



Ultimate Dance Experience 2023-2024  
Dance Glossary, Styles and Divisions



## **DANCE CATEGORIES**

### **JAZZ**

A Jazz routine can encompass any range of jazz movement including traditional jazz, commercial jazz, musical theatre, jazz funk or stylized hard-hitting jazz. Movement is crisp and/or aggressive in approach and can include moments of softness while complementing musicality. Emphasis is placed on style, body alignment, extension, control, uniformity, technical elements, and communication.

### **POM**

A Pom routine contains important characteristics such as strong pom technique (clean, precise and sharp motions), synchronization, visual effects and may incorporate purposeful Pom Elements (i.e. pom passes, jump sequences, leaps/turns, kick lines, etc). Poms should be used throughout the routine. Inadequate use of poms may also affect the panel judges' overall impression and/or score of the routine.

### **HIP HOP**

A Hip Hop routine can incorporate any street style movement that has evolved from the hip hop culture. Emphasis is placed on the execution of authentic style(s), originality, control, musicality, intricacy, uniformity and may incorporate purposeful elements and skills.

### **CONTEMPORARY/LYRICAL**

A Contemporary or Lyrical routine uses organic, expressive, pedestrian and/or traditional modern and/or ballet vocabulary as it complements the lyric, mood and/or rhythmic value of the music. Emphasis is placed on control, expressive movement, dynamics, alignment, use of breath, uniformity, communication and may incorporate purposeful elements and skills.

### **KICK**

A kick routine emphasizes control, height uniformity, extension, toe points, timing and creativity of a variety of kick series and patterns. A kick is defined as one foot remaining on the floor while the other foot lifts with force. Kicks should be performed throughout the routine. Inadequate utilization of kicks may also affect the panel judges' overall impression and/or score of the routine.

### **VARIETY**

A Variety routine must incorporate a blend of at least two or more dance styles listed in the USASF and IASF Categories. (Jazz, Pom, Hip Hop, Contemporary/Lyrical and/or Kick) All styles will compete together in this category. The style of dance performed will determine which "category" rules a team will follow in the appropriate age division.



## ICE SPECIALITY DANCE CATEGORIES

### **ACRO**

An Acro dance routine combines classical dance technique with precision acrobatic elements. It is defined by its athletic character, its unique choreography, which seamlessly blends dance and acrobatics, and its use of acrobatics in a dance context.

### **MUSICAL THEATRE**

Musical theatre dancing is less of a particular style, and more of a description of dancing that is rooted in the diverse history of Broadway musicals. Incorporating elements of acting, ballet, tap, and jazz, musical theatre places emphasis on musical interpretation. *Offered at UDE events only*

### **OPEN**

Open Dance routines can be composed of a variety of styles, or simply a style that is not listed on the ICE Ultimate Dance Experience categories such as ballet, tap and regional. This division is not limited by number or age. Dancers may leave the floor and replace other, but may not perform off the dance floor area.

### **TRADITIONAL POM / CHEER DANCE – SCOTLAND ONLY**

Traditional Pom is a Pom routine that focuses on Pom Technique as opposed to skills. The focus is on formations, performance, motion technique, complexity, strength and precision and routine visuals. No turns or leaps are allowed. Jumps are allowed, but best used to support visuals. Poms must be used 90% of the routine. This routine takes place on a cheer floor



## ICE and UDE Dance specific rules

### **ACRO-SPECIFIC INFORMATION AND RULES SAFETY RULES**

- Choreography must be placed 1 metre from the back of the floor/backdrop and be a safe distance from the sides and front of floor area and Judges table. You must be confident that your dancers will not be at risk of falling or injury, and that all tricks, tumblers and balances can be safely and competently performed.
- All choreography must be rehearsed and deemed safe, you must be confident that your dancers are secure and confident in their execution of the content on the ICE dance floor.

#### **ACRO/TRICKS**

- We understand acro/tricks definitions vary across schools/competitions.
- Please find a list below of what ICE and UDE class as acro/tricks, it is important to note that there may be variations and alternate names for acro/tricks.

Aerial Cartwheel, Back Walkover, Back Layout, Back Tuck, Backward Roll, Forward Roll, Front Tuck, Cartwheel, Elbow Stand, Chest Stand, Front Aerial, Front Walkover, Hand Walking, Handspring, Handstand, Human Pyramid, Kip-Up, Roundoff, Valdez, Shoulder Stand (duo trick), Pitch Tuck (duo trick), Lawnmower (duo trick), Swizzle (duo trick).

This list is not exclusive but offered as a guide to consider.

#### **TEAM ACRO**

When performing human acro pyramids, pyramids must not be more than two persons high, i.e., shoulder stand. Adding a person on top of the shoulder stand would be illegal, as it would be considered three person high.

Tosses, dismounts and releases, where the dancer is free in the air from anyone on the performance, must be caught in a cradle position by at least 3 catchers, and have an active spotter spotting the person for the whole transition.



## ICE and UDE Dance specific rules

### **TRADITIONAL POM / CHEER DANCE SAFETY RULES**

- No tumbling is allowed with the exception of forward rolls and aerial cartwheels
- No other aerial dance skills are allowed
- Lifts are only allowed at gut level or below and should not affect the flow of the routine
- The lifting athlete cannot execute a lift while holding pom poms.
- Assisted toe touches are the only assisted jump allowed
- Kick lines are not allowed
- Poms should be used for 90% of the routine
- Dance leaps are not allowed Jumps are allowed
- Only  $\frac{3}{4}$  pirouette turns are allowed
- Routines take place on a cheer floor

### ICE AND UDE DANCE RULES – *applicable to Solos, Duos and Trios*

- All routines may not exceed 1:15. Scoring will stop at this point. Routines exceeding 1:30 will have music stopped.
- All divisions follow USASF safety rules – *exception – acro and traditional pom specific guidelines*
- Dance tights are **compulsory** for costumes above the mid-thigh
- Solo, Duo and Trio divisions MAY be offered at events, but please check to confirm.
- Age limits and divisions are set by SCUK and can be found on the 23-24 age grid.
  
- Solos at national events are by invitation only – these are offered to winners at reginal events and ICE rink sessions
- ICE rink sessions do not have to follow the IASF / USASF rules, but safety of the dancer should be the priority.



## 2023-2024 USASF RULES GLOSSARY

**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).

Copyright © 2023 U.S.All Star Federation Released 6/15/2023

**Full Twisting:** A 360-degree twisting rotation.

**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.)

**Spotter:** A dancer not physically involved in a lift/skill whose proximity and attention to the execution of the choreography allows them to provide support/safety to the Executing Dancer as needed.

**Standing Prop:** A type of prop that is able to support itself, free from a dancer's control and not wearable or commonly handheld (*i.e. chairs, stools, benches, ladders, boxes, stairs, etc.*)

**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 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.



## 2023-2024 USASF SKILLS GLOSSARY

**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-lip-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.

**Pencil Turn:** A stationary turn executed with the working leg extended toward the floor and the foot hovering off the ground as the dancer turns.

**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.

