be in dark matching t-shirts. NO FLIP-FLOPS or Jewelry worn by Assistants as to not cause injury. Assistants will be in a dark matching uniform.

5. Up to 3 Coaches/Assistants allowed to signal from the front of the mat and may not obstruct the view of the Judges. (Exception: Assistants requiring assistance for mobility or those that are sight impaired)

Pre-Performance Note: Please contact the Event Producer about the performance surface being provided at the competition and for additional information on how to get mobility devices onto the stage if a lift is not provided.