



Technical Rules

SCORING FORMATIONS

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Visa :

on behalf of WRRC Presidium
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Version	Description of modifications
1.0	Original version & <ul style="list-style-type: none">• § 1 : <i>Leaving the floor ...</i>• § 1.2 : <i>Coaches of the formation rights and position</i>• § 2.2.1 : <i>Minimum 50% ... or back to ...</i>• § 3 : <i>Safety Levels for Formations</i>

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1 GENERAL INFORMATION

The formation can reach maximal score of points only if maximal number of dancers (according to the above table) are dancing on the dancefloor. For each missing dancer, the observer will deduct -1 point from the overall calculated score of the formation.

Example: In Formation Main Class 4 couples (8 dancers) are on the dancefloor. Maximal number of dancers is 12 (6 couples). In this case, the observer will deduct -4 points (for two couples).

1.1 Naming of the national teams on all international competitions

- Usage of national short names for formation (CRO, HUN, RUS, SUI, FRA ...)

Together with:

- descriptive names correlated with their story, but the name of the formation can't include any part of the club name, coach name or any other name pointing to the origin of formation.

1.2 General principles

Choreography of a formation team includes both choreography of a Rock'n'Roll or Boogie Woogie routines of an individual couple/dancer and the overall pattern of movements of the couples/dancers on the floor. All couples/dancers are expected to follow the beat of the music and movements should be executed simultaneously or with visible logic of asynchrony. Teams are marked on their synchronicity.

Main Class Rock'n'Roll, Ladies formations and Boogie Woogie formations perform a dance with acrobatics. Scoring of acrobatics is different in each mentioned category. Main focus is on the dance part.

Rock'n'Roll formations should use RR music, which is rich in variety and they should dance choreographies with diversified lines and patterns. These patterns could be non-moving or moving. It is important that these lines and patterns shall be easy recognizable.

Formations will be judged as a whole, and not as individuals. Solo parts may be performed but must not dominate.

Coaches of the formations are not allowed to enter the dance floor together with their formations. Two Coaches will have special places behind the observers, and they are not allowed to go or to pass through the stage.

2 SCORING THE DANCE FOR FORMATIONS

Maximum 65 points

Final mark for the formation is calculated by adding points for following criteria:

- **Basic step (Max. 10 points)**
Technical points: starting from maximum.
Formation team is evaluated with one overall mark. A penalty is given by the worst dancer, one or two times, from the overall mark.
All the requirements for the basic step are written in Scoring the dance document.
- **Dance figures (Max. 20 points)**
It includes the accuracy and aesthetics of performing the dance figures of dancer/couple.
- **Choreography (Max. 15 points)**
Artistic points BUT it is vital that the technical expectations / regulations of compiling the choreography be taken into consideration as well.
- **Formation mark (Max. 20 points)**
Technical point based on the specific requirements for the formations.

2.1 Dance Figures – Maximum 20 points

A dance figure is a self-contained, planned movement while dancing. For a high rating, the figures must include the following points:



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

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 (0-1 points)

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

2.2 Choreography – Maximum 15 points

All presentations shall be based on a concept, story, theme or idea. The concept, story, theme or idea must be fully understandable and will be expressed by means of dance movements that adhere to the piece being presented, along with being creative, imaginative and original. It is very important to present harmony of idea, music, dance, choreography and costumes. It is needed to have a link between idea, music, choreography, movements, patterns, costumes... Using the costume to show extra pictures (e.g. different kind of dresses) to raise up the level of the choreography. Meaningless utilization of the costumes can decrease the points. What makes a choreography really exciting is that the most important parts can get their certain stresses thus the climax can be built up. Presentation and the entire image will be evaluated.

A choreography is good not because every beat and every stress are properly placed according to the stresses and stops of the music.

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

There are four groups of the possible opportunities applied when compiling the choreography:

Groups for RR formations:		duration	quantity	Categories
1.	A) Impaired dance elements performed with RR basic steps (basic steps with position changes / swifts, etc.) with contact	1,5 bar	OBLIGATORY min. 10 x	Couple formations
	B) RR basic steps		OBLIGATORY min. 6 x (short) min. 10 x (long)	Girl/ladies formations
2.	Typical RR variations (kicks, kick-ball-change, knee-lifts performed in all different directions, etc.) with contact	2-4 bars	min. 2 x recommended	All
3.	Contact elements without RR basic steps (dance figures performed exclusively and solely in pair)	2 bars	min. 2x recommended	Couple formations
4.	Others (turns, figures from other dances, line-dances, synchronized moves, etc.)	-	-	All

Consequently, when elements from all figure groups are used, the choreography points of the formation will start from a higher value. This will make it possible to reward the formations who perform their dance at a higher-level using elements from all groups over to those who perform a changeable and multi-colour choreography but at a lower level.

2.2.1 Group 1: Elements performed with full RR Basic steps Basic steps, Changes of places

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

Dance group 1A:

Compulsory amount - minimum 10 full RR basic steps with following requirements:

The couples formations must present the dance Group 1A, otherwise they will receive a yellow or red card.

All members of formation have to present dance Group 1A in same time.

If the kick hinders the change of direction seriously, it can be replaced by lifting the knee or the heel – BUT IN THIS CASE IT ISN'T COUNTED AS A dance Group 1A (BASIC STEP)!

Dance Group 1A (basic step in couple) must be performed with contact of dance partners for at least 1 bar (2 kicks).

Maximum 2 out of 10 basic steps can be done in place without change direction.

Dance group 1B:

Compulsory amount - minimum 6/10 (short/long) full RR basic steps with following requirements:

Girls and ladies formations must present Group 1B, otherwise they will receive a yellow or red card.

All members of formation have to present dance Group 1B in same time.

If the kick hinders the change of direction seriously, it can be replaced by lifting the knee or the heel – BUT IN THIS CASE IT ISN'T COUNTED AS A dance Group 1B (BASIC STEP)!

Basic steps can be inside kick variations (DG 2) and is counted as basic step

A minimum of 10 (short program 6) complete basic steps (Group 1) must be danced by all members of the formation at the same time. Minimum 50% of the basic-steps must be done not facing or back to the Judges!

2.2.2 Group 2: Typical RR variations

Typical Rock and Roll variations performed without a full basic step with contact between the dancers.

Open Rock'n'Roll variations.

Recommended quantity: 2-4 bars – 2 times

Possible movements:

- Kick-ball-change
- kicks
- kicks performed diagonally and sideways
- Snipping up (lifting) knees and heels jumps

Basic step can be inside kick variations (DG 2) and is counted as basic step.

2.2.3 Group 3: Contact Dance Element

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

Recommended quantity: 2 bars – 2 times (ONLY FOR COUPLE FORMATIONS)

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.

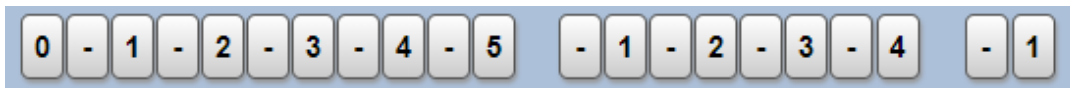
2.2.4 Group 4: Other

Other dance figures

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

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

2.2.5 Implementation on judging tablet:



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

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)

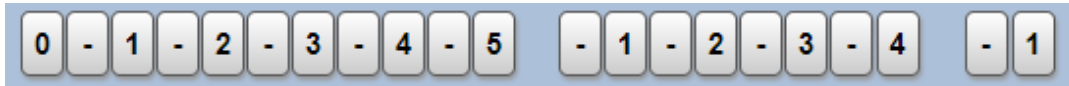
- Connection between music, movements, costume. etc.
- Clearly recognizable theme or story.
- Original movements or patterns.
- Originality

Bonus (0-1 points)

- extraordinary artistic performance

2.3 Formation mark – Maximum 20 points

The routine is judged by the distribution of competitors across the floor, how visible the patterns are and the transitions between these patterns. It is important how the team uses the floor available keeping the formation in good order with sharp lines and a clear and even distance between the team members.



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

0-5	Synchronicity, execution	(0-1 bad, 2-3 medium, 4 good, 5 excellent)
0-4	Patterns	(0-1 bad, 2 medium, 3 good, 4 excellent)
0-1	Transitions bonus	(0 bad, 0.5 medium, 1 good)
10	SUM	

Synchronicity and execution (0-5 points)

- Synchronicity of dance movements
- Synchronicity of acrobatics
- Synchronicity with music
- Lines and rows shall be straight.
- Circles shall be circular.
- Distinct direction of bodies during patterns and transitions
- Conformity of body lines and their projection direction between couples/dancers.
- Equality or clean logic of distances between couples/dancers.
- The division of space respectively best possible utilization of space.
- Position of the pattern on the stage.
- Symmetric patterns shall be recognizably constructed symmetrically.
- Asymmetric patterns should clearly be recognized as asymmetric.

Patterns (0-4 points)

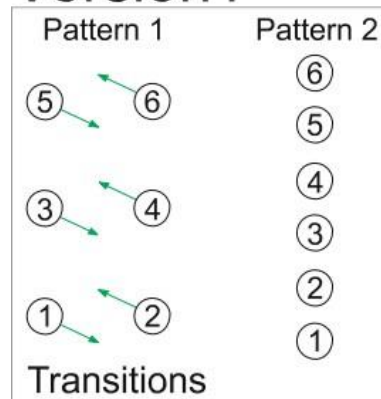
- Variety of patterns such as lines, circle, square, arrow ...
- Diagonal lines are more difficult than vertical/horizontal or cross rows.
- Non-geometrical patterns with meaning are more difficult than the geometrical patterns. (heart, star...)
- Moving patterns are more difficult than non-moving patterns. Different use of the stage.
- New patterns and pictures.
- It is recommended to include minimum 15 patterns in the long program.

Bonus (0-1 points)

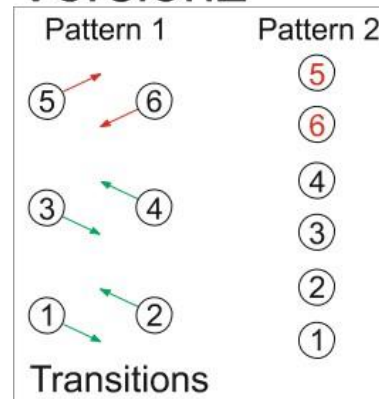
Movements between patterns

- Can be clearly recognized when a pattern starts, and when it finishes.
- Precise change of patterns (no trailing behind).
- Speed of the transition.
- Turns of patterns/lines are more difficult instead of movements in a straight line.
- Movements of patterns with changes of direction of rotation are more difficult than those with constant directions of rotation. Variety of transitions such as different arm-movements, different dance elements.
- Aesthetic transitions (example: Version1 is more aesthetic than Version2)

Version 1



Version 2



Higher level of transitions:

- Transitions with basic steps – instead of knee-lift or run.
- Transitions with arm movement – instead of a static position.
- Transitions when all dancers are moving.
- Moving in couples.
- Moving with couple dance elements - without basic step
- Moving with couple dance elements - with basic step

2.4 Mistakes

Each mistake must be count.

- 1 dancer makes small mistake = small mistake (-2 points)
- 2 dancers make small mistake in the same time = 2 small mistakes (-4 points)
- 3 or more dancers make small mistake in the same time = big mistake (-10 points)

2.4.1 Timing error:

- Small mistake is -2 points.
- Big mistake is -10 points.
- Interruption of dancing up to 1 bar is a small mistake (-2 points).
- Interruption of dancing more than 1 bar is a big mistake (-10 points).

2.4.2 Fall in dance part

Losing control of the body, having contact with the floor, even if the partner, male or female, does not completely lie on the floor, or if the figure 'has been saved', is scored like interruption of dancing. The acrobatic elements of Ladies formations are under this regulation too.

3 SAFETY LEVELS FOR FORMATIONS

SL 3 Junior Formation, Girls Formation SL 2 Ladies formation

SL 1 Main Class Contact Style

SL 0 Main Class Free Style, Main Class Formation

If the element is not in the appropriate safety level catalogue, then the requirements must meet the basic system of safety level on page 2. recording of the element for approval must be sent to SC WRRC through national member body. LF - SL2, JF and GF is SL3.

Number of acros is in the table, number of combinations in not restricted

Acros executed in the same time are counted as one acro in JF, GF and LF - not all the members/couples need to perform the acros - to perform the acro is not obligatory by all dancers.

4 SCORING ACROBATIC ELEMENTS IN MAIN CLASS FORMATION

All the acrobatic elements from the Main Class Free Style and Main Class Contact Style catalogue can be performed. Initial values of acrobatic elements and Classification for technical and aesthetic errors are based on Scoring the Main class and "Scoring the acrobatics in Main Class Contact Style" documents.

Judges are divided in 2 groups:

- First group is consisted out of 3 (4) acrobatic judges which evaluate the performance of acrobatics, according to the acrobatic mistake table
- Second group is consisted out of 4 dance judges which evaluate dance part: basic step, dance figures, choreography, formation mark (including synchronicity of acrobatics) and mistakes.

See appendix 1: Catalogue of formation acrobatics

4.1 Types of formation acrobatic elements

- **Couple acrobatics:** Acrobatic elements performed in couple.
- **Trio acrobatics: 2B1G** – Two boys lift/throw one girl. (All girls have to perform it. The transition element cannot be longer than 2 bars.) – maximum 2 times allowed in a program.
- **Formation acrobatics: 1Ba1G1Bb** – One boy lift/throw one girl, and another boy catch this girl. (All girls must perform it. The transition element cannot be longer than 2 bars.) – maximum 2 times allowed in a program.
 - **Chain acrobatics:** when the acrobatic is performed one after another with more than two starts. All types of acrobatics can be performed in chain – only one chain acrobatic is allowed in a program.

If a formation team presents formation acrobatic elements more times than it is allowed, than the observer will give zero point and red card for this acrobatic element.

4.2 Value of the specific types

- **Couple acrobatics** – Main class acrobatic elements have the same value like in Acro calculator for Main Class Free Style. Main Class Contact Style acrobatic elements have 50% of initial value from the Acro calculator for Main Class Contact Style except the acrobatic elements from group 4, which keep initial value. Entrance in Main Class Contact Style acrobatic elements doesn't give extra value (staff, bettarini or standing on the arms). Elements lower than Main Class Contact Style receives 2 points if presented as a single element. As a part of a combination these elements have no value.
- **Trio acrobatics** have two points less than the initial value in the respective Acro calculator (value from Acro calculator – 2 points).
- **Formation acrobatics** have one point more than the initial value in the respective Acro calculator (value from Acro calculator + 1 points).
- **Chain acrobatics** doesn't change the initial value.

4.3 Number of acrobatic elements

Each Main Class Formation can perform minimum 6, maximum 8 acrobatic elements. The maximum announced score for all the acrobatics is 65 points.

4.4 Structural groups

The groups **1, 2, 3 and 4** are obligatory during the performance.

There are 4 groups of obligatory figures (1-4)

Group 1	Group 2	Group 3	Group 4	Group 5	Group 6
Acrobatic element forward	Acrobatic element backward	Dive	Rotations	Acrobatic elements in combination	Other acrobatic elements

Group 5 for Main Class formations:

- It's possible to combine Main Class Free Style and Main Class Contact Style acrobatic elements.
- Main class elements have values like specified in document "Scoring the acrobatics in Main Class Free Style – Board 1 and Board 2, depending of the position inside the combination.
- Main Class Contact Style elements have 50% values of value specified in document "Scoring the acrobatics in Main Class Contact Style" – Board 1 and Board 2, depending of the position inside the combination, except the Group 4 (rotations), which keep the initial value
- Elements lower than Main Class Contact Style receives 2 points if presented as a single element. As a part of a combination the elements have no value.
- Landings are valued the same like in respective scoring documents.

4.5 Acrobatic restrictions for Formations

Rules for repetitions from respective Scoring document apply.

Double somersaults

It is not allowed to make more than two free rotations around the body width axis (double somersault). The double somersault must not be danced in combination with other acrobatic figure elements or exit figures - landing must be on the floor, except for the double back, with landing in arms of the same two partners who started the element. Entry for the double somersault is allowed only from the hands or from the shoulders (Bettarini). Formations are not allowed to make more than two double somersaults, one backward and one forward in one round.

Combinations

Maximum 2 combinations in an acrobatic program are allowed Each combination contains a maximum of 3 acrobatic elements.

Twists within the acrobatics

Elements with "twist within" are allowed only 3 times in acrobatic program.

Dives

Maximum 3 Dive elements in an acrobatic program are allowed.

Rotations around the body

Each of the non-flying acrobatic elements from the group 4 (rotations) is allowed only once during the acrobatic program of the formation.

- A combination with non-flying acrobatic element is allowed only once FOR EACH ACROBATIC PROGRAM

4.6 Classification of technical and aesthetic errors for formations

Classification for technical and aesthetic errors are based on "Scoring the acrobatics in Main Class Contact Style" and "Scoring the acrobatics in Main Class Contact Style" documents.



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