



2023-24 JUDGE'S REVIEW



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RULE UPDATES



Rubric Scoring update to cover missing number ranges.

Old Ranges: Plus any Intermediate (4–5pt)

New Range: Plus any Intermediate (3.5–5pt)

Old Range: Any Connected Advanced Skill (9–10pt)

New Range: Any Connected Advanced Skill (8.5–10pt)

Safety Scoring Update to lower deduction amounts.



GENERAL COMPETITION NOTES

What to Wear

Black Slacks or Skirt

White SDHSAA Polo or
White Button Down

https://www.dssia.com/sdhsaa_official/shop/home

Shoes: Dressy/Casual
Reminder – If judging
safety wear shoes you
can stand and move in.

Where To Be

Arrive to Host School 20-30 minutes early
to find Judge's Space(if applicable), fill out
paperwork, and check scoresheets.

What to Bring

Spirit Rules Book
Judge's Handbook
Rubric
Calculator
Extra Pencils
Scratch Paper
Red Card in bag



DANCE SAFETY

DANCE SAFETY - PREPARATION

- Attire
 - Professional, black
 - Consider shoes
- Come prepared
 - Clipboard
 - Blank paper
 - Red card
 - Extra sheets, rules books
- Facility
 - Medical Timeout with ADs
 - Mat, wall, bleacher spacing
 - Identify traffic flow, on-deck areas
 - Timers, runners
 - Communicate with other safety judge(s)
 - Decide boundaries, responsibilities

DANCE SAFETY – ON DECK

- Competition ready
 - Uniforms
 - Midriffs
 - Covered by uniform or two layers of sheer
 - Headwear
 - Soft and secured, whether uniform or individual
 - Jewelry
 - Ask the athlete to remove it
 - Anklets under dance tights
 - Jewelry in on-deck area does receive a deduction
 - Fingernails, gum, candy
- Unnecessary Delay
 - Whole team present
 - Team members, coaches only
 - Cheer/chant after called
- Count competitors
 - Assists with skills, deductions, questions

• Allowed Tumbling Skills:

Cartwheels, round offs, aerials (front and side with bent or straight legs), front and back handsprings as long as the feet or hands land first.

Any flipping movement that takes off or lands on two feet are illegal with the exception of front and back handsprings.

Front and back tucks are illegal.

Tumbling passes that connect different or same skills remain legal – this means no round off back handsprings, for example

Kip ups to headsprings are NOT considered a connected tumbling pass – they are an advanced connected skill

Side Aerials and Front Aerials can't land on feet at the same time

DANCE SAFETY

DANCE SAFETY – DURING ROUTINE

- Be constantly aware of possible injury or concussion
- Red card – Stop the routine if and when athlete is unable to continue, chooses not to continue, or displays obvious concussion symptoms.
- When the routine is stopped, the team may elect to repeat the routine at the end of the division WITHOUT the red-carded athlete or accept their current score without completing.
- Boundaries
 - STAGE DIRECTIONS
 - FULL body part
 - Tumbling, props
- VIP seats
- TWO coaches only
- Warning
- Skill Infractions
 - Quickly note what, when, where, who, quantity

DANCE SAFETY – AFTER ROUTINE

- Discuss with other safety judge
 - Verify what, when, where, who, quantity for accuracy
 - Defer to better vantage point
- Be specific!
 - What skill (use NFHS terms)
 - Always refer to definitions
 - When during the routine
 - Approximately how far into routine, which part of music, formation, etc.
 - Where on the performance floor
 - Use stage directions
- Who committed the infraction
 - Identify athlete(s) as needed
 - Quantity of skills executed
 - Deduction per skill
 - Be absolutely certain
 - Cite NFHS or SDHSAA rule
 - No rule, no deduction
 - Written explanation

DANCE SAFETY – INQUIRY PROCESS

- Thumbs up! 
- Or.....
- With coach(es) only
- Explanation of infraction(s)
- Answer clarification questions
- Do NOT offer solutions
- Not in front of the performance judges' table
- Note which teams conference and which do not
- If confrontational/uncomfortable:
 - Deductions will not change
 - Defer to Jo
 - "If you still have concerns, I encourage you to email Jo."
 - "If this continues, you're going to earn an unsporting deduction."

DANCE SAFETY – BETWEEN ROUTINES

- Complete, turn in any unfinished sheets
- Keep all sheets, notes, etc., confidential
 - Keep personal notes and records for the duration of the season
- Help safety judges on the other side if needed/asked
- Make sure runner comes to get sheets
- Do NOT accept video review requests



DANCE SAFETY SCORESHEET

School: _____ AA A

Category: _____ Small Large

Infractions	Points (per occurrence)	Location of Violation (stage left)	Explanation/ Rule Reference	Deductions
Tumbling/Dance Fall(s) – Individual Athlete Examples: fall/land to weight bearing position during tumbling, jumps or other skills Dance: Incorrect/illegal dance skills	1 point	___ L ___ C ___ R		
Jewelry or Improper Uniforms Equipment Illegal braces, supports, casts, undergarments	5 points			
Fingernails, hair, glitter, hair ties on wrist Improper Uniforms, undergarments etc.	1 point			
Boundary Violation ONE ENTIRE weight-bearing hand, foot or body part is completely outside of the performance surface	1 point per athlete	__ Left __ Right __ Front __ Back		
Props/Poms Thrown (flick of wrist)/Stepping on - out of skill/stunt (1); Slipping & Falling out of skill/stunt (5)	1 or 5 point /occurrence	___ L ___ C ___ R		
Collision	1 point	___ L ___ C ___ R		
Unnecessary Delay Team not in the on-deck area when announced No chants/cheers after announced	10 point			
Time Limits (Music & Overall) 1-3 seconds over time 4-8 seconds over time 9 or more seconds over time	Warning 5 points 10 points			
Major Fall(s) – Stunting (Cheer) Drop from an individual stunt to a compromising position. The top person falling to the ground in an uncontrolled manor, or multiple bases, or base or spot landing on the ground.	10 points	___ L ___ C ___ R		
Safety Violation (Cheer) Incorrect/Illegal skill performed Inattentive spotting Illegal bracers/supports/posts	10 points	___ L ___ C ___ R		
Unacceptable conduct Being disrespectful (profanity not direct towards someone, etc.)	40 pts	___ L ___ C ___ R		
Unsportsmanlike Conduct Vulgar or suggestive choreography, using profanity. Must be suitable for family viewing.	Team DQ day of competition			

Infractions	Points (per occurrence)	Location of Violation (stage left)	Explanation/ Rule Reference	Deductions
Tumbling/Dance Fall(s) – Individual Athlete Examples: fall/land to weight bearing position during tumbling, jumps or other skills Dance: Incorrect/illegal dance skills	1 point	___ L ___ C ___ R		

Look for Injury first then assess deduction.

Differentiate between bad execution and fall

Must be weight bearing to be a fall.

Deduction is per dancer per occurrence.

Jewelry or Improper Uniforms-Equipment Illegal braces, supports, casts, undergarments	5 points			
Fingernails, hair, glitter, hair ties on wrist Improper Uniforms, undergarments etc.	1 point			

Teams are expected to be ready in the ON DECK area – if they aren't take the deduction.

Fingernails only deduct if noticeable.

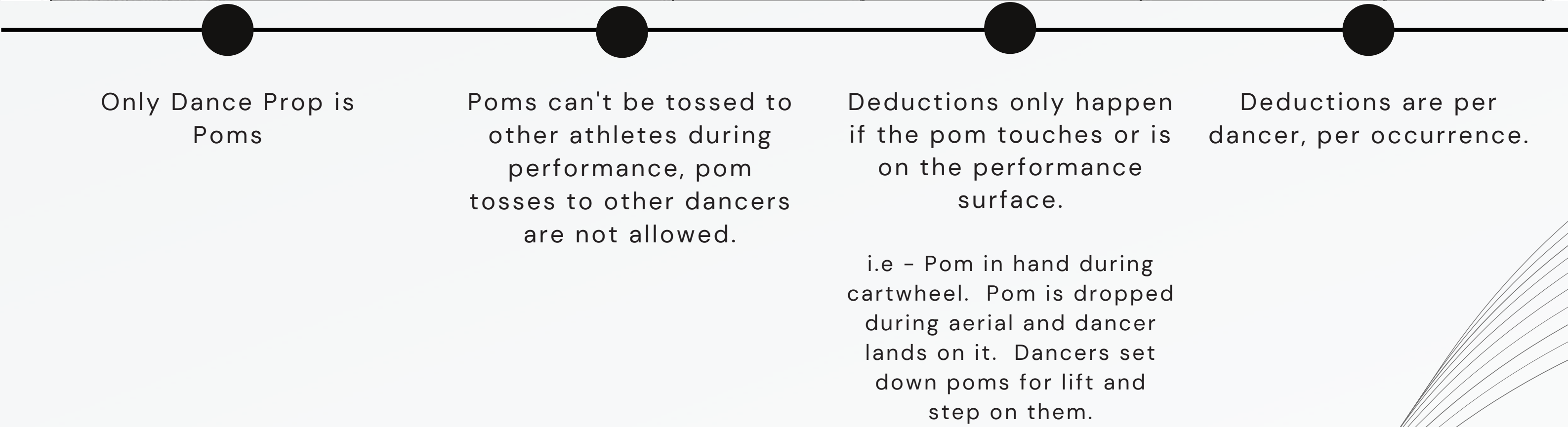
Hair deduction if it is a potential safety hazard during performance.

Deductions are per dancer, per occurrence.
Hair deduct once – Jewelry is per piece of jewelry.

Boundary Violation ONE ENTIRE weight-bearing hand, foot or body part is completely outside of the performance surface	1 point per athlete	__Left __Right __Front __Back		
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Props/Poms Thrown (flick of wrist)/Stepping on - out of skill/stunt (1); Slipping & Falling out of skill/stunt (5)	1 or 5 point /occurrence	____L ____C ____R		
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Collision	1 point	___L___C___R		
Unnecessary Delay Team not in the on-deck area when announced No chants/cheers after announced	10 point			
Time Limits (Music & Overall) 1-3 seconds over time 4-8 seconds over time 9 or more seconds over time	Warning 5 points 10 points			

Collision if it impedes choreography, visibly distracting, or trips another athlete.

Deduction if not in On Deck area at required time - may overlap with time violation (don't double deduct)

Time starts when first choreographic move/sound happens
Dance 1:30-2:30

Differentiate between technical and operator error. Deduct operator error.

Unacceptable conduct Being disrespectful (profanity not direct towards someone, etc.)	40 pts	___L___C___R		
Unsportsmanlike Conduct Vulgar or suggestive choreography, using profanity. Must be suitable for family viewing.	Team DQ day of competition			

Unacceptable Conduct
- RARELY USED
If Athlete is swearing before, during, or after performance.

Unsportsmanlike Conduct
- RARELY USED
Must be very serious to assess

Unsportsmanlike Conduct
May be assessed if coaches become confrontational in inquiry.



How can you tell if they can do it without support?

Are poses like these considered stunting?

The rule of thumb has been if they can't do it unassisted they shouldn't do it.





RUBRIC REVIEW

SDHSAA Dance Rubric (12/7/23) after advisory by Jo (changes highlighted in yellow)

Teams will earn the high point value based on the number of athletes who complete the skills. Below are examples, and are not meant to be all inclusive outline of skills. (Majority is defined as half. If odd number of athletes, round down).

JUMPS – Degree of Difficulty: 10 points	LEAPS – Degree of Difficulty: 10 points	TURNS – Degree of Difficulty: 10 points	KICKS – Degree of Difficulty: 10 points	TRICKS & STALLS – Degree of Difficulty: 10 points
Beginning: 1-3 points	Beginning: 1-3 points	Beginning: 1-3 points	Beginning: 1-3 points	Beginning: 1-3 points
<ul style="list-style-type: none"> Star Arabesque Sissone 	<ul style="list-style-type: none"> Stag Split Leap 	<ul style="list-style-type: none"> Any Single Rotation <ul style="list-style-type: none"> Pencil Coupé Pirouette Fouetté/a la secondé Chainé Piqué 	<ul style="list-style-type: none"> Hip/Waist Height <ul style="list-style-type: none"> Straight Leg 	<ul style="list-style-type: none"> 3 step Forward Roll Backward Roll Round Off Coffee Grinder
Plus Any Additional Intermediate Skills: 3.5- 5 points 4-5 points				
Intermediate: 5-6 points	Intermediate: 5-6 points	Intermediate: 5-6 points	Intermediate: 5-6 points	Intermediate: 5-6 points
<ul style="list-style-type: none"> Side Hurdler Double Attitude/Stag C Jumps Front Hurdle 	<ul style="list-style-type: none"> Side/Center Axle Tour Jeté Reverse 	<ul style="list-style-type: none"> Any Double Rotation Front or Back Attitude Tour en l'air Illusion 	<ul style="list-style-type: none"> Chin/Chest Height <ul style="list-style-type: none"> Flick Hitch Pitch/Pick a Boo Fan (Inside/Outside) 	<ul style="list-style-type: none"> Freeze variations Front Handspring (*see note below) K-stand/Colt Nike Headstand variations Handstand variations Kip up from knees
Plus Any Additional Advanced Skills: 6-7 points				
Advanced: 7-8 points	Advanced: 7-8 points	Advanced: 7-8 points	Advanced: 7-8 points	Advanced: 7-8 points
<ul style="list-style-type: none"> Ring Pike Around the World Toe Touch/Russian Pitch/Tilt 	<ul style="list-style-type: none"> Any Turning Leap <ul style="list-style-type: none"> Turning C/Suicide Turning Toe Touch/Disc Any Leap with Switch <ul style="list-style-type: none"> Front/Open/Center Side Calypso Romversé 	<ul style="list-style-type: none"> Any Triple or Greater Rotation Leg Hold Turn/Leg Pirouette Changing spot in a la secondé Float a la secondé Leap in combo w/ a la secondé 	<ul style="list-style-type: none"> Nose/Forehead Height <ul style="list-style-type: none"> Tilt Hanger 	<ul style="list-style-type: none"> Headspring Handstand pirouettes Hollow back Back Handspring (*see note below) Kip up from back Invert Side or Front Aerials (bent or straight legs) Baerials (barrel roll aerials)
Any Connected Advanced Skills: 8.5 -10 points 9-10 points				

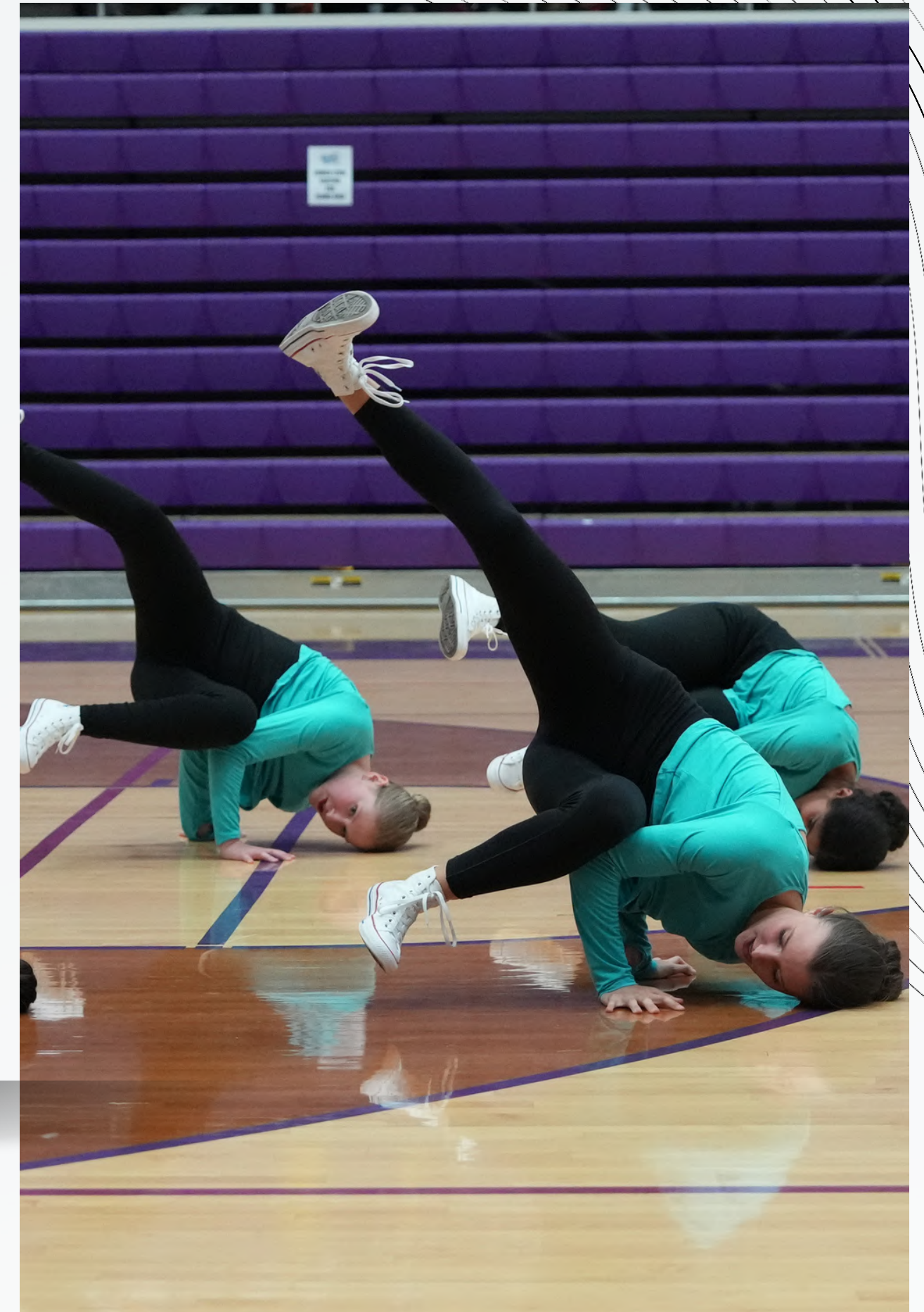
HOW TO USE THE RUBRIC

- A Majority of the Team needs to be executing skills to earn the category.

i.e – A team of 12 dancers has 6 dancers who do a calypso, 4 a la seconde turns, and a Ring Jump in their Jazz Routine – this team would earn at least a 7 for difficulty. Could add a .5 point as they are doing multiple categories.

A team of 9 dancers has 4 who do a handstand variation and a K Stand and 2 highlight dancers who do a side aerial and kip up from their back in their hip hop routine. This team would earn at least a 6 for difficulty, you could add an additional .5 for the highlight dancers.

- To earn a 8.5–10 skills MUST be connected – to be in the 9 –10 range should it be a majority?
- Connected skills should have no break – meaning the landing of one skill is the transition to the next
- The team must earn the advanced category for a soloist to do connected advanced skills to push them to the 8.5 range. If the team has not earned the advanced range that soloists skills would earn them points but not all the way to 8.5
- If you can differentiate what the skill is, it earns the difficulty point – the deductions would come out of execution.





SCORESHEET BREAKDOWN

SDHSAA DANCE SCORESHEET (reviewed 6/15/22)

School: _____ AA A Jazz Pom Hip Hop Judge Initials _____

Scoring		Strong Areas	Needs Improvement
Choreography			
Composition of Movement	/10	Originality Creativity	Originality Creativity
Staging / Visual Effects	/10	Utilizes the Floor Varying Formations	Utilize the Floor Vary Formations
Degree of Difficulty (in Choreography)	/10	Seamless Transitions Motion Variety	Smoother Transitions More Motion Variety
Choreography Feedback		Visually Effective Level Changes	More Visual More Level Changes
Execution			
Uniformity / Synchronization / Timing	/10	Movement Timing Skill Timing	Movement Timing Skill Timing
Spacing	/10	Formation Spacing Posture	Formation Spacing Posture
Execution of Technique / Alignment	/10	Body Placement Strength / Control	Body Placement Strength / Control
Strength of Movement	/10	Extension Stamina	Extension Stamina
Elements & Skills	/10	High Relevé Pointed Toes	High Relevé Pointed Toes
Execution Feedback:		Connected Passé Preparation / Landing Jump / Leap Height Flexibility	Connect Passé Preparation / Landing Jump / Leap Height Flexibility
Presentation			
Communication	/10	Projection Confidence	Projection Confidence
Overall Impression	/10	Genuine Emotion	Genuine Emotion
Presentation Feedback:		Overall Feedback / Areas of Improvement:	

SCORESHEET NOTES



Remember the Scoresheet is MORE than the difficulty score. The rubric difficulty makes up 10 out of 100 points. There are many important parts of the scoresheet.

STRATEGY N°1



Know what you are looking for in each section of the scoresheet, and how it applies to that dance style. The execution of Pom, Jazz, and Hip Hop are all style specific and unique.

STRATEGY N°2



Have a system in how you take points away, remember that coaches want to know why you took away points, so be sure to tell them!

STRATEGY N°3

Choreography			
Composition of Movement	/10	Originality Creativity	Originality Creativity
Staging / Visual Effects	/10	Utilizes the Floor Varying Formations	Utilize the Floor Vary Formations
Degree of Difficulty (in Choreography)	/10	Seamless Transitions Motion Variety	Smoother Transitions More Motion Variety
Choreography Feedback		Visually Effective Level Changes	More Visual More Level Changes

Choreography scores should be based on the content of the routine, not the execution.

Composition of Movement -
Routine should feel original and that it uniquely embodies the style of dance chosen.

Routine should flow whether building to a peak or peak and valley moments.

Routine should be suitable to the dancers

Staging/Visual Effects-
Routines should fill the given space -whether there are 5 or 25 dancers on the floor.

Routines should incorporate levels, partner work, opposition, highlighted moments.

Small group work can be utilized but should have a flow of the eye.

Degree of Difficulty -
This is the ONE place on the scoresheet that you utilize the rubric.

ALL JUDGES SHOULD HAVE A MATCHING DIFFICULTY SCORE. This is the only score that is specifically conferenced and decided.

QUESTIONS TO ASK YOURSELF - CHOREOGRAPHY

- Did the movement seem too repetitive?
 - Was the routine predictable or did it keep you interested throughout?
 - Did the routine flow well from beginning to end? Or did moments feel disconnected/uneven?
 - Were there exciting moments? Can you point out any stand out moments?
 - Was there variation in the group work; levels, opposition, directional change?
 - Were all parts of the music explored? Or did the routine stick to the even beat?
 - Did the movement match and complement the music? Or could the routine have been performed to any song?
 - Did the choreography embody the chosen style?
 - Was choreography memorable?
-
- Did formations enhance the choreography? Or were the dancers moving from place to place?
 - Were any of the transitions distracting?
 - Did the transition movement match the style of the routine? Or did it seem to break up the movement as the dancers moved from place to place?
 - Were the formations too repetitive?
 - Did the choreography utilize the entire performance space? Top to bottom, side to side, diagonally
 - Did formations move tight to wide or wide to tight, did they transition across or around the floor?



Execution			
Uniformity / Synchronization / Timing	/10	Movement Timing Skill Timing	Movement Timing Skill Timing
Spacing	/10	Formation Spacing Posture	Formation Spacing Posture
Execution of Technique / Alignment	/10	Body Placement Strength / Control	Body Placement Strength / Control
Strength of Movement	/10	Extension Stamina	Extension Stamina
Elements & Skills	/10	High Relevé Pointed Toes	High Relevé Pointed Toes
Execution Feedback:		Connected Passé Preparation/Landing	Connect Passé Preparation/Landing
		Jump / Leap Height Flexibility	Jump / Leap Height Flexibility

Execution Scores are based upon how the routine is performed. Was the content of the choreography done well, where is there improvement needed?

Uniformity/Sync/Timing
Are the dancers doing things in the same way?
Are movements and sequences happening in the same time?

This can be timing of turn rotations, counts of cleans or foot closure.
This can also come down to fine details of head placement, intention and pathway of arm movement.

Spacing-
Are formations clear or do they look jumbled?
When transitioning formations do dancers keep space well or do moments get chaotic?Are dancers guiding formations off of each other or floor markings? Either way they should be consistent.

Spacing you are looking for even windows throughout, Try to be specific in feedback here.

Strength of Movement -
Do dancers maintain strong body positions beginning to end?
Can you see precise placement throughout the routine?
Are there moments where the strength in the body is dropping?

EXECUTION OF TECHNIQUE & ALIGNMENT

POM

This is the dancer's ability to present the style effectively and continually through the routine.

This includes the overall strength and sharpness of pom motions and movement, as well as the dancers' musicality, motion control and precision. This includes the accuracy of pom work and body placement.

Is the dancer strongly hitting the pom pictures from the beginning to the end?

Is it a clearly a POM routine throughout or does the movement become less clear?

HIP HOP

This is the dancer's ability to present the style effectively, continually, and distinctly throughout the routine.

This includes the overall quality of execution, approach, and attack in the strength and intensity of movement, as well as, musicality, motion control, stabilizantion, and momentum.

Is the dancer bringing an authentic hip hop style?

Can you see the hip hop elements/street dance elements in their movement? Isolations, flow, grooves, freezes, etc

JAZZ

This is the dancer's ability to present the style effectively and continually throughout the routine.

This includes the overall ease and execution in the strength of movement, as well as, musicality, motion control, precision, extension, and use of breath.

If more of a lyrical style jazz are dancers using their entire body in movement? Are they using breathwork to enhance choreo?

If more of a traditional jazz, can you see the style precision, and body placement clean throughout?

QUESTIONS TO ASK YOURSELF - EXECUTION

- Did the dancers look like they had a solid understanding of the style they performed?
- Did dancers maintain the style of the routine beginning to end?
- Did dancers have excellent musicality within their movement?
- Did dancers movements seem complete or cut short?
- Did the dancers truly represent the correct nature of the style? Did they look like they were imitating the chosen style?
- What specifically was wrong with the technical element?
- What can I focus my comment on to help the dancers improve?

Possible Technique Skill Execution Feedback Areas

Weight Distribution
Ankle/Knee/Hip Alignment
Stretch through the back of the
knee
Pelvis Placement
Abdominals
Rib Cage
Sternum
Arm/ Hand/Finger Placement
Shoulders
Posture

Neck
Head/Focus
Muscle Engagement
Use of Breath
Prep into the element
Descent/Completion of the
element
Use of plie in the beginning/end
Landing toe-ball-heel
Seamless entry/exit

















Presentation			
Communication	/10	Projection Confidence Genuine Emotion	Projection Confidence Genuine Emotion
Overall Impression	/10		
Presentation Feedback:		Overall Feedback / Areas of Improvement:	

Presentation Scores are based upon how the routine was done as a whole. Combining the choreography and execution with the performance element.

In this category you are looking for projection, energy, eye contact, confident and authentic expression.

It should reflect overall audience appeal and personal impression of each judge.

Communication
This score should be based upon the dancers performances in their facial expressions and body movement.
Energy should be maintained throughout the routine and be fitting to the music.
i.e - A sad emotional piece of music shouldn't be performed with straight expressions.

Overall Impression-
This is your place to put your impression of the routine as a whole to you. If there was something that you didn't like in the routine this is a place to express that.... BUT be sure to pinpoint why it wasn't working for you - be kind in your scoring as you will not LOVE every routine but if there was truly something that didn't work for you or didn't seem appropriate this is the place to note.

QUESTIONS TO ASK YOURSELF - OVERALL IMPRESSION

- Did I connect to this routine?
- Did the dancers compel a response in me as well as the audience?
- Did the facial expressions match the style of the routine? Or did they seem forced?
- Was the projection and energy of the routine consistent among all dancers?
- Did the dancers seem confident in their performance? Or did they seem hesitant?
- Was there anything about this routine that seemed inappropriate or offensive?

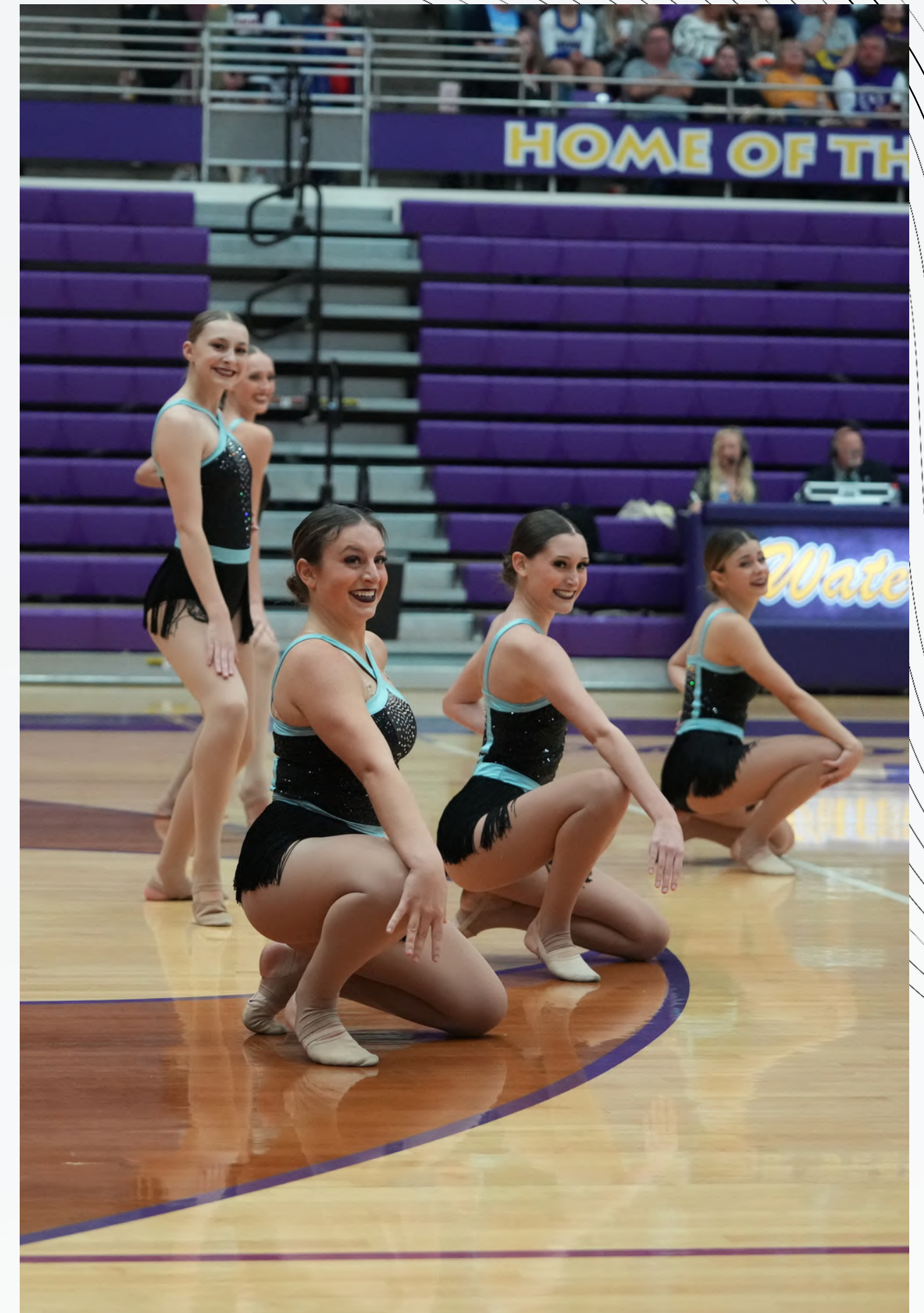




JUDGING TIPS/TRICKS

HELPFUL TIPS FOR COMP DAY

- Count the of athletes when they enter the floor
- Use scratch paper to keep track of skills and number of dancers executing – as well as additional notes if you wish
- SAVE ALL OF YOUR NOTE PAPER, Scores, and Schedule – in case there is ever any questions to your scoring.
- Head Judge be sure to write scores of all 3 judges down
- Judge only what you see that day on the floor – do not compare routines to performances from a previous event.
- Keep a running log of your scores throughout the day, and the stand out routines to you among all categories. This will help to keep you within your own "range" so when it comes to scoring GRAND CHAMP there is consistency among all styles
- Score routines as you see fit – do not worry if your numbers match up, except for the difficulty score – the only requirement is to be in range.
- Score with confidence – Be consistent throughout the competition with your scoring do not let yourself get influenced by other judges scores.
- Remember all teams enter the floor with a perfect score – if you take points away it is your job to tell them why/where those points went. DO NOT give teams a score of 80 points and have your only feedback be how great it was – that gives them nothing to build on and improve – it also doesn't tell them why they got the score they did, if everything was great and you loved it then the score should reflect that.
- Do your best to keep the day moving – it is hard when there are back to back routines and you know there are dancers waiting on you, but remember they want your feedback!
- It is our job to be unbiased – watch every routine with an open mind – if it wasn't for you that is ok but still score according to what you saw on the floor overall!



HELPFUL TIPS FOR COMP DAY

- Remember we are watching dancers of all different experience and background – some places may have 5 star dance studios in their town while others may only get the dance experience of their school team. You can still judge objectively and give them appropriate feedback to help them grow and build as a program without being harsh or mean.
- Remember to WATCH the routines, don't let yourself get stuck with your head down.
- Practice and Review – go back and watch videos from the previous year to brush up on your skills
- Besides the difficulty score and checking to be in 10 point range, we as judges should not be conferencing about anything else while judging – if you are not in 10 point range someone needs to adjust numbers.
- If possible try to leave prior to placements being announced.

WORD TO NUMBER ASSOCIATION

10 – OUTSTANDING

9 – EXCELLENT

8 – VERY GOOD

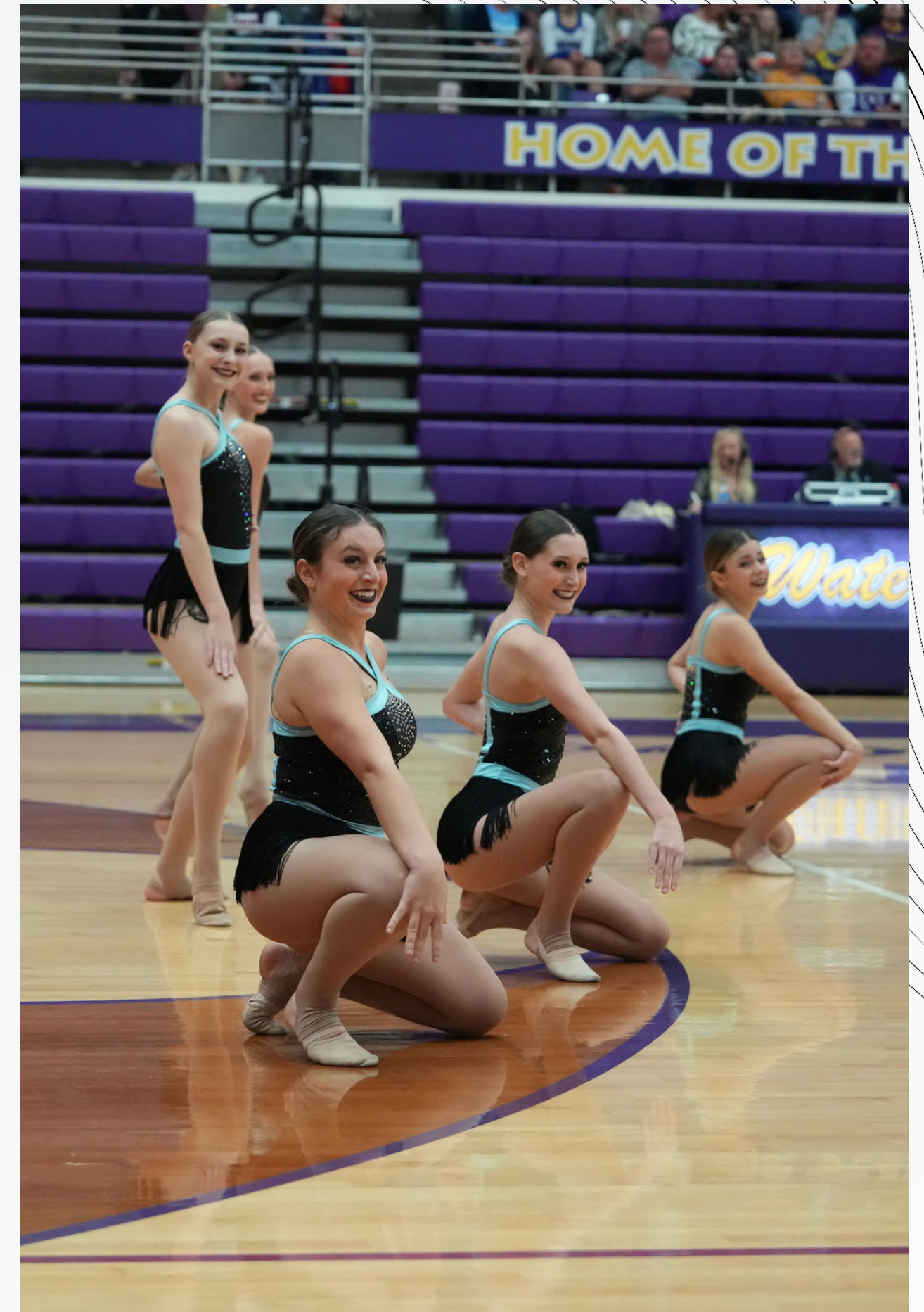
7– GOOD

6– FAIR

5– NOT ESTABLISHED

4– POOR

This is a standard utilized by national and international dance judges when judging on a 10 pt scale. This can be a helpful tool of consistency for your scoring and giving you an idea as to where to start your number range.



CONSTRUCTIVE FEEDBACK

- Example: Add more variety to transitions
- Solution: The same transition is utilized for 4 formation changes, consider adding arm choreography, opposition, or levels to enhance these moments.
- Example: Choreography of Hip Hop Routine doesn't seem to fit style.
- Solution: At times the execution of the choreography gets a little jazzy – work to incorporate more groove in the body movement to keep the hip hop energy.
- Example: Pom Motions are Sloppy.
- Solution: Be sure there is clarity in arm placement, pictures should hit and hold for a moment so we can see the visual OR In the pyramid formation review through arm placement picture/intension was unclear here
- Example: I have no idea what that skill was
- Solution: In the 2 lines as dancers were coming through each other, it was unclear as to what type of leap that was – if a straight leg leap find full extension, if a bent leg leap be intentional in that choice.
- Example: I didn't like that routine
- Solution: At times there were moments that felt they lost energy so as an audience member is is hard to stay engaged – Keep working to create strong energy through every section of the routine. OR There are distinct sections the dancers really "like" try to blend these sections so there isn't a drop in energy





HELPFUL LINKS

https://www.dssia.com/sdhsaa_official/shop/home

Polo Shirt Link

<https://www.sdpb.org/hsactivities/sports/cheerdance/>

Replay Link for State Dance 2022