



## Scoring the DANCE

### **BASIC STEP (MAX 20 POINTS)**

Technical points: starting from maximum.

The man and the woman are evaluated separately. Based on the technical expectations and regulations, it is rather objective.

### **DANCE FIGURES (MAX. 25 POINTS)**

HOW do they present? - Accuracy, Difficulty, Variety, Art/Harmony

Artistic points. It includes the accuracy and aesthetics of performing the dance figures.

### **CHOREOGRAPHY (MAX. 20 POINTS)**

WHAT do they present? - Ideas, Difficulty, Variety, Art/Harmony

Artistic points BUT it is vital that the technical expectations / regulations of compiling the choreography be taken into consideration as well.

### **RHYTHM MISTAKES: SMALL (-5 POINTS), BIG (- 30 POINTS)**

OPPOSITE rhythm, uncontrolled dance movements, break of the dance (one or both dancers), fall down in dance.

## Rock'n'Roll BASIC STEP – starting from 10+10 points (man + lady)

### MISTAKES – deductions :

#### RHYTHM

Description	5%	10%	15%	25%	35%	50%	75%	100%
Incorrect swing rhythm in full basic step (loss of 9 times tap)								X
Incorrect swing rhythm in kicks or Kick Ball Change (KBC)						X		
Out of music (right Swing rhythm)				X				
Slow KBC/entrance before acrobatics		X						

#### LEGS

Description	5%	10%	15%	25%	35%	50%	75%	100%
Too height jump in KBC		X						
Wrong accents: Highest jumps after the kicks (when pulling back the leg/foot)				X				
Low knee lift before KBC		X						
Low knee lift before kick (same wrong route back)				X				
Kick with different route out and back (too high knee after kick)	Version 1	Version 2	Version 3		Version 4			
Lack of height of 1 kick in Basic Steps	60° -90°	30° -60°						
Lack of height of ALL kicks and KBC			60° -90°	30° -60°				
Lack of extension of legs (during kicks)		X						
Lack of pointed feet	X							
Low position of heels	X							

#### POSTURE and DIRECTIONS

Description	5%	10%	15%	25%	35%	50%	75%	100%
Shoulders, back and hips moves during Basic Steps				X				
Hips move because of the kicks (Lack of flexibility, or wrong posture)			X					
Lean on the kicks (shoulder moves)		X						
Lack of parallel feet positions Sideway turn of hips (and weight leg)		X						
Incorrect direction of kicks		X	extreme					
Incorrect directions to each other		X						

#### ARM MOVEMENTS

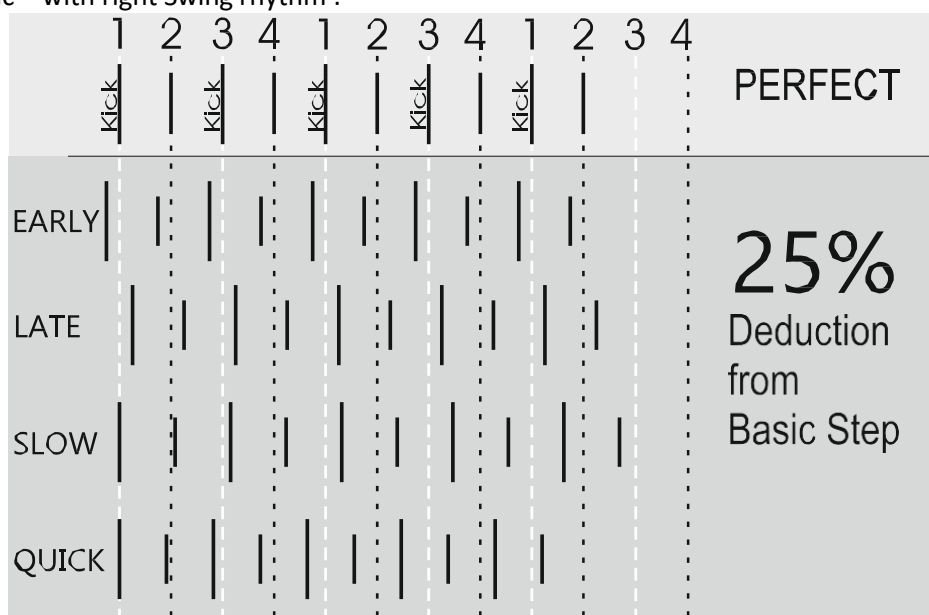
Description	5%	10%	15%	25%	35%	50%	75%	100%
Uncontrolled arm movements		X						
Incorrect arm positions	X							
Lack of extension, dynamic, aesthetic of arm movements	X							
Lack of harmony with the basic step	X							

## Detailed version of mistakes:

### RHYTHM

Description	5%	10%	15%	25%	35%	50%	75%	100%
Incorrect swing rhythm in full basic step (loss of 9 times tap)								X
Incorrect swing rhythm in kicks or Kick Ball Change (KBC)						X		
Out of music (right Swing rhythm)				X				
Slow KBC before acrobatics		X						

Out of music – with right Swing rhythm :



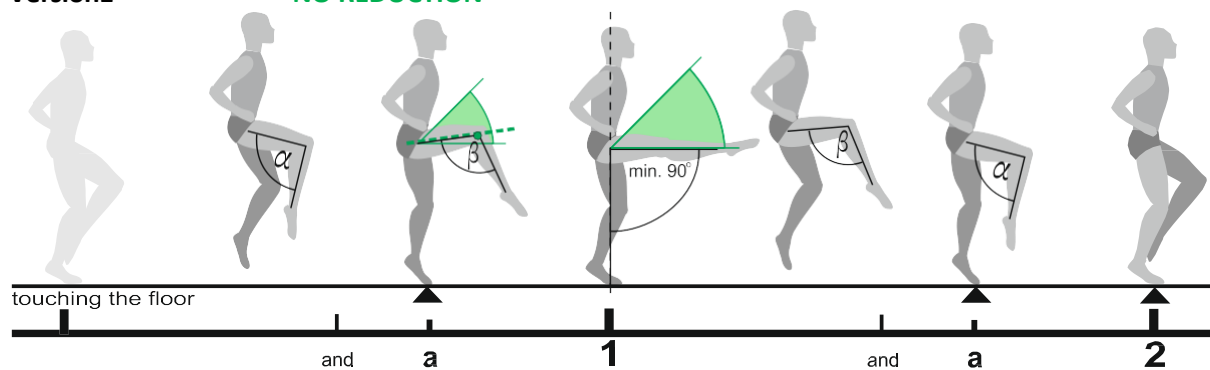
### LEGS

Description	5%	10%	15%	25%	35%	50%	75%	100%
Too height jump in KBC		X						
Wrong accents: Highest jumps after the kicks (when pulling back the leg/foot)				X				
Low knee lift before KBC (<45°)		X						
Low knee lift before kick (<90°) (same wrong route back)				X				
Kick with different route out and back (too high knee after kick)	Version 1	Version 2	Version 3		Version 4			
Lack of height of 1 kick in Basic Steps	60° -90°	30° -60°						
Lack of height of ALL kicks and KBC			60° -90°	30° -60°				
Lack of extension of legs (during kicks)		X						
Lack of pointed feet	X							
Low position of heels	X							

## KICKS: Different styles with right technique

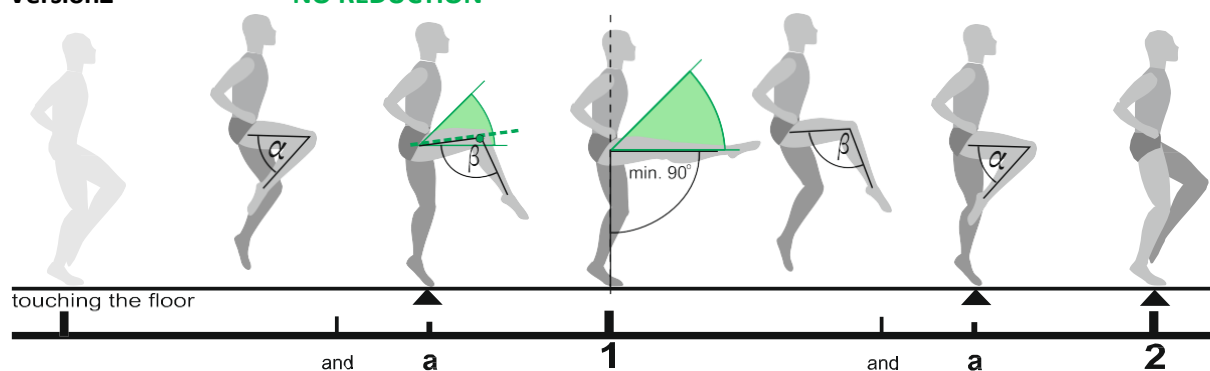
### Version1

NO REDUCTION



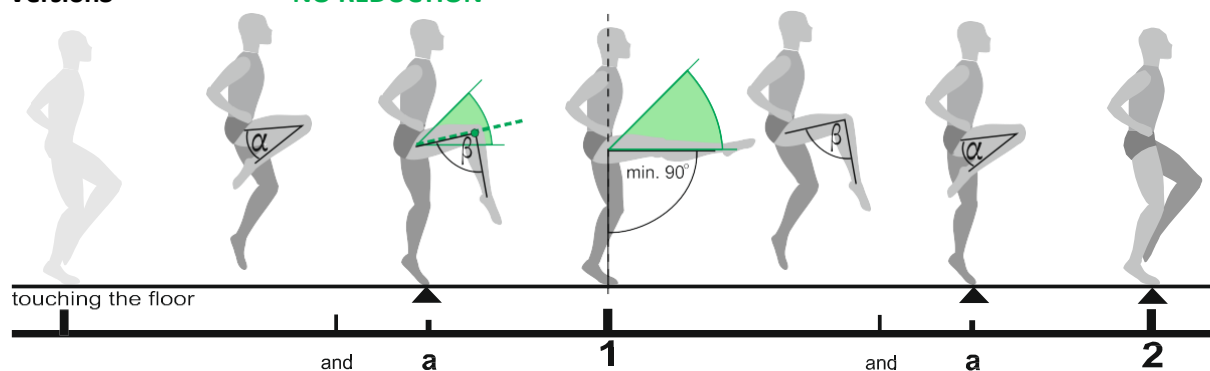
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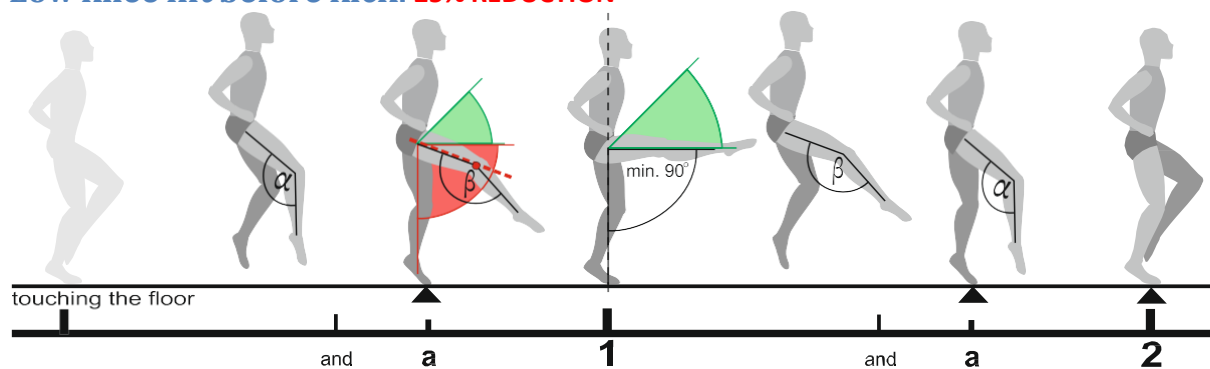


### Version3

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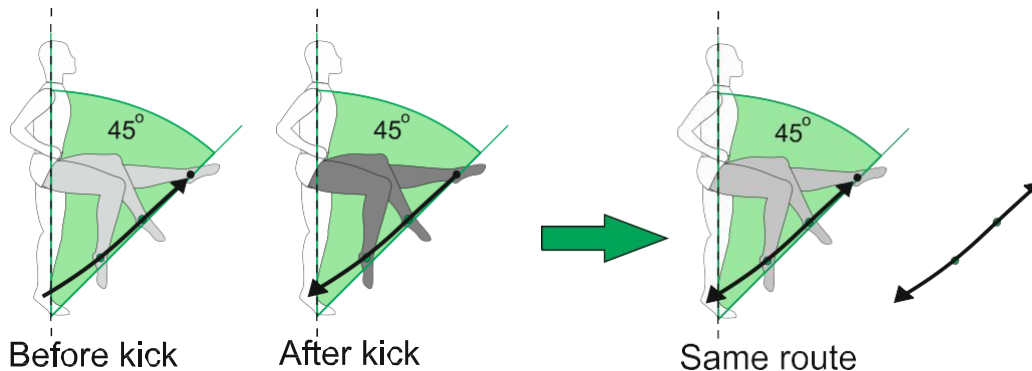


## Low knee lift before kick: 25% REDUCTION

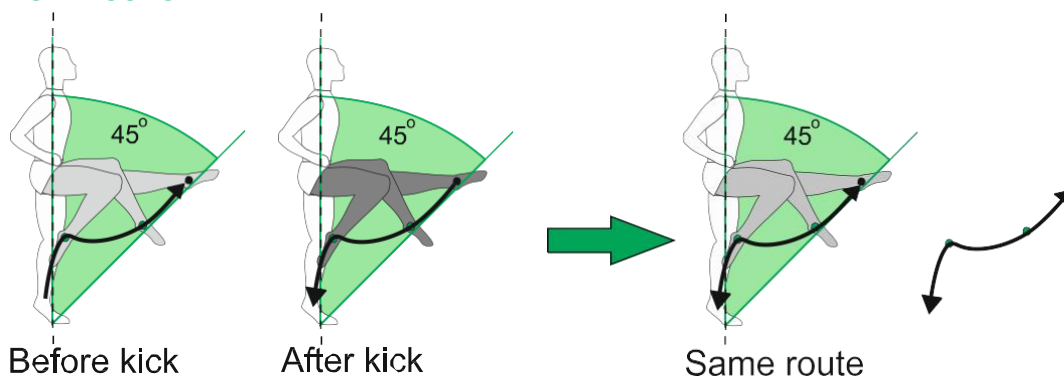


## Performing the kick and pulling back the legs/feet on same route.

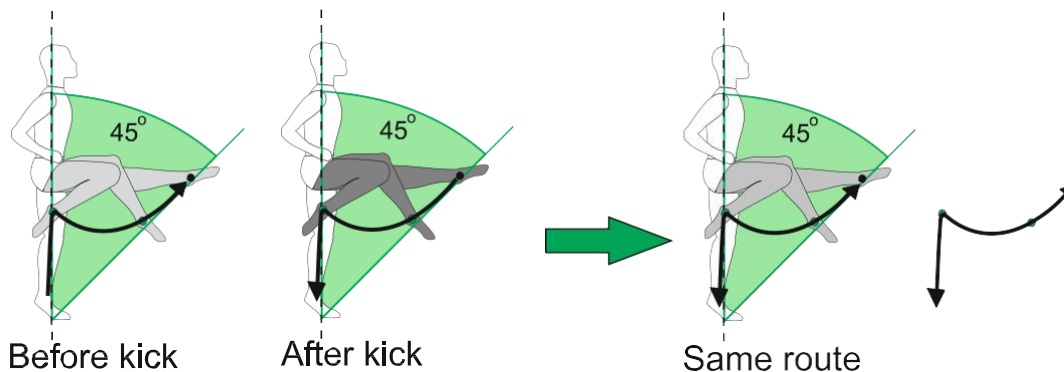
### NO REDUCTION 1.



### NO REDUCTION 2.

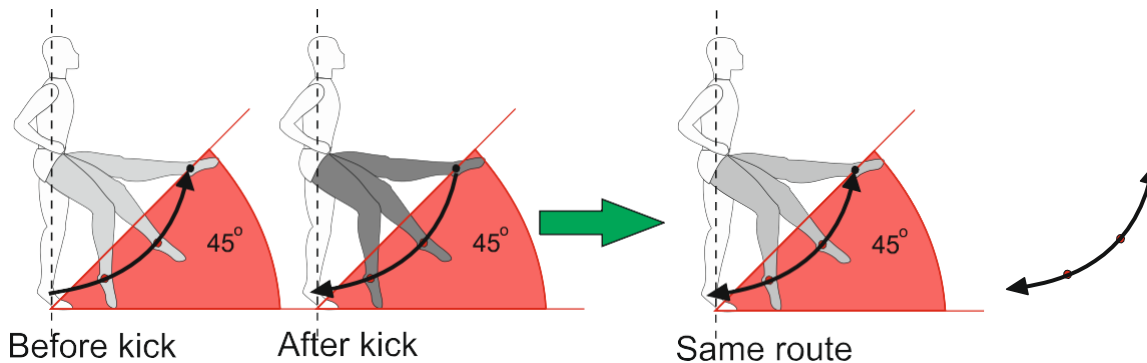


### NO REDUCTION 3.



## Performing the kick and pulling back the legs/feet on same WRONG route.

### 25% REDUCTION

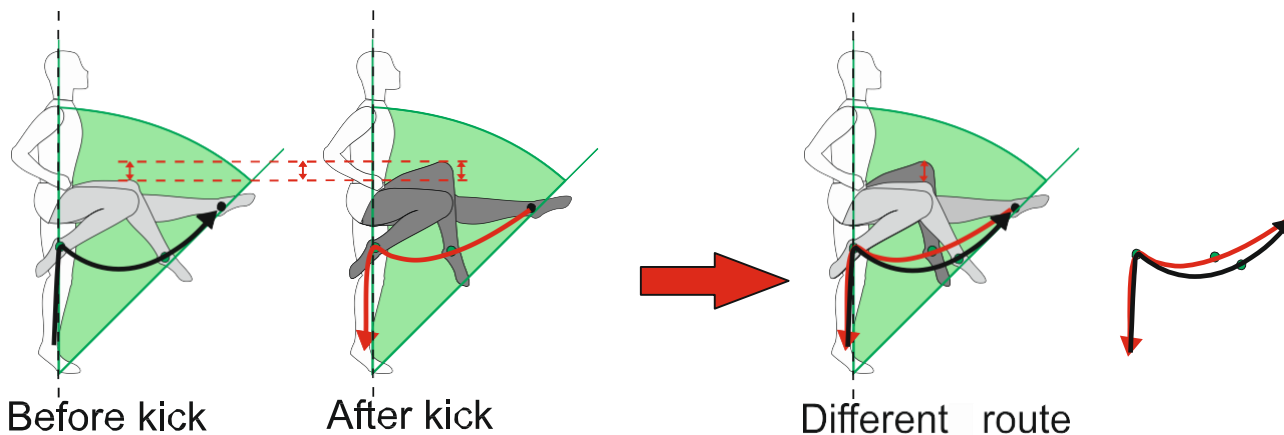


## Performing the kick and pulling back the legs/feet on different route.

Too high position of knee after the kick.

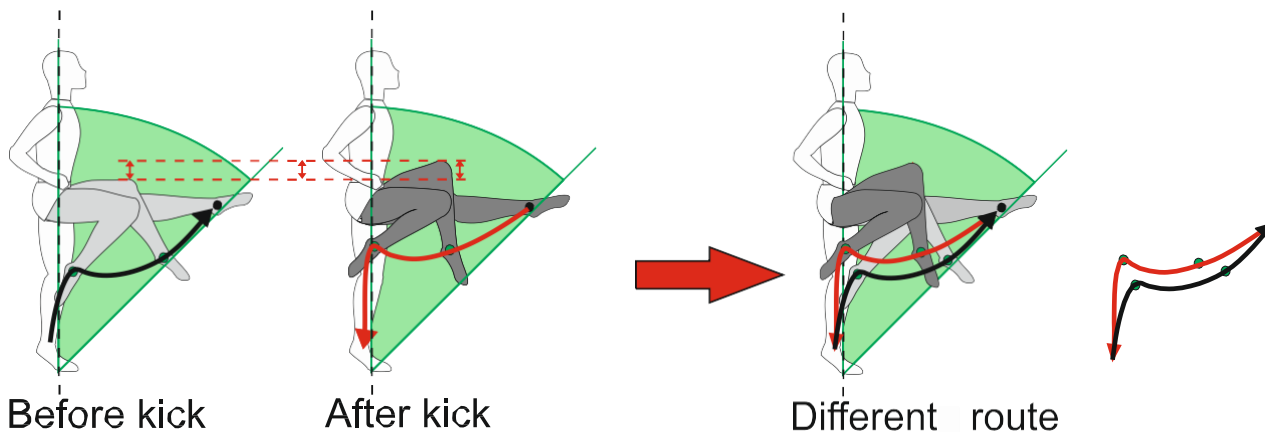
**Version1**

**5% REDUCTION**



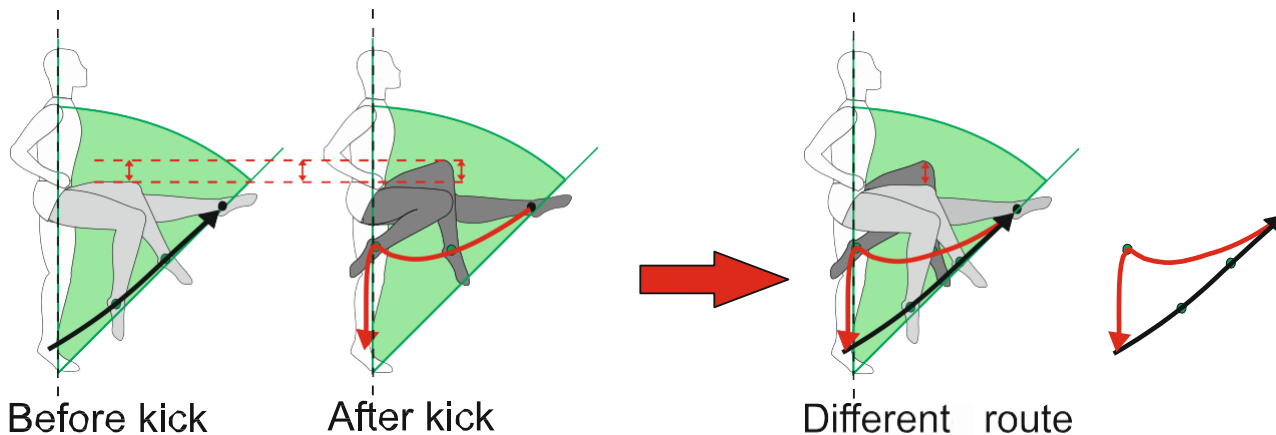
**Version2**

**10% REDUCTION**



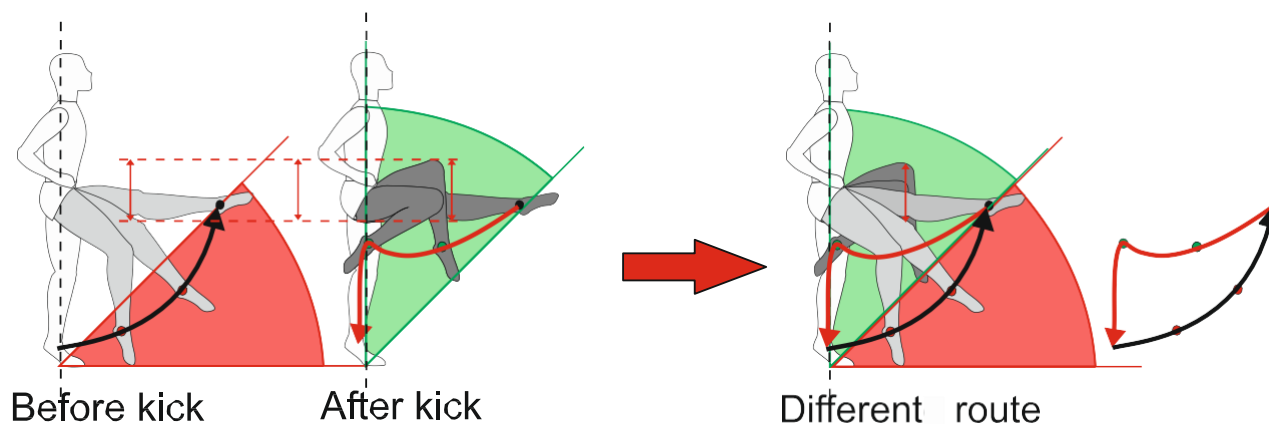
**Version3**

**15% REDUCTION**



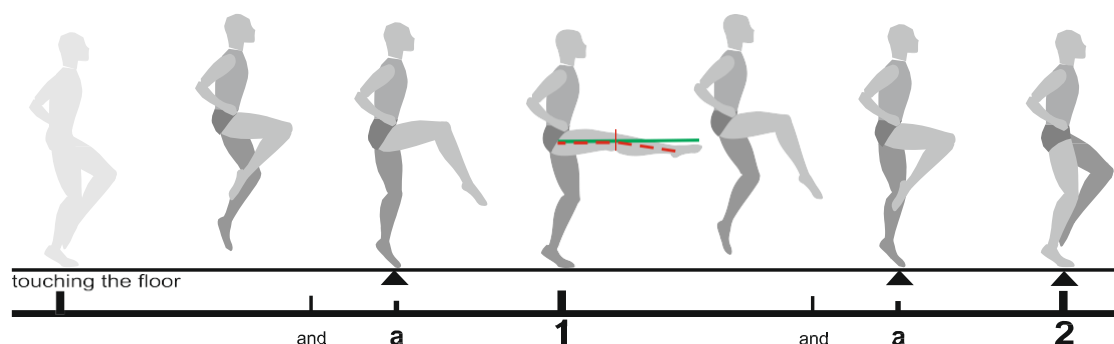
#### Version4

**35% REDUCTION**



#### Lack of extension of legs (during kicks)

**10 % REDUCTION**



#### POSTURE and DIRECTIONS

Description	5%	10%	15%	25%	35%	50%	75%	100%
Shoulders, back and hips moves during Basic Steps				X				
Hips move because of the kicks (Lack of flexibility, or wrong posture)			X					
Lean on the kicks (shoulder moves)		X						
Lack of parallel feet positions		X						
Sideway turn of hips (and weight leg)		X						
Incorrect direction of kicks		X	extreme					
Incorrect directions to each other		X						

#### ARM MOVEMENTS

Description	5%	10%	15%	25%	35%	50%	75%	100%
Uncontrolled arm movements		X						
Incorrect arm positions	X							
Lack of extension, dynamic, aesthetic of arm movements	X							
Lack of harmony with the basic step	X							

## Posture

The right posture is important not only because of the aesthetic look but also because it is needed for the dancer's health. As the basic steps and all acrobatic RnR are built on a certain jumping move, protecting the spine and the joints is critically important. Bad posture and incorrect feet positions might result in permanent health problems and injuries, so when we instruct dancers or judge at competitions we can make no mistake about pointing out incorrect technique.



Dancing posture is remarkably different from the everyday inattentive posture. In the correct posture the longitudinal axis of the body is perfectly vertical. The right posture requires standing on the whole feet → riches the ground between the middle of the two feet.

We can easily check our posture by standing back to a wall touching it by the nape, the scapula, the gluteal, the calf and the heels (The neck and the lower bend of the spine is only slightly away from the wall). Stretching the spine is possible as follows: the neck bend can be stretched by lifting the nape (without nodding), and by pushing down the shoulders and the scapula; the back can be stretched by lifting the chest, and the lumbar section (lower bend) by flexing the abs and the gluteal and by pushing down the sacrum.

All this is not supposed to result in a too tight and tense posture which has nothing to do with the loose and elegant dancing posture.

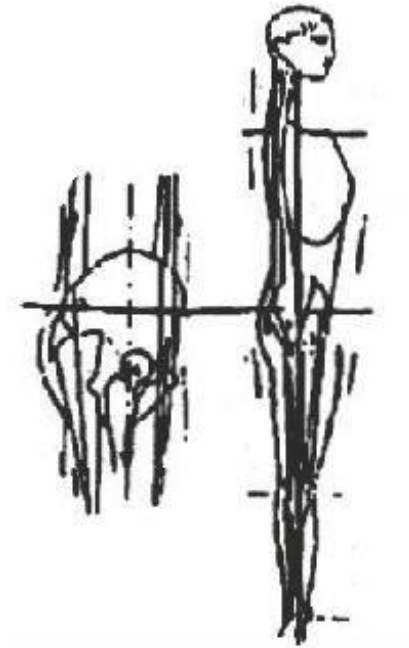
All this should well be balanced with proper breathing technique. The deliberate and intense inhalation and exhalation intensifies the periodic flex and lose moves of the muscles, eliminates the tense state of the muscles, dissolves the tight and tense feeling of the body and helps us get rid of the inner feeling of being tense.

Picture 1  
The right body posture  
when the muscles  
are properly used

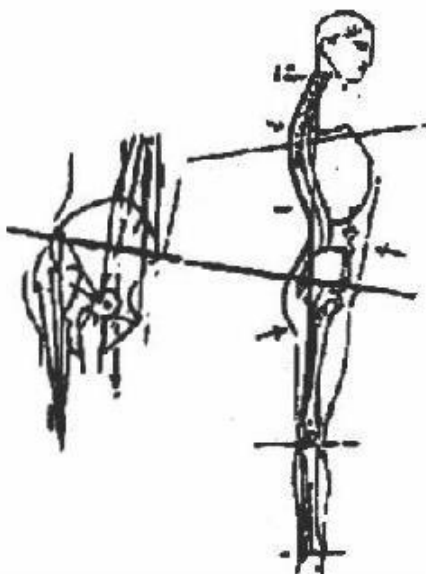


Picture 2 shows the bad posture and gives advice on how to correct it. The arrows help to point out which muscles and in which directions have to be used properly in order to get the proper posture. It also shows how the position of the pelvis influences the bends of the spine.

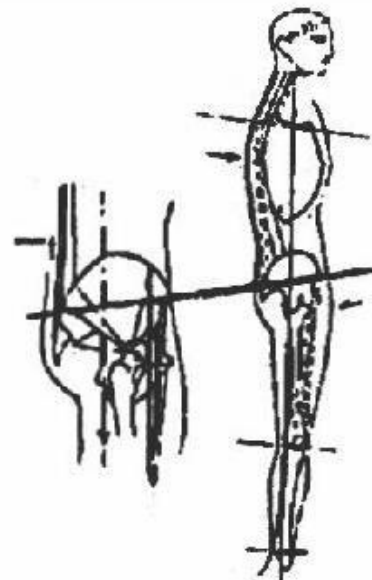
Picture 2



a. Pelvis in normal position



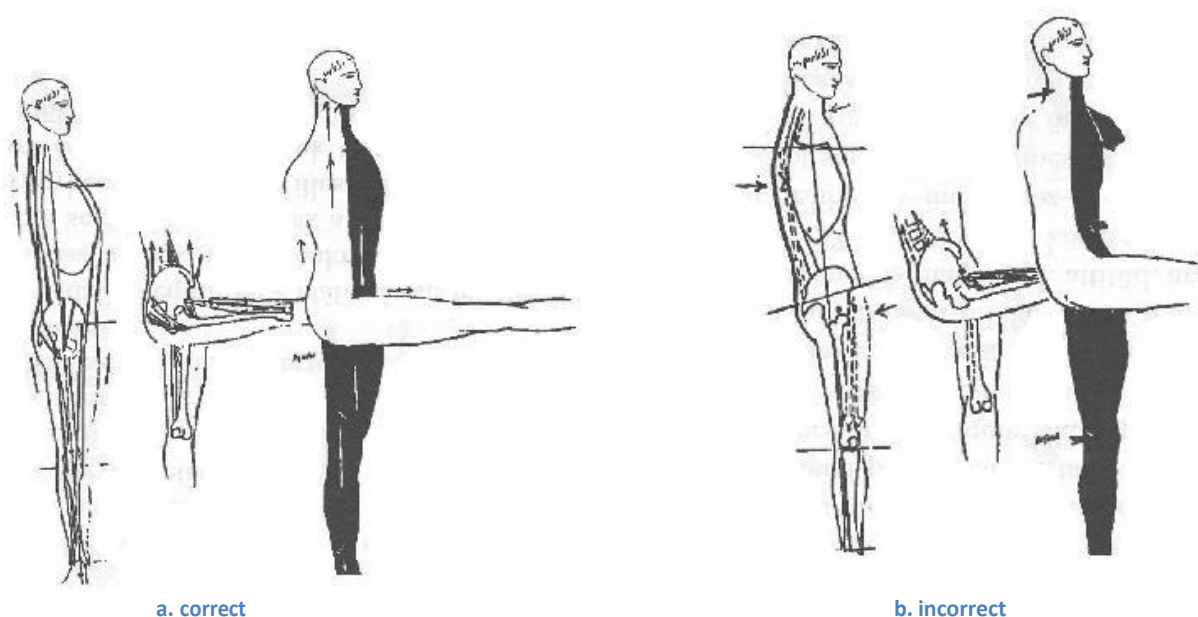
b. Pelvis turned forward



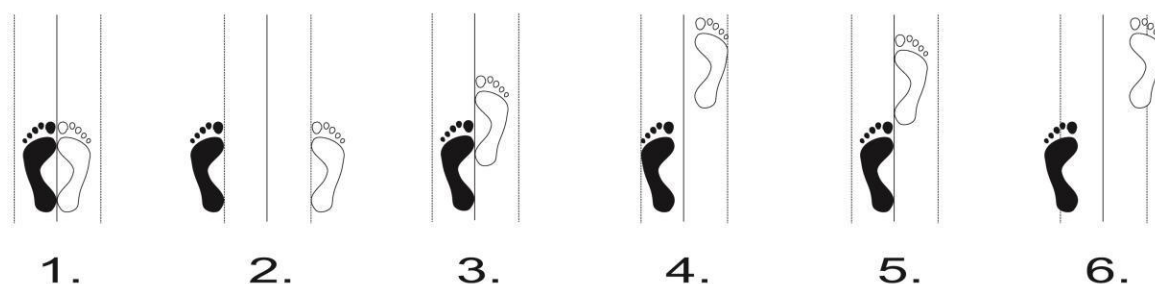
c. Pelvis turned back

You can see the correct pelvis position during the kicks in Picture 3.a. The most typical incorrect position of the pelvis is shown in picture 3.b. Lifting the leg forward and the kicks are in the only direction where the height of the leg (leg raise) is not confined or limited by any anatomic factor, but in order to carry out these moves strong thigh muscles as lifting muscles are necessary, and strong abs and back muscles are needed as well in order to hold the body firm.

**Picture 3: The position of the pelvis during the kicks**

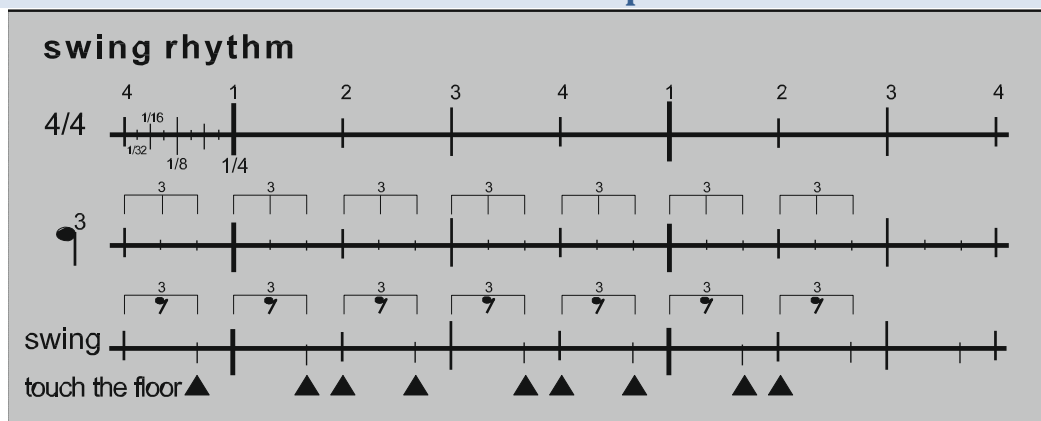


The basic steps of Acrobatic RnR are based on the parallel foot position, which means that the feet are beside each other parallel. The knee follows the direction of the foot in all cases.



**Picture 4: Parallel foot positions**

## The Basic Step



Rock and roll was inspired by SWING originally, and became what it is today based on this very old discipline. It was the typical SWING rhythm that created our basic technique.

The basics carried out properly at the right rhythm and technique can be danced perfectly to practically any music even if the rhythm of the music itself is not swing based. It is the rhythm that characterizes the basics, and it is not because otherwise it would not match the music, but because it defines the proper steps and gives meaning to the sense of the technique.

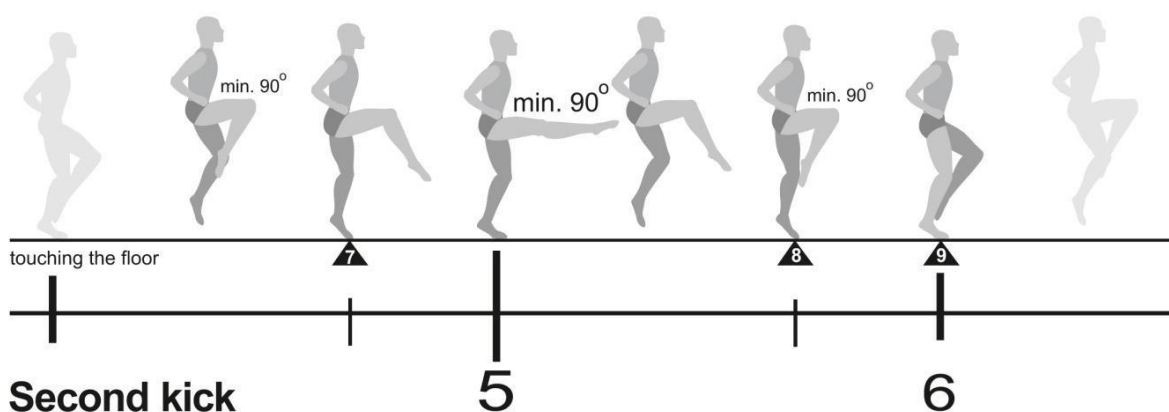
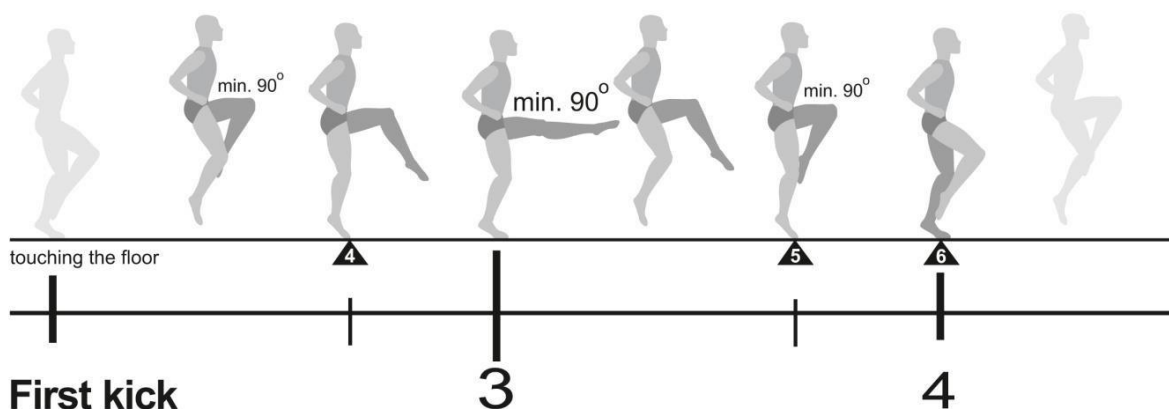
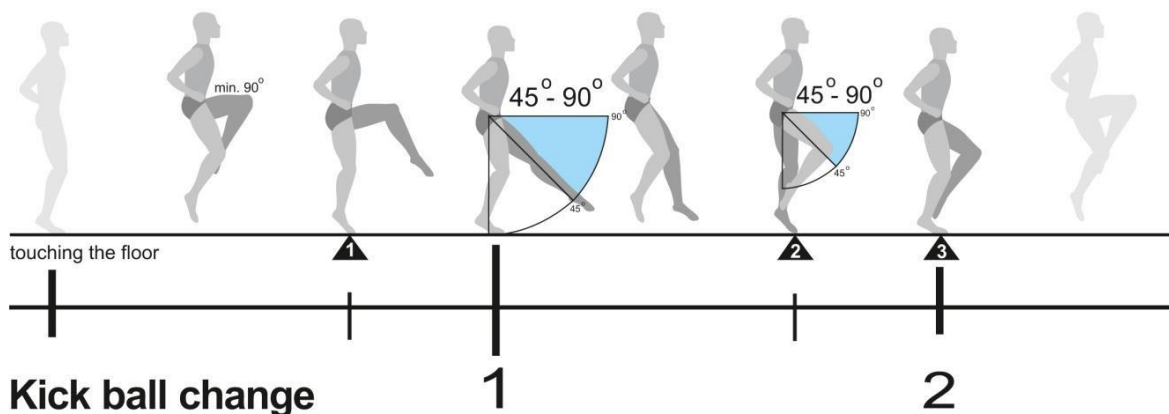
## THE ROCK'N'ROLL BASIC STEP MUSICALITY

9 steps: 9 times floor touching in the Rock'n'Roll Basic Step

FT: Floor Touching - K: Kick B: Ball C: Change - FK: First Kick - SK: Second Kick



count	centre of weight	Man	touch the floor (man/lady)		Lady
			Man	Lady	
and	↑	LF lift the knee (HOP)			RF lift the knee (HOP)
a	↓	RF touch the floor	R	L	LF touch the floor
1	↓	LF kick forward			RF kick forward
and	↑	LF pull back straight RF lift the knee (HOP)			RF pull back straight LF lift the knee (HOP)
a	↓	jump onto LF	L	R	jump onto RF
2	↓	RF step at the place	R	L	LF step at the place
and	↑	LF lift the knee (HOP)			RF lift the knee (HOP)
a	↓	RF touch the floor	R	L	LF touch the floor
3	↓	LF kick forward			RF kick forward
and	↑	L foot pull back (HOP)			R foot pull back (HOP)
a	↓	RF touch the floor	R	L	LF touch the floor
4	↓	LF step at the place	L	R	RF step at the place
and	↑	RF lift the knee (HOP)			LF lift the knee (HOP)
a	↓	LF touch the floor	L	R	RF touch the floor
5	↓	RF kick forward			LF kick forward
and	↑	R foot pull back (HOP)			L foot pull back (HOP)
a	↓	LF touch the floor	L	R	RF touch the floor
6	↓	RF step at the place	R	L	LF step at the place



Both man and lady always kick perpendicularly to their hips, BUT face to face direction kicks allow:

Man – to avoid the lady's leg with his leg **slightly** outwards.

Lady - deviation from the perpendicular direction (cross kick) is allowed only in between the two sides of the men's hips.

It is very important because the opposite legs kick at the same time.

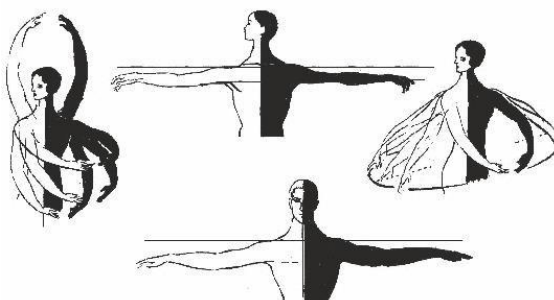
All these movements have to be executed so that the leg bumps energetically to the straight position because this way the dancers will need to use their muscles only to lift their knees and to begin stretching. All the other movements will be done almost only with the help of impulse (energy) without the unnecessary use of muscles.

## MAIN PRINCIPLES – POSSIBILITIES FOR REDUCTIONS

- ❖ Pay attention to constant jumping, the „**stress down**” has to be retained
- ❖ The rate / height of jumps/hops have to be the same at each movement.
- ❖ The height of kick must be minimum horizontal.
- ❖ Performing the kick and pulling back the legs/feet has to be on the **same route**. The feet/heels are not required to touch the bottom before and after the kick.
- ❖ The weight leg knee is never totally stretched, but the extent of the knee-flexion depends on the dancer.
- ❖ The hip must not move because of the kick.
- ❖ The body posture has to be controlled, the dancer must not lean on the kick (it is tiring and ugly, moreover it is harmful to the spine).
- ❖ The heels have to be as high as possible during the jumping movement. The heels never touch the ground during the basic step!
- ❖ The foot has to be stretched down (be pointed) on one hand because of aesthetic reasons, on the other hand in order to avoid accidents: performing the movement with loose ankle, it can easily sprain when putting weight on it.

## ARM MOVEMENTS – LINEATION OF ARMS

There is not a compulsorily specified lineation of arms according to the rules in Rock'n'Roll. While dancing the figures with the Basic Step of R'n'R the arms must do a controlled movement. The movements of arms, their rhythm, dynamics, aesthetic and stress must be in connection with the Basic Step. The position of the hand that performs the contact must be aesthetic as well. Arm positions used in Rock'n'Roll are the equivalents of '*allongé*' and '*arabesque*' which are mostly well known from ballet (as well as in jazz and ballroom dances). The parallel arm positions are taken from gymnastics.



Picture 5: Arm positions from Ballet



Picture 6: Arm positions from Jazz



## ROCK'N'ROLL ARM MOVEMENTS

Rock'n'Roll arm movements are carried out similarly to gymnastics with completely extended, stretched wrist joints – differently from jazz – since the power and dynamics of the Basic Step can be emphasized with this. Apart from that, throughout the choreography arm movements and poses taken from jazz or ballet can be used – of course with the appropriate use of their own technical requirements! (In these cases the lack of complete extension or stretch is obviously not a mistake!)

Some basic dance rules must be kept when doing different types of arm movements:

- ❖ Upwards (HP), sideward (LJA), to diagonal directions (VAP) arms can never be behind the plane of the body! Furthermore, the extended arm must be of the distance of one hand in front of the body plane. (If not, the scapula will move and the right position of the body cannot be kept!) – *Obviously, throughout the choreography when doing a special movement it is not a mistake!*
- ❖ During arm movements (and any time while dancing!) the shoulders must be held in the possible lowest position!
- ❖ When holding the arms sideward (LJA) and holding them in front of the chest (RRCES) the arms must not go higher than the line of the shoulder, moreover they must be below the line (because of the scapula as well). Since holding the arms in front of the chest at the height of the shoulder or even higher is not aesthetic with lack of technique, the sideward extension starting from the required position cannot go higher than the starting position.

## ABBREVIATIONS

### Arm Positions: AP

Chest Position (CES) – palm facing chest

Rock'n'Roll Chest Position (RRCES) – palm turned downwards

Hand Parallel (HP) – parallel arms lifted high

Long Jazz Arm Position (LJA) – arm position sideward (palm turned downwards)

Inverted Long Jazz Arm (ILJA) – extended jazz arm turned upwards

Diagonal Arms (DIAG A)

V Arm Positions: (VAP)

- V Arm Position Overhead (VAPO)
- V Arm Position Forward (VAPF)
- V Arm Position Down (VAPD)

Hist (FI)

Hand (HND)

Jazz Hand (JHND) – Open palm, extended, open fingers

## Dance Figures – Maximum 25 points

### HOW do they present?

Elements:

- movements with Basic Steps (ARTISTIC part of BasicStep: dynamism, style...)
- other dance movements (*Dance Groups!!!*, Jazz, Spins, Jumps...)
- acrobatics

A dance figure is a self-contained, planned movement while dancing.

On the tablet, judges use scale 0-10, divided in 3 subcriteria:

0	-	1	-	2	-	3	-	4	-	5	-	1	-	2	-	3	-	4	-	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

0-5 Accuracy, (0-1 bad, 2-3 medium, 4 good, 5 excellent)

0-4 Difficulty, Variety (0-1 bad, 2 medium, 3 good, 4 excellent)

0-1 Art/Harmony Bonus (0.5 medium, 1 good)

0-10 SUM

### Accuracy (0-5 points)

- Synchronicity during a figure between the dancer and the movement.
- Can be clearly recognized when a dance figure starts, and when it finishes
- Precision of movements
- Dynamics
- Dance technic basics

### Difficulty, variety, originality (0-4 points)

- Different rotations with multiple simultaneous exchange of the dance pose
- Usage of so called "blind figure" - where couples/dancers don't see each other
- Turns and other dance figures, changes with RnR basics
- Movements demanding high level of coordination and isolation (contraction, release, ronds-de-jambes, etc.)
- Movements based on flexibility (grand battement jeté, split, etc.)
- Speed and number of change of movements during the chain movements (chain movement is when multiple dancers/couples perform one dance figure or move one after the other)
- Variety of different kind of movements (dance groups)
- Jazz Figures, Hip-Hop, etc. movements
- High-low action (jumps, ground elements)
- Open figures with or without contact
- Lines variations
- Figures with different dynamics

### Art/Harmony bonus (0-1 point)

- Artistic value of the presentation
- Artistic effect
- Harmony between dancers
- Special style of the dancers' movement



## Choreography – Maximum 20 points

### WHAT do they present?

Elements:

- movements with Basic Steps (turns, positions, directions, creativity, ...)
- other dance movements (*Dance Groups!!!*, Jazz, Spins, Jumps...)
- acrobatics

A choreography is good not because every beat and every stress is properly placed according to the stresses and stops of the music. Consequently, the basics do not need to be altered so that it would fit the 8 counting that is most common in the 4/4 rhythm.

What makes a choreography really exciting is that the most important parts can get their certain stresses thus the climax can be built up. On top of all that, if we put several dance figures of the basics after each other, we can easily fall back in the preferred 8's still having the chance to strengthen the Rock and Roll feeling of the choreography.

When evaluating the choreography it must be taken into consideration that the combination of different dance figures must be logic, harmonious and aesthetic.

The dancers must have the distance of their completely extended arms, holding each other's hands between each other.

When the choreography is being evaluated, the taste of the judge is an important factor, but how multi-coloured the program is should play an important role as well. In order to favour the couples who use moves of a wider scale there has to be a way to mirror this in the scoring system as well.

We have four groups out of the possible opportunities applied when compiling the choreography:

Groups:		duration	quantity	Sign
1.	Impaired dance elements performed with RR basic steps – with contact (basic steps with position changes / swifts, etc.)	1,5 bar	min. 6x <b>OBLIGATORY</b>	
2.	Typical RR variations (kicks, kick-ball-change, knee-lifts performed in all different directions, etc.) with contact	2-4 bars recommended	min. 2x	U
3.	Contact elements without RR basic steps (dance figures performed exclusively and solely in pair)	2 bars	min. 2x recommended	N
4.	Others (turns, figures from other dances, line-dances, synchronized moves, etc.)			O

Consequently, when elements from all figure groups are used, the choreography points of the couple will start from a higher value. This will make it possible to reward the dancers who perform their dance at a higher level using elements from all four groups over to those who perform a changeable and multi-color choreography but at a lower level – just like rewarding the acrobatic groups.



## Recommendations for trainers and judges

- number of individual spins, without contact: maximum 2 per program
- floor elements: maximum 2 per program
  - all elements performed with contact of body or hands on the floor (acrobatic elements excluded)
- high jumps without contact: only 2 per program
- split elements: only 2 per the program
- FOR ALL REQUIREMENTS ABOVE:
  - if performed together, it is counted as one.
  - If performed alone, it is counted as one.

On the tablet, judges use scale 0-10, divided in 3 subcriteria:

0	-	1	-	2	-	3	-	4	-	5	-	1	-	2	-	3	-	4	-	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

0-5 Structure of the choreography, performance and presentation  
(0-1 bad, 2-3 medium, 4 good, 5 excellent)

0-4 Ideas (0-1 bad, 2 medium, 3 good, 4 excellent)

0-1 Bonus (0.5 medium, 1 good)

0-10 SUM

## Structure of the choreography, performance and presentation (0-5 points)

- Use of different dance lines
- Use of the dance space (3 dimensions)
- Use of different orientations during the choreography
- logic, harmonious and aesthetic combination of different figures
- Acrobatics are well placed on the music
- Body language and expression
- Fluidity of the dance
- Fluent re-dance after the acrobatics
- Charisma
- Self-confidence
- Joy to dance
- Harmony and collaboration between partners

## Ideas (0-4 points)

- Connection between music, movements, costume.... etc.
- Clearly recognizable theme or story.
- Original movements or patterns.
- Originality

## Bonus (0-1 points)

- extraordinary **artistic** performance

## Groups in dance

### GROUP 1: COUPLE (CONTACT) DANCE ELEMENTS PERFORMED WITH FULL RR BASIC STEPS (DG1)

#### Changes of Places/directions with Basic Steps

*Compulsory amount:* The couples must present the dance Group 1 elements: **minimum 6 Basic Steps with contact and with changes of places and/or directions** - otherwise they will receive a yellow or red card.

*(In the Final FW 4 Full Rock'n`Roll Basic Steps with the same requirements.)*

**Basic step is Kbc+kick+kick (only in this order)**

The classic changes of places are performed with the Basic Step in Rock and Roll. The choreography must not move from its original place. (It would be quite dangerous if the couples got too close to each other because of the acrobatic elements.)

#### **Accepted movements/elements in DanceGroup1:**

- Only the fully danced basic steps belong to this group.
- Both dancers must dance the Basic Step together at the same time.
- Basic steps with contacts and changes of direction, classic and modern changes of places.
- It is not necessary to have contact throughout the whole change of place, but it has to be unambiguously used as a couple element. Minimum 2/3 of the Basic Step has to be in contact. (Minimum 4 beats from 6.)
- **It is obligatory to dance the DG1 elements with change of place and/or direction. There should only be one basic step without any changes of directions and places – BUT contact is also obligatory, of course!**

#### **IT ISN'T COUNTED AS A Dance Group1 element:**

- If the couple does the basic step without contact, in place (face to face, side by side...)
- If the contact is shorter than 4 counts from the Basic Step.
- If the kick is replaced by lifting the knee or the heel.
- If the Basic Step is not fully danced/finished by both dancers.

When performing a change of place figure the following principles have to be obeyed:

- ❖ The change of direction always has to be carried out for the “a” before or after the kick, and with the lifting of the knee replacing the kick.
- ❖ The kicks and the lifting of the knee are done perpendicularly to the pelvis, the changes of directions are done with the turn of the hip and the leg with the weight on – the shoulders may face another direction independently.
- ❖ The members of the couple have to carry out the kicks in the same or opposite directions.
- ❖ The quality of the basic step must not be worse because of complicated dance figures.
- ❖ Clearly arranged figures are practical
- ❖ Dancers must pay attention to “keeping the lines”: rock and roll is basically danced on a + ground-plan (sketch) and dancers should make every effort not to distort the + sketch (eg.: if they dance next to each other neither of them can be )
- ❖ In case of symmetrical changes of place dancers have to make an effort to keep synchrony with the dance partner (the form of dance movement, its rhythm, dynamics, ...)
- ❖ The physique and build of dancers must be considered while making a choreography (to have an aesthetic result)

#### **It has to be specified at each change of place,**

- ❖ at which part of the movement should the change of direction be performed
- ❖ where the spin starts from (from downwards or from upwards)
- ❖ what the dynamics of the spin is like (constant, accelerating, slowing down...)

## GROUP 2: TYPICAL RR VARIATIONS (DG2)

**Typical Rock and Roll variations performed without a full basic step.**

**Open Rock'n'Roll variations – with contact**

*Recommended quantity: 2-4 bars – minimum 2 times*

Typical Rock'n'Roll figures are synchronic kicks with holding each other's shoulders or hands. They can be performed next to each other and in front of each other.

**The Basic Step performed out of the definition of Group 1 is not counted in Group 2!**

*Possible movements:*

Kick-ball-changes

kicks

kicks performed diagonally and sideways

snipping up (lifting) knees and heels

jumps

## MAIN PRINCIPLES

- ❖ The kicks and the lifting of the knee are done perpendicularly to the pelvis, the changes of directions are done with the turn of the hip and the leg with the weight on – the shoulders may face another direction independently.
- ❖ Dancers have to make an effort to keep synchrony with the dance partner (the form of dance movement, its rhythm, dynamics, ...)
- ❖ The members of the couple have to perform the kicks in the same plane or in mirror image
- ❖ „keep the lines”

## GROUP 3 : CONTACT DANCE ELEMENTS (DG3)

**Contact dance figures performed with or without a Rock'n'Roll basic step, changes of places**

*Recommended quantity: 2 bars – 2 times*

Dance figures of the couples that are performed in contact with the partner and requires the assistance of the partner. Done individually the movement becomes meaningless, the contact remains until the end of the dance figure or changes into another form of contact.

## GROUP 4: OTHER (DG4)

### Other dance figures

All dance movements that do not belong to any of the previous 3 groups.

E.g.g.: single spins, dance figures taken from other dance styles (jazz, hip-hop, etc.) that can be performed individually and synchronously with the partner.

Frequent dance movements and abbreviations:

Bounce (BOU) – springing

Flex (FLX) – bending – primarily at the ankle

Hop (HOP) – hopping, jumping

Jump (J) – jumping up from two legs, landing on two legs

Leap – Jumping from one leg to the other

Knee Dip (KN DR) – kneeling, getting on the knee

Knee Drop (KN DR) – fall on the knee

Knee Raise (KN RA) – lifting the knee

Lunge (LU) – accidental step outside balanced position, intended step outside balanced position

Passe Position (PSP) – lifting the knee up to horizontal position, toe at the knee of the other leg

Release (REL): Hed, Rib cage, Pelvis – lengthen, release

Rib Cage (RC) – chest

Rib Cage Contraction (RC CON) – shortening of chest

Rib Cage Release (RC REL) – opposite of contraction, lifting the chest

Rib Cage Side (RC SI) – chest sideward

Shake (SHK) – shake the body or a part of it

Shoulder (SHL)

Shoulder Circle (SHLCIR)

Shoulder Shake (SHL SHK)

Skip (SK) – step with a jump

Snake Hips (SNHIP) – movement with the hip similar to the movement of snakes

## LINKING DANCE AND ACROBATIC ELEMENTS

Integrating acrobatic elements into dance is extremely important, otherwise they will not make up a whole. Its parts are: Dancing into and out of acrobatics.

It can depend on an acrobatic element what kind of dance step is used to start the acrobatics, but the most often used one (although there is no rule for that) is to dance Kick-ball-change before the acrobatics. Man and lady can do it synchronously, but before rather difficult acrobatics man can leave out Kick-ball-change and prepare for throwing or lifting the partner (usually with lowering centre of gravity)

### POSSIBILITIES OF ERRORS

- ❖ wrong technical or aesthetic execution (footwork, arm movements, body position)
- ❖ wrong rhythm or pace (inappropriate, faster, slower)
- ❖ lack of synchrony
- ❖ too big or too small distance between dancers
- ❖ useless, not aesthetic movements between arriving from acrobatics and the first dance figure

Often a basic step is danced before acrobatic elements, which also worsens the value of the choreography as it makes the beginning of the acrobatics less virtuoso.

Dancing out of the acrobatics can be any dance element, but the most frequent is to kick after the acrobatics. The kick is easy to dance to fit the rhythm, but an elegant solution after all.

A static pose danced after arriving from acrobatics can stop the swing of the element and the couple may seem to need some extra concentration to get back to music (in particular if they often use it after acrobatics). There is an exception to this, if the music requires a stressed stop in the choreography.

## RHYTHM MISTAKES – Small (-5 points) or Big (- 30 points)

- |                                     |  |
|-------------------------------------|--|
| -5 points (0-4 beat/counts):        | - in the OPPOSITE rhythm ( <i>e.g. kick after acro/dance figure!</i> ) |
|                                     | - uncontrolled dance movements   |
|                                     | - fall down in dance   |
| -30 points (5 or more beat/counts): | - in the OPPOSITE rhythm   |
|                                     | - uncontrolled dance movements   |
|                                     | - break of the dance (one or both dancers)                             |
|                                     | - fall down in dance   |

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### Pictures:

*Georgette Bordier: Anatomie appliqué à la danse (Éditions Amphora S.A., 1987)* - Picture 5, 6  
*Geneviève Guillot-Germaine Prudhommeau: Gramaire de la Danse Classique (Librairie Hachette, 1969)*  
– *G.Bordier illustrations* – Picture 1, 2, 3