



2025 - 2026 AmeriDance and Eastern Dance

**School/Rec
Dance Team Divisions,
Categories
& Safety Rules**



AMERIDANCE AND EASTERN DANCE SCHOOL/REC DANCE CATEGORY DIVISIONS

The following list is a “Menu” of division and categories that may be offered and are not guaranteed. All text in red indicates a change and/or new information from the previous season.

JAZZ

A jazz routine can encompass any range of jazz movement including traditional jazz, commercial jazz, musical theater, 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 quality of movement (clean, precise, sharp motions), synchronization, visual effects and may incorporate 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 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.

KICK

A kick routine emphasizes control, height uniformity, extension, toe points, timing and creativity of a variety of kick series and patterns. Each routine must have a minimum of 60 kicks. A kick is defined as one foot remaining on the floor while the other foot lifts with force at least 1 inch from the floor. At least half of the team must perform the kick for it to be counted. Kicks should be performed throughout the routine. Inadequate utilization of kicks may also affect the judges’ overall impression and/or score of the routine.

CONTEMPORARY/LYRICAL

A contemporary or lyrical routine uses organic, 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.

VARIETY

A Variety routine must incorporate a blend of at least two or more dance styles listed in the above 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.

PROP/PRODUCTION

Prop/Production team routines must emphasize a theme or a storyline and include props. Routines may be any style of dance that is outlined in this category listing. Production routines will have a maximum of 5 minutes to complete their routine. **Props may not be used to bear the weight of a performer who is executing a tumbling skill or involved in a lift.**



GAMEDAY DANCE

The GD format is inspired by what teams do at home throughout their season. With all three elements combined, the Game Day performance cannot exceed a 3:30 time limit.

Fight Song: The first element should reflect your school's traditional Fight Song. The skills and choreography should represent the traditional Fight Song that your team performs at games and community events. Teams can choose to incorporate crowd effective skills to enhance the overall effect. For teams that do not have an official Fight Song, it is recommended to use a second selection of band chant music.

Spirit Raising Performance: This element will follow the Fight Song. There will **NOT** be a cue given by the announcer. Teams will choose to perform **ONE** of the following elements; Sideline Routine, Stand Routine, or Drum Cadence. Squads should focus on crowd appeal, and choreography/skills need to be relevant to a game day environment. These can be performed to band music or a piece of popular music.

Performance Routine: The final element is a 1:00 routine that can be in any of the following styles: Pom, Jazz, Kick, or Hip Hop. There will **NOT** be a cue given by the announcer. These routines should be designed for crowd entertainment and would be something your team would perform during a timeout or halftime. This is the best time showcase your team's energy and connection to the crowd.

Teams must show a clear separation between elements. Teams are highly encouraged to show spirited interaction as a clear transition.

ALL STYLES

All styles will be judged against each other in this category. AmeriDance/Eastern Event Producers may choose to use this category when necessary to combine divisions for competition purposes. Teams cannot enter by choice but will be placed in this category possibly when fewer than three teams are registered in a particular category.

LEGALITY VERIFICATION

For questions regarding the legality of a specific skill, etc, please adhere to the following guidelines:

1. Skill videos may be submitted to tsmith@ameridanceinc.com
2. Emails must have a division and category.
3. Full routines will not be viewed.



SCHOOL/REC TEAM COMPETITION DIVISIONS

DIVISION	AGE	TEAM SIZE	GENDER
Mini	5-9 Years	4 or More Dancers	N/A
Elementary	6 th Grade and Below	4 or More Dancers	N/A
Junior High	9 th Grade and Below	4 or More Dancers	N/A
Junior Varsity	12 th Grade and Below	4 or More Dancers	N/A
Varsity	12 th Grade and Below	4 or More Dancers	N/A
College	Collegiate Enrollment	4 or More Dancers	N/A

Note: May Split By Team Size If More Than 3 Teams In A Category By Age. Large Teams Are Considered 15 Or More Members.

Division Exceptions: Game Day Dance Will Be Split As Follows:

Varsity Game Day – 9th-12th Grade

Junior Game Day – 7th-8th Grade

AGE REQUIREMENTS

1. The Division (age) of a team is determined by the age or grade of the oldest competitor.
2. Divisions determined by grade are the grade of the student in the **2025-2026** school year.

AMERIDANCE AND EASTERN DANCE SAFETY RULES

TUMBLING AND SKILLS (EXECUTED BY INDIVIDUALS)

1. Hip over-head rotation skills with hand support are not allowed while holding poms in the supporting hand. (Exception: Forward rolls and backward rolls are allowed). The proper use of hands-free poms for hip over head skills is allowed. *Please reference the Hands-Free Poms section for more details*

2. Tumbling skills with hip over head rotation: a. Airborne skills with hand support may not be airborne in approach but may be airborne in descent. (Exception: Dive Rolls are not allowed). i. **Standing back handsprings are allowed but cannot be connected to any other skill.** b. Airborne skills with or without hand support that land in a perpendicular inversion may not have backward momentum in the approach. c. Non airborne tumbling skills with hip over head rotation are limited to 3 connected skills. (Example: 3 consecutive headsprings are allowed; 4 are not allowed).

3. Airborne hip over head rotation skills without hand support are not allowed. (Exception: Aerials and/or side somis not connected to any other hip over head rotation skill are allowed.)

*See Glossary Below a. Recommendation: If using non-hands-free poms in an aerial and/or side



somi, dancers should place both poms in non-dominant hand. If a dancer bears weight on the performance surface with a hand that is holding a pom during the skill, a deduction will be assessed. Simultaneous tumbling over or under another dancer that includes hip over-head rotation by both dancers is not allowed.

4. Simultaneous tumbling over or under another dancer that includes hip over-head rotation by both dancers is not allowed

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

6. Landing in a push-up position onto the performance surface is allowed from a standing or kneeling position or from a jump with forward momentum. All variations of a shushanova are not allowed.

7. Airborne skills without hip over head rotation may not jump from a standing or squatting position backwards onto the neck, head, back, shoulder, and/or hands. Any kip up motion must initiate from the back/shoulder area touching the ground. (NOTE: This rule refers specifically and only to the "rubber band"/"bronco" kip up skill, as well as any skill jumping backwards into a headstand/handstand stall).

TUMBLING AND TRICKS (Executed by individuals.)

Below are some examples of commonly known dance skills. This does NOT mean that they are required for your routine, nor does this list encompass all skills that are legal/illegal. The above rules still apply

ALLOWED

Forward/Backward Rolls
Cartwheels
Headstands
Handstands
Backbends
Front/Back Walkovers
Stalls/Freezes
Head Spins
Windmills
Kip Ups
Round Off
Headsprings (with hands)
Aerial Cartwheels
Front Handsprings
Side Somi
Shoulder Rolls
Back Handsprings
Front Aerials

NOT ALLOWED

Toe Pitch Back Tucks
Front/Back Tucks
No Handed Headsprings
Layouts
Shushunova
Dive Rolls (in any position)
No Handed Kip Ups



DANCE LIFTS AND PARTNERING (Executed in pairs or groups.)

1. The Executing Dancer must receive support from a Supporting Dancer who is in direct contact with the performance surface through the entire skill. (Exception: Kick Line Leaps.)
2. At least one supporting dancer must maintain contact with Executing Dancer(s) throughout the entire skill.
 - a. Lifting with poms is allowed.
 - b. Extensions, pyramids, and basket tosses are NOT allowed.
3. Swinging lifts and tricks are allowed provided the Executing Dancer's body does not make a complete circular rotation and is in a supine position at all times. Swinging in a prone position is not allowed (backwards and forwards or a complete circular rotation).
4. Hip over-head rotation of the Executing Dancer(s) may occur as long as a Supporting Dancer maintains contact until the Executing Dancer returns to the performance surface or to the upright position.
5. Vertical Inversions are allowed as long as:
 - a. The Supporting Dancer(s) maintain contact until the Executing Dancer returns to the performance surface or returns to the upright position.
 - b. When the height of the Executing Dancers' shoulders exceed shoulder level of the Supporting Dancer, there is at least one additional Dancer to spot who does not bear weight.

RELEASE MOVES/UNASSISTED DISMOUNTS TO THE PERFORMANCE SURFACE

1. An Executing Dancer may jump, leap, step, or push off a Supporting Dancer if:
 - a. The highest point of the released skill does not elevate the Executing Dancer's feet above head level of the Supporting Dancer. (Exception: Toe touches off a dancers back/leap frog jumps will be allowed.
 - b. The Executing Dancer may not pass through prone or inverted position after the release.
 - c. Toe pitchback tucks are not allowed.
2. A Supporting Dancer may release/toss an Executing Dancer if:
 - a. The highest point of the release/toss does not elevate the Executing Dancer's hips above head level of the Supporting Dancer.
 - b. The Executing Dancer is not supine or inverted when released.
 - c. The Executing Dancer does not pass through a prone or inverted position after release.
 - d. Toe pitchback tucks are not allowed.

HANDS FREE POMS

The use of hands-free poms will be allowed. Hands-free poms are defined as 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 the palm of the hand and only an elastic band can be between the supporting hand and the performance surface for skills, tricks, etc. A hair tie, rubber band, or tying pom strings/pieces together will not be counted as a hands-free pom.



TIME LIMITATIONS

1. Timing will begin with the first choreographed movement or note of music, whichever is first. Timing will end with the last choreographed movement or note of music, whichever is last.
2. If a team exceeds the time limit by 3-5 seconds, they will be issued a 0.5 deduction. If a team exceeds the time limit by (6) six or more seconds, they will be issued a 1.5 deduction.
3. Acknowledging the potential variance caused by human reaction speed and sound system time variations, judges will not issue a deduction until 3 seconds over the allowed time.

PERFORMANCE ROUTINES

1. School teams will have a maximum of 2:15 minutes for performance routines (pom, jazz, kick, hip hop, contemporary/lyrical, variety).

DANCE GAME DAY TIME LIMITATIONS

1. All entry and rules guidelines apply. The team's entry to the floor will not be judged; however, deductions will still be assessed.
2. Each individual component (Fight Song, Spirit Raising, and Performance Routine) should not exceed 1 minute. If a component exceeds the 1-minute time limit, a deduction will be given.
3. The overall time limit (including transitions) should not exceed 3 minutes and 30 seconds (3:30). Timing will begin with your fight song music, any choreographed movement/chants or after exceeding the 30 seconds allotted after team introduction - whichever happens first.
4. Teams must show a clear separation between elements. Teams are highly encouraged to show spirited interaction as a clear transition with no music, voice-overs/recorded or overlayed words being played during these transitions.