



NZCAF

NEW ZEALAND

Competitive Aerobics
FEDERATION

**NZCAF Sanctioned
Competitions:**

**National School Aerobic
Championships (NSAC)**

**National School Hip Hop
Championships (NSHHC)**

2010

COMPETITION & EVENT INFORMATION



NZCAF

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These guidelines are designed to assist you when entering a NZCAF sanctioned competition in 2010. These Guidelines supersede any other NZCAF Rules and Guidelines.

If at any time you are not sure about anything, please contact any of the event organisers or committee members listed on page 5. Your query will be directed to the relevant person for answering and if appropriate a written response provided.

1.1 NEW ZEALAND COMPETITIVE AEROBIC FEDERATION (NZCAF)

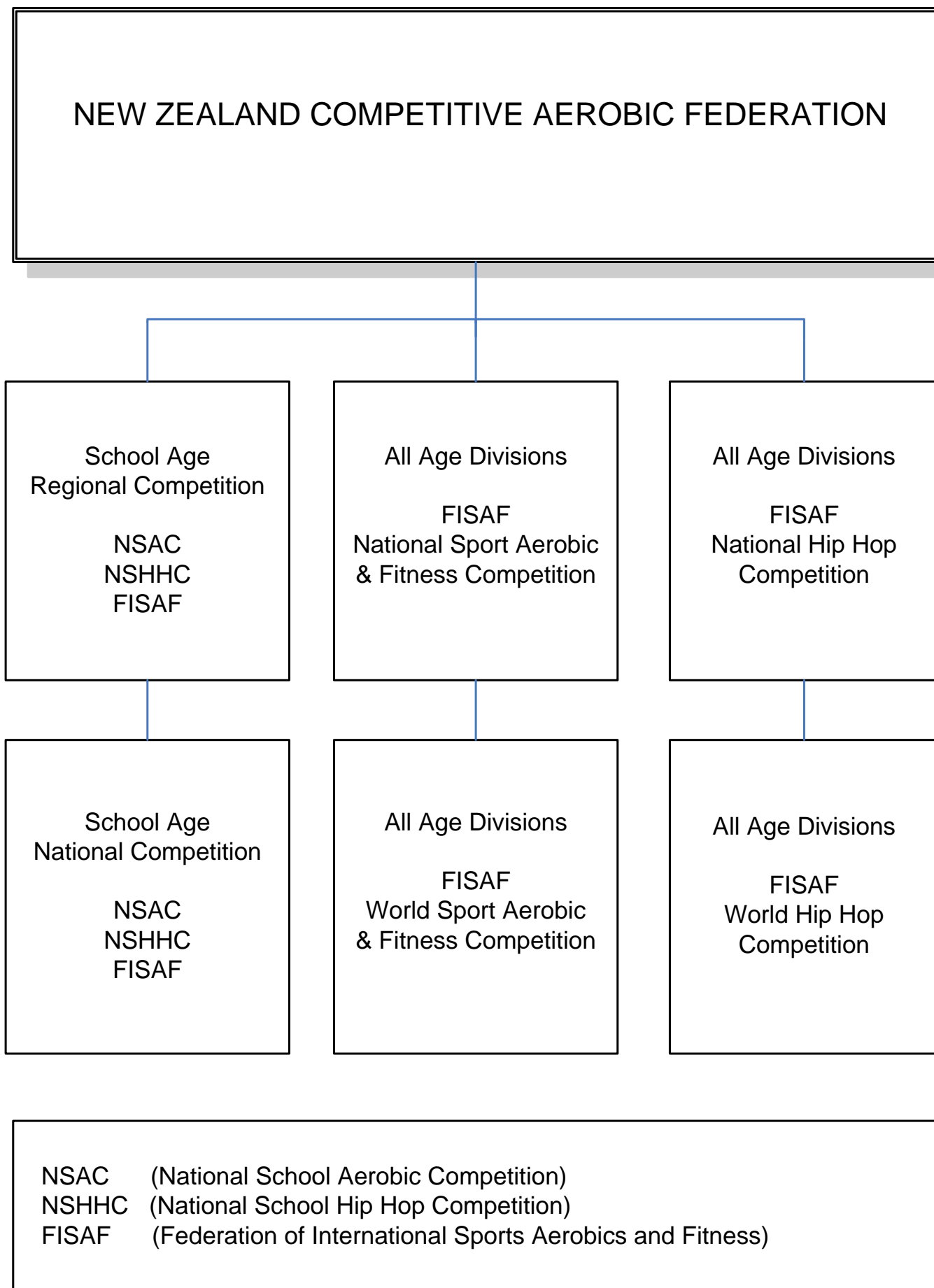
The National School Aerobic Championships (NSAC) and the National School Hip Hop Championships (NSHHC) are sanctioned by the New Zealand Competitive Aerobic Federation and judged under the NZCAF Technical Regulations. The role of NZCAF is to develop and promote the sport of competitive aerobics and hip hop within New Zealand with membership open to everyone.

1.1.1 MISSION STATEMENT

To encourage participation in sport aerobics and hip hop, especially school age children thereby promoting physical activity, healthy lifestyle and elevation of self esteem.

NZCAF is a non profit organisation whose objective is to ensure sport aerobics and hip hop competitions are carried out in a planned and efficient way. In particular NZCAF will:

- 1 Serve as the national federation for sport aerobics and hip hop competition in New Zealand and as a member of the Federation of International Sport Aerobics and Fitness (FISAF).
- 2 Exercise jurisdiction over regional and national activities, and promote international competition.
- 3 Provide a system of rules and guidelines with which to govern sport aerobics and hip hop at the regional and national level.
- 4 Coordinate an annual calendar of regional and national competition events throughout N.Z.
- 5 Promote and encourage physical fitness, sportsmanship and participation in sports aerobics and hip hop competitions by supporting the National physical activity message of 30 minutes of moderate physical activity on most days of the week.
- 6 Disseminate and distribute timely information via website (www.nzcaf.org.nz), newsletters and flyers to athletes, coaches, managers, administrators, and officials within the sport.
- 7 Educate, train, and certify judges, coaches and athletes with respect to sport aerobics and hip hop competition.
- 8 Work cooperatively with whānau, hapu, iwi and other user groups fulfilling the principles of Te Tiriti o Waitangi.
- 9 Select and qualify individuals and teams to represent NZ in international competition.
- 10 Work with regional organisations, and other user groups to encourage membership
- 11 Use membership fees (\$10 per person per year) to assist competition organisers, to develop programs for judges, coaches, and athletes; and to provide services for members' common benefit.



1.3 NZCAF EXECUTIVE COMMITTEE

NZCAF Executive Committee Members				
Name	Designation	Home	Mobile	Email
Toni Canny	President	(03) 2172220	(027) 6003290	tcanny@mail.com
Kirsten Palmer	Vice President	(09) 5273080	(021) 02545383	kirk_08@hotmail.com
Jo Singer	Treasurer	(03) 2141975	(027) 2141495	lornejo.s@gmail.com
Jo Evans	Secretary	(03) 2173000	(027) 244082	joevans@xtra.co.nz
Meredith Donnelly	Executive Member	(09) 4100147	(021) 745237	meredithdonnelly@hotmail.com
Waine Harding	Liason Officer	(03) 2176129	(027) 2748813	wharding@jameshargest.school

1.4 REGIONAL ORGANISERS/REPRESENTATIVES

Regional Organisers/Representatives				
Region	Representative	Home	Mobile	Email
Gisborne/Eastern				
Southland/Otago	Sally Hayes	(03)2112150		Sally.hayes@sportsouthland.co.nz
Auckland	Meredith Donnelly	(09) 4100147	(021) 745 237	meredithdonnelly@hotmail.com
Wellington	TBC			
Christchurch	Sue Twomey		(027) 2282308	
Technical Advisor	Tanya Houpt		(027) 4435293	houpt@xtra.co.nz

1.5 EVENT DATES & VENUES

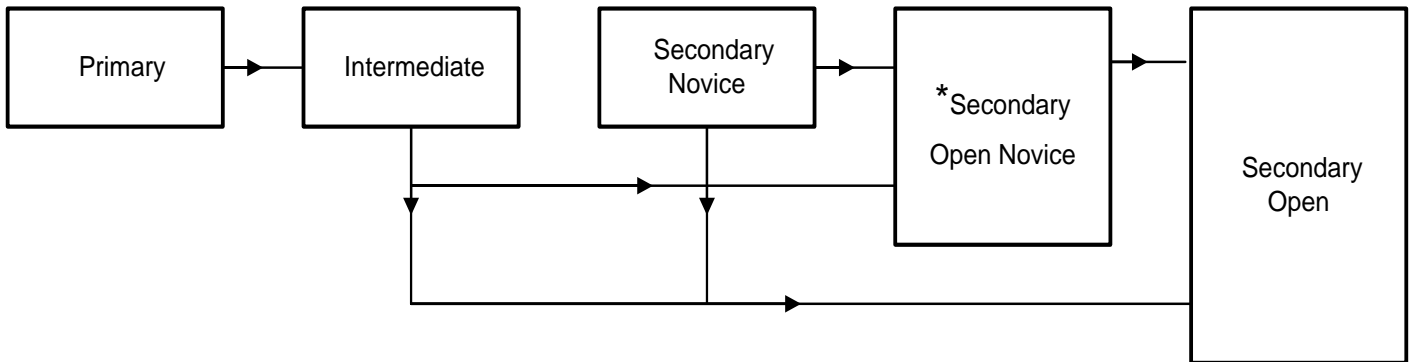
Regional/National/FISAF Event Dates & Venues			
Region	Venue	Address	Date
FISAF Hip Hop Qualifier		Wellington	June TBC
FISAF Aerobic Qualifier	Auckland Grammar School, Mt Eden	Auckland	June 4
Gisborne/Eastern			
Auckland	TBC		
Christchurch	Villa Maria	Christchurch	August 7
Southland/Otago	Civic Theatre	Invercargill	August 7
Wellington	St Patricks College Town	Wellington	August 6 - Aerobic August 7 - Hip Hop
NZCAF National	Civic Theatre	Invercargill	September 3-4

PART 2 – COMPETITION INFORMATION

The National School Aerobic and Hip Hop Championship events are for students who are currently attending a New Zealand School and in Years 4 - 13. **Anyone not attending school and is 17 years or over will be required to compete in the Senior Category under FISAF rules***. FISAF rules are available from Tanya Houpt (haupt@xtra.co.nz). Please refer www.fisaf.org for more information

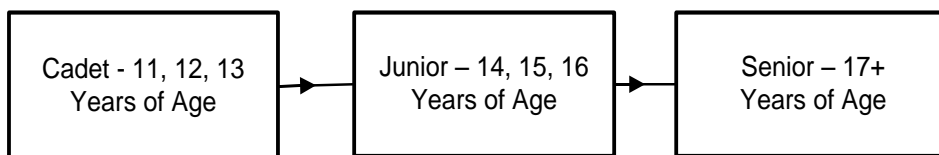
2.1 CATEGORIES

NZCAF SAME SCHOOL CATEGORIES



*Secondary Open Novice competitors either stay in this grade **OR** progress to the Secondary Open grade depending upon their ability.

FISAF SCHOOL AGE CATEGORIES



2.2 OPEN EVENTS

The National School Aerobic and Hip Hop Championship events are sanctioned by NZCAF as Open Events. This means competitors from other countries are allowed to compete. Although competitors will compete in the same category, international competitors are not able to win a New Zealand title. Separate medals and/or prizes will be presented to international competitors.

2.3 SECTION, DIVISION, YEAR GROUP, & GRADE OVERVIEW

Rules	Section	Division	Year Group	Grade	GRADE		
					Novice	Open Novice	Open
NSAC	Aerobic	Teams (3-6)	Primary - Yr 4,5,6	No	×	×	×
		Individual	Primary - Yr 4, 5, 6	No	×	×	×
		Teams 2-4	Intermediate - Yr 7,8	No	×	×	×
		Teams 2-4	Secondary - Yr 9-13	Yes	✓	✓	✓
		Individual Female	Intermediate - Yr 7,8	No	×	×	×
			Junior Secondary - Yr 9,10	Yes	✓	✓	✓
			Senior Secondary - Yr 11,12,13	Yes	✓	✓	✓
		Groups 5-12	Primary/Intermediate - Yr 4-8	No	×	×	×
		Groups 5-12	Secondary - Yr 9-13	Yes	✓	×	×
		Individual Male	Intermediate - Yr 7,8	No	×	×	×
			Junior Secondary - Yr 9,10	Yes	✓	✓	✓
			Senior Secondary - Yr 11,12,13	Yes	✓	✓	✓
		NSHHC	Hip Hop	Teams (4-8) 1. Same Sch. 2. Dance Sch.	Primary/Intermediate Yr 4-8	No	×
1. Same Sch. 2. Dance Sch.	Jun & Snr Secondary Yr 9-13			No	×	×	×
FISAF (Aerobic only)	Cadet	Individual	11,12,13 years of age	No	×	×	×
		Team					
	Junior	Individual Team	14,15,16 years of age	No	×	×	×
	Senior	Individual Team	17years or older	No	×	×	×

NB: FISAF divisions use FISAF rules without a grade. Individuals may choose to compete under NZCAF and/or FISAF rules. For example, an individual can compete in a team under NZCAF rules and as an individual under FISAF rules. Same School division competitors either stay in the Secondary Open Novice grade OR progress to the Secondary Open grade depending upon their ability.

2.4 QUALIFYING REGIONS

Dunedin / Invercargill (alternating yearly)	Timaru South (When competition in Dunedin)
	Otherwise which ever is the closest venue
Christchurch	Timaru North
Wellington	New Plymouth, Central North Island
Gisborne (Eastern Regions)	Tauranga, Rotorua, Whakatane, Opotiki, Hawkes Bay, Taupo, BOP
Auckland	Will include Eastern Regions if that Region is not active

If you want to compete outside your region, please contact the organiser for the intended region or a committee member.

2.5 ENTRY PROTOCOL AND CRITERIA

In all NSAC team competition sections and divisions, competitors must be from the same school.

Single sex schools may have team members from the 'brother' or 'sister' school.

Teams may be any combination of male / female.

Teams will compete in the category of the most experienced member. eg. 1 x open, 2 x novice = Open Team.

If you are PRIMARY or INTERMEDIATE

Regardless of previous competition experience, it is compulsory to stay within your year group, therefore for Intermediate competitors you must be in year 7 or 8 and for Primary in years 4, 5, or 6.

- You are a **NOVICE** competitor if you are Year 9 and over and have never competed at any regional event
- You are an **OPEN NOVICE** competitor if you are Year 9 and over, have previously competed at any regional event, and not placed in the top five at a National Event in any division.
- You are an **OPEN** competitor if you are Year 9 and over and placed in the top 5 at any National Event, in any division.
- You are a **FISAF CADET** competitor if you are 11, 12 or 13 years of age
- You are a **FISAF JUNIOR** competitor if you are 14, 15 or 16 years of age
- You are a **FISAF SENIOR** competitor if you are 17 years old or over

NB: There are exceptions to the ages when in a FISAF team. Please contact Tanya Houpt (haupt@xtra.co.nz) if you have any queries regarding this matter.

PLEASE NOTE THE FOLLOWING:

- you must stay in your year group or grade.
- entry fee is \$10.00 per person per year incl. NZCAF membership fee payable with first entry.
- the Head Judge reserves the right to change the grade of any competitor if deemed necessary
- while there is no limit to the number of times you can enter it is strongly recommended that you only enter twice, due to the scheduling of your performances. You may enter different Divisions but you cannot compete in different year groups or grades.

PART 3 – COMPETITION REQUIREMENTS

3.1 ROUNDS OF COMPETITION

NATIONAL AND REGIONAL EVENTS

Where there are 12 or less competitors, there will be two rounds of competition, heats and finals. Where there are more than 12 competitors in a category, a third round **may** be held

- Preliminary / Elimination / Grouping all competitors
- Heats: remaining competitors in two groups of ability
- Finals: top 5 competitors

REGIONAL FINALS

At all regional NSAC events, a maximum of 5 in each category will go forward to the Regional Final but not all will be eligible to compete at the National event. See National Final Competition directly below:

3.2 NATIONAL COMPETITION

To be eligible to compete at the National event, you will have placed as follows, in the final of your regional event:

- 1-5 competitors in your category: top 3 to compete at National event
- 6-9 competitors in your category: top 4 to compete at National event
- 10+ competitors in your category: top 5 to compete at National event

The Regional Head Judge has the right to allow more to go through to the National event if deemed appropriate.

3.3 OFFICIAL MOVES CHECK

An opportunity to check that any movements or attire are acceptable will be given prior to the first round of competition. This will be run in year groups and will start with the primary section.

3.4 PERFORMANCE TIMES

- Primary Aerobic: 1minute 30 seconds with 5 seconds either side
- Primary/Intermediate Hip Hop: 1minute 30 seconds with 5 seconds either side
- Intermediate Aerobic 2minutes with 5 seconds either side
- Secondary Aerobic/Hip Hop: 2minutes with 5 seconds either side

Timing will begin with the first audible sound and will end with the last audible sound (this would include a cueing beep if used).

3.5 PERFORMANCE MUSIC

- The responsibility rests solely with the athletes to verify the length of music prior to the competition.
- Athletes are required to copy their competition music onto a CD.
- The competition music must be the only piece of music on the CD
- All athletes must produce more than one (1) copy in case of theft, loss or damage.
- Music containing 'bad' language will not be accepted.

3.6 PERFORMANCE AREA

An area of 7 x 7 metres square will be used for Aerobics and 9 x 9 metres square will be used for Hip Hop where the venue will allow. If the venue is smaller then the performance area may have to be altered. Athletes will be given this information as soon as possible.

3.7 COMPETITION ORDER

The order will be randomly drawn by the event organiser and you will be given the order prior to the competition. Finals order will be the same as heats.

3.8 SPONSORS LOGO'S

Competition outfits may have one space for sponsors name or logo, which must be no bigger than 10cm by 10cm.

3.9 ENTERING AND LEAVING THE STAGE

After a competitor is introduced they are to enter the performance area and promptly assume their starting position. The competitor may **briefly** greet or acknowledge the audience prior to assuming their starting position and thank or acknowledge the audience before promptly exiting.

3.10 FALSE START/INTERRUPTION

A false start is defined as:

1. A technical problem preventing commencement of a performance after the athlete/s have entered the stage
2. A technical problem preventing continuation of a performance once it has started

A false start/interruption is when the circumstances causing it are not within the competitor's control. This would include, but is not limited to, damage to the facility, failure of equipment or foreign objects on the stage. The decision as to whether the false start/interruption will be acceptable will be at the sole discretion of the Head Judge.

If it is deemed to be a false start/interruption then the competitor will have the option of performing immediately or at the end of the category. A routine that is not started or is interrupted, without completion, due to the fault the athlete, is not considered as a false start/interruption. This would include but is not limited to, forgetting a routine, falling down from a pair or team starting position. If not a false start/interruption, the competitor will be disqualified.

3.11 MEDICAL ATTENTION

- A medical professional or official will be on-site in the event of injury or illness. It is the responsibility of the athlete, coach or team administrator to report an athlete's injury or illness to the event organiser(s).
- If at any time prior to or during competition an athlete is ill, injured, or his/her physical condition is at risk by competing, he/she may be declared ineligible to compete or disqualified from competing further. The competition organiser(s) reserves the right to withdraw any competitor who appears to have such serious injury or medical condition.
- Medical apparatus such as casts or plastic or metal joint braces must not be worn during competition.
- The competition organiser(s) reserves the right to request the submission of a physician's written authorisation for an athlete to compete.

3.12 ENTRY CHANGES OR SUBSTITUTIONS

For circumstances beyond control of the athlete(s), changes or substitutions to entries may be made up to twenty-four (24) hours prior to the heats round. Such circumstances must be submitted in writing and approved by the competition organiser(s) and /or the Head Judge. (This applies to Team categories only).

3.13 ROUTINE / MUSIC CHANGES

You may change up to the total of one minute of your routine between regional and national competition, for the purpose of improvement. However you should keep the same piece of music. In the case that a piece of music may be unacceptable due to offensive language, the competitor can apply for permission, from the Head Judge, to replace it.

NATIONAL SCHOOL AEROBIC CHAMPIONSHIP (NSAC)

4.1 COMPULSORY MOVES (The following compulsory moves form the basis of competitive aerobics which display, technique, strength and flexibility)

NB: Each competitor **MUST** include in their routine four (4) **CONSECUTIVE, STATIONARY and IDENTICAL** repetitions of the following three exercises:

1. Jumping Jacks (Astride Jumps)
2. Alternating High Leg Kicks
3. Push Ups

NB: Teams **MUST DO** the compulsory moves altogether, in unison and facing the same direction.

1. JUMPING JACKS (ASTRIDE JUMPS)

- 4 in a row with no other exercises in between
- You cannot travel or turn
- You can use different arms
- You must face the front of the stage
- The feet must be identical in spacing and placement for each of the four repetitions
- Feet must open to a minimum of shoulder width apart and feet must close together.

2. ALTERNATING HIGH LEG KICKS

- 4 in a row LRLR or RLRL with no other exercise in between
- You cannot travel or turn
- You must face the side of the stage
- You can use different arms
- The legs should be straight and must kick directly forward being the same height each time
- The supporting heel must be grounded
- You must start and finish each repetition with both feet on the ground with feet together.

3. PUSH UPS

- All competitors year 8 (Intermediate) and under, must perform the compulsory push-ups on their knees. Both knees must remain on the floor throughout all compulsory repetitions
- Competitors year 9 (Junior Secondary) and over, have the option of doing full push-ups, but the feet must remain on the floor at all times. One leg or one arm push ups are not allowed
- 4 in a row with no other exercises or rests in between. (i.e. you cannot stop at the top of the move for a break, it must be continuous, and cannot travel or turn)
- You must start and finish with your arms straight
- Minimum level of flexion (bend) 90 degrees at the elbow joint in either a pectoral/tricep position
- You must face the side of the stage
- Your hands must stay on the floor in the start position all the time and should not move
- You must use the same speed (rhythm) for each repetition.
- Both shoulders should remain square to the floor with the back and neck in alignment throughout the entire movement.

4.2 COMPULSORY 32 COUNT COMBINATION

NB: This 32 count combination is compulsory for the Primary and Intermediate groups (years 4, 5, 6, 7, 8), and the Novice groups (Junior and Senior Secondary (years 9, 10, 11, 12, 13))

- This combination **MUST** start within the first 33 counts of the music and be performed in the order stated for the total of 32 counts. Impact, travel, direction and arm lines of your choice are encouraged. If you are a pair or a team you **MUST DO** the compulsory combination altogether, in unison and facing the same direction. Changing formation is allowed.
- This combination should be **HIGH IMPACT**

COUNTS	MOVEMENTS	LEG	DESCRIPTION
1 - 4	Step Touch	Right, Left	
5 - 8	Knee Lift	Right, Left	
9 - 12	Side Touch	Right, Left	
13 - 16	*Side Jack (Scissor)	Right, Right	Starting with two feet together, using the right leg, hop sideways to the right and extend the left leg to the side, low to the ground but off the ground. The left leg then comes together with the right leg using a hop/jump (side jack). 1 x side jack = 2 counts 2 x side jacks = 4 counts
17 - 20	Step Touch	Left, Right	
21 - 24	Knee Lift	Left, Right	
25 - 28	Side Touch	Left, Right	
29 - 32	*Side Jack (Scissor)	Left, Left	

NB: A *Side Jack is also known as a 'Scissor'.

4.3 SKILL MOVES

Competitors **SHOULD** choose at least one move from each of the four skill groups to aid in balancing the choreography of a routine. Variations of the skill moves are **NOT** acceptable unless stated.

NB: There is a limit on the number of skill moves allowable in each category and is dependent on your year group and grade. These are limited for safety reasons and to encourage a large amount of aerobic content. The Skills Moves Schedule on page 13, 14 details which year groups and grades can perform which moves.

4.4 ALLOWABLE SKILL MOVES

GROUP 1 - STATIC STRENGTH SKILL	GROUP 2 - PUSH-UP SKILL
2 Arm Straddle Press	2 Arm Push-Up
2 Arm Pike Press	1arm Push-Up
2 Arm Tuck Press + Variations	2 Arm Tricep Push-Up
2 Arm Side Press	1 Arm Tricep Push-Up
2 Arm Turning Press 180	2 Arm Hinge Push-Up
Split Planche	2 Arm Circular Push-Up
2 Arm Supported Planche	Split Push-Up
V Press Open	1 Or 2 Arm Flying Push-Up
V Press Closed	
GROUP 3 - AERIAL SKILL	GROUP 4 - FLEXIBILITY SKILL
Front Jete	Hitch Kick
Straddle Jete	Hitch And Hold
Front Switch Jete	Standing Fan Kick
½ Front Switch Jete	Floor Or Standing Splits
Single Pirouette Jump	Needlepoint
Tuck Jump	Illusion
Straddle Jump	Supine Front Splits (Lying On Back)
Split Jump	Supine Fan Kick (Lying On Back)
Stag Jump	Straddle Split
Wolf Jump (Cossack)	Supine Straddle Split (Lying On Back)
Wolf Switch	Sit Through
Air Jack	Side Lying, Side Split

NB: Using the same skill move twice will count as two moves whether used during or as the start and finishing pose of the routine.

You may combine, (have more than one in a row), flexibility skill moves together and aerial skill moves together, but combinations of static strength skill moves or push-up skill moves are **NOT** acceptable. This includes combinations between the static strength and push-up groups.

4.5 SKILL MOVES SCHEDULE

SKILL MOVES	PRIMARY	INT.	NOVICE	O/NOVICE	OPEN
	YRS 4, 5, 6	YRS 7, 8	YRS 9 - 13	YRS 9 -13	YRS 9 -13
COMPULSORY MOVES					
Jacks/Kicks/Push-Ups	✓	✓	✓	✓	✓
32 Count Combination	✓	✓	✓	X	X
STATIC STRENGTH GROUP					
Maximum Allowable	2	2	2	3	3
2 Arm Straddle Press	✓	✓	✓	✓	✓
2 Arm Pike Press	✓	✓	✓	✓	✓
2 Arm Tuck Press / Variations	✓	✓	✓	✓	✓
2 Arm Side Press	✓	✓	✓	✓	✓
2 Arm Turning Press (180)	X	X	X	X	✓
Split Planche	✓	✓	✓	✓	✓
2 Arm Supported Planche	X	✓	✓	✓	✓
V Press Open	X	X	X	X	✓
V Press Closed	X	X	X	X	✓
Combinations Of	X	X	X	X	X
PUSH UP GROUP (FULL)					
Maximum Allowable	2	2	2	3	3
2 Arm Push-Up	✓	✓	✓	✓	✓
1 Arm Push-Up	X	X	X	X	✓
2 Arm Triceps Push-Up	✓	✓	✓	✓	✓
1 Arm Triceps Push-Up	X	X	X	X	✓
2 Arm Hinge Push-Up	X	✓	✓	✓	✓
2 Arm Circular Push-Up	X	✓	✓	✓	✓
Split Push-Up	✓	✓	✓	✓	✓
1 Or 2 Arm Flying Push-Up	✓	✓	✓	✓	✓
Combinations Of	X	X	X	X	X

SKILL MOVES SCHEDULE

SKILL MOVES	PRIMARY	INT.	NOVICE	O/NOVICE	OPEN
	YRS 4, 5, 6	YRS 7, 8	YRS 9 - 13	YRS 9 -13	YRS 9 -13
AERIAL GROUP					
Maximum Allowable	4	4	5	5	6
Front Jete	✓	✓	✓	✓	✓
Single Pirouette Jump	✓	✓	✓	✓	✓
Straddle Jete	X	✓	✓	✓	✓
Front Switch Jete	X	✓	✓	✓	✓
½ Front Switch Jete	✓	✓	✓	✓	✓
Air Jack	✓	✓	✓	✓	✓
Tuck Jump	✓	✓	✓	✓	✓
Straddle Jump Toe Touch	X	✓	✓	✓	✓
Split Jump	X	✓	✓	✓	✓
Stag Jump	✓	✓	✓	✓	✓
Wolf Switch	✓	✓	✓	✓	✓
Wolf Jump (Cossack)	X	✓	✓	✓	✓
Combinations Of	✓	✓	✓	✓	✓
FLEXIBILITY GROUP					
Maximum Allowable	3	3	4	4	4
Hitch Kick	✓	✓	✓	✓	✓
Hitch Kick And Hold	x	✓	✓	✓	✓
Standing Fan Kick	✓	✓	✓	✓	✓
Standing OR Floor Splits	✓	✓	✓	✓	✓
Needlepoint	✓	✓	✓	✓	✓
Illusion	x	x	x	✓	✓
Supine Front Split (On Back)	x	✓	✓	✓	✓
Supine Fan Kick (On Back)	x	x	x	✓	✓
Straddle Split	✓	✓	✓	✓	✓
Supine Straddle Split (On Back)	x	✓	✓	✓	✓
Sit Through	x	✓	✓	✓	✓
Side Lying, Side Split	✓	✓	✓	✓	✓
Combinations Of	✓	✓	✓	✓	✓

4.6 LIFTS AND SUPPORTS

Partner/team lifts are **only** acceptable as a start and finish pose and only if the assisting person or persons are in a floor position e.g. lying, sitting or kneeling. A body part other than the feet (excluding the hands) must be in contact with the floor and every supporting person must comply. You are not allowed to just stand.

Partner supports are allowed during a routine if the assisting person or persons are in a floor position as mentioned above.

4.6.1 UNACCEPTABLE MOVES FOR NSAC COMPETITION

The following list of moves is considered unsafe and unsuitable for an aerobic competition. Variations of these moves are also **NOT** acceptable

Round off	Kip
Somersault	Dive Roll
Bridge	Handstand (Hips Over 45)
Standing OR Air Pirouette of More Than 360	Flares
Any Dive Roll	Toe Hinge
Cartwheel	One Arm/One Leg Push-Up
Pommel Horse Moves	Floor Turns On Knees
Freefalls From Air Or Standing	One Arm Presses
Drop / Falling Split From Any Position	Turning Straddle Jumps

4.6.2 CONTRAINDICATED MOVES

The following list of moves is considered unsafe and may cause injury and not be reflective of Sports Aerobics. Variations of these moves are **NOT** acceptable

For a full description refer to *Appendix 2, page 25*.

Straight Leg Sit-Ups

Bicycle and Scissor Kicks on back, supported by the neck

Plough

Windmill

Back Hyperextension

Cole Snap

PART 5 – SCORING AND JUDGING

The judging panel will consist of Technical, Artistic and Aerobic NZCAF accredited judges and will include one Head Judge who does not score.

There are two panel configurations which can be used including:

1. A seven judge panel (3 x Aerobic Judges, 2 x Technical Judges, 2 x Artistic Judges, and 1 x Head Judge)
- OR**
2. A five judge panel (2 x Aerobic Judges, 1 x Technical Judge, 1 x Artistic Judge, and 1 x Head Judge)

HEAD JUDGE

The Head Judge will oversee the judging panel and is the highest technical authority at a NZCAF Competition. The Head Judge does not submit a score but is responsible for ensuring consistent and fair application of the Technical Regulations by the judging panel and overseeing the correct implementation of the judging systems and the tabulation of results.

TECHNICAL JUDGE

The Technical Specialist Judge will apply a score for each team, after considering the technical criteria in comparison to all other routines. The ranking of a routine will be derived from a score out of 10.

ARTISTIC JUDGE

The Artistic Judge will apply a score for each routine, after considering the artistic criteria and in comparison to all other routines. The ranking of a team will be derived from a score out of 10.

AEROBIC JUDGE

The Aerobic Judge will apply a score for each routine after considering the aerobic criteria and in comparison to all other routines. The ranking of a team will be derived from a score out of 10. In the case of a tie, the lead aerobic judges' ranking will decide the final rank.

5.1 SCORING AND RANKING

The goal of the ranking system is to determine the winner by the majority of placings given by the judging panel, rather than an addition of scores.

For example using a 7 judge panel:

Competitor A: 4 judges have 1st place / 3 judges have 2nd place

Competitor B: 3 judges have 1st place / 4 judges have 2nd place

Competitor A is the winner

The tabulation system will find the competitor/team with the most first places then the most second and third etc, to determine the final ranking.

Application of Scores and Ranks

Each scoring judge will consider their specific criteria to determine a score out of ten (10) points representing a competitor/team's performance. From this score a rank for each judge is derived.

The total ranks applied by all judges for each competitor/team, will determine the placing of the teams for the competition. The competitor/team with the best ranking will be determined the winner.

5.2 TECHNICAL CRITERIA

EXECUTION (Is the main focus)

This is how well you perform every move you have in your routine. Moves should be safe and precise showing good form, ease of movement, good posture and control. The compulsory exercises, and where applicable the compulsory 32 combination, will provide the baseline for scoring.

NB: Moves that are unacceptable, contraindicated, or cannot be executed properly will risk a deduction in ranking as will the exclusion of any of the compulsory elements (refer to Appendix 2 page 24 for a list of unacceptable and contraindicated moves).

STRENGTH

Your compulsory push ups will give a baseline score which you can increase performing extra push-ups and or Static Strength moves. Power, which is strength and speed together, can be shown in transitions and aerial moves. Try to show strength in the upper and lower body as well as right and left sides.

FLEXIBILITY

Your compulsory high leg kicks will give a baseline score which you can increase by doing other flexibility moves. Try to show a balance of flexibility in a large range of joints, especially the hip.

NB: Teams should be synchronised and will be assessed as a single unit, therefore each member should exhibit similar strength, flexibility and ability.

TIP: Only use high impact aerobic moves and optional skill moves that you can do really well! Never sacrifice good form for a difficult move.

5.3 ARTISTIC CRITERIA

CHOREOGRAPHY

This is about creativity, originality, and innovative selection of aerobic movement patterns with unpredictable sequencing. Arm lines are important and need as much attention as your foot patterns. Individual style and the use of the whole stage will enhance a score. Teams should utilize each other to create many formations while staying close together to allow movement as one unit. If you constantly go out of the 7x7m area you may be penalised – this is for safety reasons.

MUSIC INTERPRETATION

Your routine should fit your piece of music and yours only. Use the natural structure and phrasing of the music which incorporates highs and lows, rhythms, vocals, instrumentals, pre choruses, choruses and counter tempos. In the case of teams, it is important to stay in time with the music as well as each other. Music should be motivating and energetic so we suggest the music speed be no slower than 148 beat per minute. If your music is outside the required length stated, your score may be reduced, depending upon the extent.

PRESENTATION

This is about generating excitement, projecting confidence and communicating positive emotions by using physical gestures and facial expressions throughout the entire performance. Teams should acknowledge that they have team members and display interaction with each other. Presentation is also determined by the competitor's appearance and attire which should be clean and tidy. A score will be reduced where attire does not meet the following criteria:

- Costumes may be one piece leotards, or a two piece bikini style. Bootleg pants and bikini top or singlets are also acceptable
- Costumes must not be too brief and must be appropriately concealing
- No body oils or paint. (Anything that can rub off onto the floor must not be used)
- Subtle glitter on face and hair is allowed
- Long hair should be off the face and tied back with no theatrical hair accessories or hats
- Jewellery is not allowed (this excludes small naval studs)
- You must wear adequate body support
- Props are not allowed, eg. gloves, musical instruments, scarves etc
- A good supporting shoe must be worn
- Shorts and T-Shirts may be worn provided they are not 'form' concealing (too baggy)
- For maximum points outfits should be styled so the judges can see 'form'
- Wristbands and unobtrusive strapping is allowed
- G-string leotards can only be worn with coloured tights - not flesh coloured
- The outfit should reflect the sporting nature of competitive aerobics rather than being too theatrical e.g. skirts, too many sequins, dresses, feathers, tassels etc
- Bike pants or tights must be worn under all leotards or two piece costumes
- You may not discard any item of clothing or accessory during the performance.

5.4 AEROBIC CRITERIA

APPROPRIATE

Ultimately the performance must reflect the 'aerobic' basis of Sport Aerobics. The majority of the choreography should be high impact, aerobic content.

INTENSITY

Judges will consider the athletes ability to maintain a high level of intensity by using a large range of Sport Aerobic movements, together with full coverage of the stage area, floor, standing and aerial space. A cardiovascular effect should be shown throughout the entire routine.

COMPLEXITY

Choreography should show complex patterns in the upper and lower body at the same time. The more muscles you use at one time will also add to the intensity of a routine. You should show good quality and speed of leg and arm movements together with the ability to transition smoothly and quickly.

NB: An overall high standard of performance will enhance an aerobic score.

APPENDIX 1 - DESCRIPTION OF SKILL MOVES

GROUP ONE - STATIC STRENGTH SKILL MOVES

NB: In all static strength moves the body is supported and held for 2 counts of the music

1.1 ARM STRADDLE PRESS

A balance, starting from a seated position with the legs on the floor in an open 'V'. Hands can be between the legs at the front or one in front and one behind – both hands must remain on the floor. The elbows extend to completely support the body off the floor. At the same time the legs are lifted horizontally and parallel with the floor (straddle position).

Option: *Turning held position turning through 180° (for senior secondary open only)*

1.2 2 ARM PIKE PRESS OR L SUPPORT

A balance, starting from a seated position with legs on the floor extended straight out to the front. Feet are together. Elbows extend to support the body as legs lift horizontally and parallel off the floor.

Option: *A pike press with one leg bent turning held position through to 180° (for senior secondary open only)*

1.3 2 ARM TUCK PRESS

A balance, starting in a seated position on the floor with the legs and hips flexed in a tucked position. Legs are lifted in front of the body and elbows are extended to support the body off the floor maintaining the tucked position.

Option: *Knees can be parallel to the floor, feet crossed, or both legs can be curled to the side in the same direction*

1.4 2 ARM SIDE PRESS

A balance, starting with arms in a tricep push up position where the hands are under the torso, and elbows are flexed. Both feet lift off the floor with knees bent and the underneath leg is supported in a lateral position by one arm on the elbow. Both the knees and feet are in a horizontal, parallel position to the floor.

Options: *One leg flexed and one straight*
Both legs straight
Both legs straight with one arm in-between legs

1.5 2 ARM SUPPORTED PLANCHE

A balance from a modified push up position where both elbows are inverted to the waist and the body's weight is taken on flexed elbows and the legs are lifted off the floor. The body and legs are extended in a horizontal position (i.e. shoulder and hips and feet should be square to the floor and not asymmetrical). This move can be done with feet apart or together.

1.6 SPLIT PLANCHE

This is the same as the 2 arm supported planche except one leg is extended forward and rests on the shoulder. The back foot is off the floor.

1.7 V PRESS

A balance hold, starting in a seated position both legs are extended in the front of the body. The hips are fully flexed and brought forward in front of the body. Legs and feet are in front of the face in a narrow 'V' position (i.e. held apart). Elbows extend as the body is supported off the floor.

Option: *Can be done with legs together = V press closed*

GROUP TWO - PUSH UP SKILL MOVES

2.1 2 ARM PUSH UP

Starting position is with the body fully extended in the prone position off the floor. Hands and feet are on the floor with hands shoulder width apart. Elbows are extended and fingers point forwards. Elbows flex as chest is lowered to the floor forming a minimum of 90⁰ at the elbow joints. Elbows are then extended to raise body to the starting position. Back/shoulder/hip alignment must remain horizontal throughout the movement.

Option: *Can be performed with one hand placed forward of the shoulder while the other remains at the shoulder*

2.2 2 ARM TRICEP PUSH UP

As for a 2 Arm push up but the starting position is modified so that the hands are placed on the floor, at the side of the torso, under the shoulder which keeps the elbows close to the body throughout the entire movement.

2.3 VARIATIONS ON BASIC 2 ARM PUSH UPS

2.3.1 Circular/Rolling Push Up: A push up where the body perform a circular motion forward or backward or laterally during the push up movement i.e. forward, down, back up.

2.3.2 Split Push Up: A push up where one leg is brought forward to rest on one shoulder.

2.3.3 Flying Push Up: A push up where one or both hands remains on the floor, and the elbows are flexed in a standard push up position of 90⁰. As the elbows extend the feet are kicked or propelled to form a low 'V' with the legs in the air and land in the push up position. The body and legs stay parallel to the floor.

2.4 1 ARM PUSH UP

A push up where the weight is supported on one hand. Starting position is the same as the standard push up or a tricep push up. The legs and can be wide or close together. One hand is released, the supporting elbow is flexed to a minimum of 90⁰ and the chest is lowered towards the floor. The supporting elbow is then extended and the body raised to the starting position. Alignment of shoulders/hip/back must be maintained throughout the movement.

Option: *Can be performed with free arm close to body or in laid out position*

2.5 VARIATION ON 1 ARM PUSH UP

2.5.1 1 Arm Triceps Push Up: A one arm push-up in which the supporting arm is held perpendicular (i.e. at 90⁰ to the floor), a push up movement is performed during which the elbow of the supporting arm is held close to the body.

2.6 2 ARM HINGE PUSH UP

A push up where the shoulders move laterally to one side at the bottom of the movement. If the body moves to the right then the right elbow will lower to just off the floor. The shoulders then move back to the centre before returning to the start position.

2.7 VARIATION ON 2 ARM HINGE PUSH UP

2.7.1 2 Arm Tricep Hinge Push Up: The body moves backwards as the elbows lower to just off the floor, i.e. down, back, forwards and up. The body then moves back to the centre before extending elbows and returning to the start position (ankles and elbows act as hinges).

Option: *Can be performed with feet together or apart*

GROUP THREE - AERIAL SKILL MOVES

NB: The following moves are LEAPS - these are aerial moves which **DO** travel

3.1 FRONT JETE

Starting in a standing position, leap from one leg to the other where the legs move through a front split position in the air.

3.2 STRADDLE JETE

Starting in a standing position, a sideways leap from one leg to the other where the legs move through a straddle (side) split before landing.

3.3 FRONT SWITCH JETE

Starting in a standing position, leap from one leg to the other where the legs move into a front split position then quickly switch to split the opposite leg leading before landing.

3.4 ½ SWITCH JETE

Starting in a standing position, leap from one leg to the other where the front leg bends as it switches to the opposite leg leading before landing.

NB: The following moves are JUMPS - these are aerial moves which **DO NOT** travel

3.4 AIRJACK

Starting in a standing position, jump vertically from two feet. Whilst in the air the legs abduct (lift out to the side) and return together again before landing with both feet together.

3.5 TUCK JUMP

Starting in a standing position, jump vertically from two feet. The knees lift up to the chest and return before landing with both feet together.

3.6 STAG JUMP

Starting in a standing position, jump vertically from two feet. The front leg is bent in front and the other leg is lifted bent behind before landing with both feet together.

3.6 SPLIT JUMP

Starting in a standing position, jump vertically from two feet. The legs quickly lift to a front split position, parallel to the floor, before landing with both feet together.

3.7 STRADDLE JUMP

Starting in a standing position, jump vertically from two feet. The legs lift to a straddle split position, the hands reach for the toes before landing with both feet together.

3.8 SINGLE PIROUETTE JUMP

Starting in a standing position, jump vertically from two feet. The body completes a 360° (single) turn in the air before landing with both feet together.

3.9 WOLF SWITCH

A leap from one leg in which the other leg kicks straight to a 90° hip flexion position then bends to a tuck position, while the 'take-off' leg kicks up to a pike (90° hip flexion) position. The torso flexes forward toward the straight leg and the landing is on two feet.

3.10 WOLF JUMP (COSSACK)

A pike jump with one leg extended horizontal to the ground, the other leg flexed at the hip (90°) with the knee bent. Landing and take-off are on two feet simultaneously. Arms and torso flex forward toward legs. One leg kicks to a horizontal position with knee extended and 90 degrees of hip flexion and the other leg is in a tuck position

GROUP FOUR - FLEXIBILITY SKILL MOVES

NB: The following moves are DYNAMIC FLEXIBILITY MOVES – which are NOT held and are executed in an upright body position.

4.1 HITCHKICK

A small leap from one foot to another where the supporting leg momentarily tucks up to the chest prior to the kick and the non landing leg is kicked straight up to the front of the body.

4.2 HITCH AND HOLD

A small leap from one foot to another where the supporting leg momentarily tucks up to the chest prior to the kick and the non landing leg is kicked straight up to the front of the body and held up by the hands.

4.3 STANDING FAN KICK

A kick where one leg is swept in a fan movement crossing in front of the body and continuing to circle outward to the side. This can also be done with the fan movement circling inward.

4.4 SUPINE FAN

Same as for the standing fan kick, except you are lying on your back.

4.5 NEEDLEPOINT

A split in a standing position on one leg with the other one lifted behind with the body dropped forwards onto the supporting leg. Support may be given by one or both hands. Minimum angle made by legs in split should be 160⁰.

4.6 ILLUSION

A split standing on one leg the other leg lifted up behind with the body dropped forward onto the supporting leg. The whole body rotates through a 180° (or 360°) turn during the movement. Minimum angle made by legs in split should be 160⁰.

Options: *Both hands give support on the floor*

One hand gives support on the floor

Unsupported – no hands

NB: The following are SPLIT MOVES – which are executed on the floor

4.7 FRONT SPLIT

A split with one leg flexed straight forward from the hip and the other extended straight behind in an upright position.

VARIATIONS OF FRONT SPLIT

4.7.1 Prone Front Split: Front split with body lying on the front leg

4.7.2 Supine Front Split: Front split lying on the back holding the top leg

4.7.3 Side Lying Side Split: A split lying on the side where the top leg is lifted up to the side and overhead.

4.8 STRADDLE SPLIT

A split, where both legs are in a very wide straddle position seated on the floor and the body is in an upright position.

VARIATIONS OF STRADDLE SPLIT

- 4.8.1 Pancake:** A straddle split with the chest to the floor between the legs.
- 4.8.2 Supine Straddle Split:** A straddle split lying on the back with the legs open and feet to the floor in line with the head
- 4.8.3 Sit Through:** Starting in a straddle split on the floor, with the body upright. The chest is lowered to the floor and the legs are moved in a backward direction to come together. This can also be done in reverse.

APPENDIX 2 - DESCRIPTION OF CONTRAINDICATED MOVES

NB: The following moves are **NOT** allowed as they may cause injury:

1.1 STRAIGHT LEG SIT-UPS

From lying on your back, sitting all the way up then going back down again. This can cause a lot of strain on the spine.

1.2 DOUBLE LEG RAISES, BICYCLE AND SCISSOR KICKS

From lying on your back raising and holding both legs off the floor or crisscrossing or cycling the legs in this position. This can cause a lot of strain on the spine.

1.3 FULL SQUATS, DEEP KNEE BENDS OR GRAND PLIES

From a standing bending knees to an angle below 90 degrees then returning to standing. This can cause excessive strain on the knees.

1.4 PLOUGH

From lying on the back position, and feet are raised back over behind the head to balance on the neck and shoulders. This can cause a lot of strain on the spine.

1.5 SIDE LEG LIFTS

From a hands and knees position, raising and lowering a bent or straight leg to the side of the body. This can cause a lot of strain on the spine.

1.6 HURDLERS STRETCH

From a seated position with one leg extended forward and the other leg turned out to the side of the body and flexed at 90 degrees or more can cause a lot of strain on the knee.

1.7 WINDMILL

From a standing position flexing forward at the hips to and rotating, as in touching alternate feet. This can cause a lot of strain on the spine.

1.8 BACK HYPEREXTENSION

From any position, and where the back is over arched. This can cause a lot of strain on the spine.

1.9 COLESNAP

From a squat standing position a jump backwards landing on the arms with extended elbows and hips fully flexed, forming an open 'V' in the air.

NATIONAL SCHOOL HIP HOP CHAMPIONSHIP (NSHC)

7.1 INTRODUCTION

Hip Hop culture originated in New York amongst young Hispanic and African American communities during the late 1960's. Synonymous with rap, scratch music and graffiti art, the style encompasses the movements of break-dancing and body-popping, and has been internationally recognized since the 1970's.

The 1980's saw the emergence of a new style of hip hop into rap videos, distinguished from original break dancing styles by its concentration on footwork as opposed to acrobatics. Hereafter, the emergence of house music saw hip hop re-invent itself again with a broader range of influences and freer expression.

Old School / New School, General History

The Old School Hip Hop Styles such as Locking, Popping and Break dancing or B-boying emerged from the USA in the 1970's, and were a result of improvisational steps and moves from the streets and clubs. Old-school music had fast beats which matched the breaking moves.

Music videos of artists such as Bobby Brown, Bell Biv Devoe, Heavy D, and M.C. Hammer proved that a new way of dance was coming alive and young dancers were ready to explore this new form. New moves were and are continually being invented by creative and innovative versions and mixing of the Old School Styles. Current trends, cultures and disciplines such as Martial Arts, Reggae and Soul Train also had an effect and resulted in New School Hip Hop styles evolving in the late 1980's. Moves were very simple with steps such as Running man, Roger Rabbit, and Robocop were popular in this era. These were moves that everybody could do unlike the Old School Styles. However, new school dance in present time is much more evolved and complex. Many dancers have 'twisted' popping or electric boogie and put in their own moves.

Today, Funk and Hip Hop have many individualized styles but the roots are still in Old School Hip Hop and in New School Hip Hop. The blending of music styles and dance moves influenced by many factors which are then personalized by a choreographer, makes it impossible to define Funk and Hip Hop styles unambiguously.

7.2 GENERAL DESCRIPTION OF STYLES

GENERAL – LOCKING AND POPPING

Both locking and popping, or ticking, originally came from Los Angeles. Popping was created by street dance crew Electric Boogaloo. Locking was created by The Lockers. Both locking and popping existed a long time before breaking was born.

During the breaking era, b-boys started to put popping and locking into their dance. Nowadays, so-called "Breakdance" consists of breaking, locking, and electric boogie or popping.

LOCKING

The best way to describe the movement of locking would be thus: Imaging the little-figured toys that are like inside-out puppets on small plastic circular platforms or pedestals, and if you press the bottom of the platform the figure collapses really fast, then when you let your finger up it goes back into shape?... Well that's what locking looks like. The body moves out of control then back into control snapping into position, collapsing then snapping back. Locking is basically American street dance and an example of the movement is used by Janet Jackson in her Rhythm Nation video. This style is very energetic and is characterized by very precise and clean moves with difficult co-ordination between the arms and legs. A party dance – a celebration!

POPPING

The best way to describe the movement of popping would be to imagine a force of energy going through the body causing it to move like a wave. This style is difficult to manage at the technical level as it requiring command of isolations, a perfect knowledge of the body, and a good sense of the rhythm with major use of counter-tempo. The style demands continuous contraction of the muscles to the beat to give a jerky/snapping effect – a bouncy style.

ELECTRIC BOOGIE

Electric boogie is a style of popping (ticking) but the major difference is that Popping creates a soft wave whereas Electric Boogie creates more jerky waves with micro wave moves, executed with a high velocity more difficult than classical popping. The Robot, and the more smooth and controlled movements of mime are characteristic. Instead of throwing the body in and out of control like locking, or in total hydraulic control like The Robot, energy is passed through the body popping and snapping elbows, wrists, necks, hips and just about all the body joints along the way. Electric Boogaloo is more like mime in the sense that it imitates a live wire of electrical current or rippling river, but it still needs the control of The Robot to give it style.

BREAKDANCING/B-BOYING

Breaking or b-boying, commonly called breakdancing, is a style of dance that evolved as part of hip-hop culture among Black and Latino American youths in the South Bronx during the 1970s. It is danced to both hip-hop and other genres of music that are often remixed to prolong the musical breaks.

Four basic elements form the foundation of breaking. The first is Toprock, a term referring to the upright dancing and shuffles. The second element is Downrock which refers to footwork dancing performed on the floor. The third element is the Freeze, the poses that breakers throw into their dance sets to add punctuation to certain beats and end their routines. The fourth element is the Power Moves. These are the most impressive acrobatic moves normally made up of circular motions where the dancer will spin on the floor or in the air.

The term *breakdancing*, though commonly used, is frowned upon by those immersed in hip-hop culture because the term created by the media to describe what was called breaking or b-boying in the street. The majority of the art form's pioneers and most notable practitioners refer to the dance as b-boying.

FUNK

Funk dancing originated on the West coast of the United States, where it developed in the late 60's as a reaction to the fusion of Soul and Disco, as well as early R'n'B and Hip Hop music. It is a highly choreographed dance form, similar to dances seen on commercial video clips. It features a mixture of sharp and fluid movements, popping & locking and animated expression.

UPROCK

Uprock is a soulful, competitive street dance using the rhythms of Soul, and Funk music. The dance consists of foot shuffles, spins, turns, freestyle movements, sudden body movements called "jerks" and hand gestures called "burns". Uprock is said to be mastered with discipline, patience, heart, soul, and knowledge.

STREETDANCE

Streetdance is very physical and incorporates dance moves from all over the world. Various dance styles are mixed with a multi-cultural influence and funky tunes. Generally a Streetdance routine can include locking and popping, street style and funk. Streetdance is a FUSION of styles from the Hip Hop genre.

TUTTING/TETRIS

Tutting or Tetris is a dance style that mimics the angular poses common to ancient Egyptian art. Whoever coined the term probably imagined that this was how King Tut danced. The style is rapidly evolving but there are some constant rules that define it. The most important stylistic convention is that limbs form 90 degree angles.

While this constraint is fundamental, and for the most part is not violated, other aspects of the dance are in flux. Dancers used to utilize a limited set of static hiero-inspired poses, but they now have begun to create more complex geometric patterns involving interaction between multiple limbs.

BATTLES

A battle is a freestyle where dancers 'fight' against each other on the dance floor without contact. They form a circle and take turns trying to show each other up by using either a better style, more complex combinations, or harder moves.

LIQUID DANCING

Liquid dancing (or liquidizing) is a form of gestural dance that sometimes involves pantomime. The term invokes the word liquid to describe the fluid-like motion of the dancers body and limbs. It is primarily the dancers arms and hands which are the focus, though more advanced dancers work in a full range of body movements. Liquid dancing is similar to the styles of popping or locking.

BOOGALOO

A fluid style, that uses every part of the body and involves using angles and smooth movements to make everything flow together. It often uses rolling of the hips, knees, and the head and is often used as a transition.

RAGGA

This is a dance style originating (in the late 70's) from street dance by Afrojamaicans, Afrocarabians, which uses music which evolved from classical Reggae with a hip hop influence. The style used is a combination between hip hop moves, afro moves with latin influences with sensuality. It requires very good physical condition, as many muscles are involved in the Raggajam, particularly in the lower part of the body. Correct execution requires good technique.

HOUSE DANCE

House is a group of dance styles primarily danced to house music that have roots in the clubs of Chicago in the late 70's and early 80's. The main styles include *Footwork, Jacking and Lofting*. Like hip hop dance it was created by black and latino Americans and is often improvisational in nature. It emphasizes fast and complex foot oriented steps combined with fluid movements in the torso. House dance incorporates movements from many other sources such as Capoeira, tap, jazz, bebop, and salsa. It includes a variety of techniques and sub-styles that include skating, stomping, and shuffling. One of the primary elements in house dancing is a technique called *jacking* and involves moving the torso forward and backward in a rippling motion, as if a wave were passing through it. This movement is repeated and sped up to match the beat of a song. This technique is the most important movement in house dancing. All footwork in house dancing is said to initiate from the way the jack moves the center of gravity through space. Other than footwork, jacking, and lofting, house dance has grown to include other related styles such as vogue, wacking and hustle.

LYRICAL

It's a hip hop dance style of LA that combines elements of ballet, modern, and jazz dance techniques. It is commonly set to popular music with vocals or just instrumental bars. The name lyrical comes from the word "lyrics" because dancers use the lyrics of a song or instrumental music to inspire them to do certain movements or show expression. The goal of a lyrical dancer is to use gesture, facial expression, and controlled movements in order to execute their movements and emotions fully. Besides emotional connection to music, lyrical dance typically encourages use of articulation, line, weight, and movement qualities.

There are endless moves and styles, more are listed below:

Animation	Bopping	Bodydrum	Centopede	Clowning
Crazy Legs	Cobra	Dime Stopping	Floating/gliding	Filmore
Hitting	Puppet	Robot	Saccin	Scarecrow
Snaking	Spiderman	Sticking	Strobing	Ticking
Classic	Jumping	Techtonic	Vogueing	Waving
Melbourne Shuffle	Krumping	Wacking	Hype	
, Martial Art styles e.g. Capoeira				

7.3 SCORING JUDGING AND RANKING

The judging panel will have members who have either an extensive dance background or are currently involved in Hip Hop (teaching, presenting, judging, choreographing etc.)

There are two panel configurations which can be used including:

1. A five judge panel (4 x hip hop judges and 1 x Head Judge)

OR

2. A three judge panel (2 x hip hop judges and 1 x Head Judge)

Head Judge

The Head Judge will oversee the judging panel and is the highest technical authority at a NZCAF Competition. The Head Judge does not submit a score but is responsible for ensuring consistent and fair application of the Technical Regulations by the judging panel and overseeing the correct implementation of the judging systems and the tabulation of results.

Hip Hop Judge

The Hip hop Judge will apply a score for each team, after considering the hip hop criteria in comparison to all other routines. The ranking of a routine will be derived from a score out of 10. In the case of a tie the lead hip hop judges' ranking will determine the outcome.

Ranking

The goal of the ranking system is to determine the winner by the majority of placings given by the judging panel, rather than an addition of scores. For example using a 5 judge panel:

Team A: 3 judges have 1st / 2 judges have 2nd

Team B: 2 judges have 1st / 3 judges have 2nd

Team A is the winner

The tabulation system will find the competitor with the most first places then the most second and third etc, to determine the final ranking. Each scoring judge will consider the criteria to determine a score out of ten (10) points representing a team's performance. From this score a team's rank for each judge is derived. The team with the best ranking will be determined the winner.

7.4 HIP HOP TEAMS CRITERIA

All movement must be appropriate too, and reflective of the various, Hip Hop styles

Choreography/Styles	30%
Music Expression and Interpretation	25%
Technique/Synchronisation	25%
Performance/Presentation	20%

NB: The percentages relate to the choreography of a routine and the importance each criteria should have within a routine. Choreography is only as good as its technique, expression and performance.

Choreography/Styles 30%

- Movement should be appropriate to the various hip-hop styles
- Creative, unpredictable movement using the entire body
- Use of a variety of different hip hop styles and moves
- Originality and creativity in formations and changes of placement of teams members
- Use of entire floor space, vertical levels, orientations and team members to create a visual image
- Interactive choreography with team members
- Use of complex/difficult moves and isolations specific to the various hip hop styles
- Using many parts of the body and many muscles together at one time
- Movement should require high energy expenditure and effort and continuous without long pauses
- Demonstrate a good physical condition
- Solo performances are discouraged, team choreography is required
- 'Tricks' should have no set up or recovery and must be part of the choreography

Music Expression and Interpretation 25%

- Ability to express the music with the Hip Hop styles chosen
- Expression of the culture of hip hop
- Use of music appropriate to the various hip hop styles
- Music and movements should be inseparable
- Use of highs, lows, rhythms, counter tempos and vocals
- Good musical timing

Technique/Synchronisation 25%

- High level of technique and quality in all hip hop movements
- Same execution level of team members: All members should perform movements with the same precision
- All team members should perform any 'tricks' within the choreography
- Precise, purposeful placement and control of all movements and body parts
- Ease of movement
- Ensuring movements chosen are safe and do not risk injury to any team member

Performance/Presentation 20%

- Display of an over-all high standard in delivery of the entire routine
- Dynamic energy and intensity throughout performance (selling the routine)
- Ability to generate excitement, enthusiasm and the mood in relation to the culture of hip hop
- Interaction as a team
- Good physical condition
- Attire and appearance suitable to the hip-hop category

7.5 ACCEPTABLE AND UNACCEPTABLE MOVES

Acceptable Moves

- ✓ Aerial moves, landing in hurdle position
- ✓ Standing free fall to push up
- ✓ Lifts anywhere in the routine (with attention to safety of the dancers)
- ✓ Unlimited supports (standing or in a 'floor' position)
- ✓ Self propulsion

Unacceptable moves

- ✗ Assisted propulsions
- ✗ Head or neck spins or rolls
- ✗ **Any movement that risks injury to a team member**

7.6 FORMATION CHANGES

To enhance your score, there should be a minimum of five (5) formation changes within your routine other than the start and finish formations. This means you need to change positions with each other often to show interaction and to create new formations.

Performance Length

Primary/Intermediate Hip hop	1minute 30 seconds with 5 seconds either side
Secondary Aerobic and Hip hop	2minutes with 5seconds either side

Timing will begin with the first audible sound and will end with the last audible sound (this would include a cueing beep if used).