

Dance Team Terms and Lingo Dictionary

Head

Momma slapped you: whipping your head from one position to the next momentarily as if your momma had slapped you right across the face.

Arms/ hands

- Alligator arms: Wrapping your hands around yourself as if in a hug around your shoulders; two arms create a triangle where both elbows meet on top of each other in the middle of the chest making an alligator mouth-like position.
- Buckets: hands in fists where tops of hands face the ceiling and the grasping fingers face the floor, as if grabbing and holding on to a bucket.
- Blades: all five fingers glued shut together mimicking a blade; opposite of a jazz hand.
- Broken wrist: when wrist bends backward or forward and therefore does not connect the forearm and hand in a straight line. **Big no-no.**
- “C&C” (crotch and crack): One arm is directly behind you and lined up directly behind your crack while the other arm is directly in front of you and lined up directly in front of your crotch; both arms completely straight.
- Candlestick: hands in fists where big cinnamon roll faces the ceiling the little cinnamon roll faces the ground as if grasping a candlestick.
- Check mark: One arm straight out to the side in a low “V” position while the other is to the side at a forty-five degree angle from the body and a ninety degree angle at the elbow as if in a check mark position.
- Cinnamon roll-
- Big cinnamon roll: the spiral-shaped space in a fist formed by your thumb and forefinger.
 - Little cinnamon roll: the spiral-shaped space in a fist formed by your pinky finger to your palm.
- Cholo: the lazy and wrong imitation of the “broken T” position. When fists touch each other in the “dance like a cholo” position instead of spread and placed firmly in front of the shoulder/clavicle area or in front of the bra straps. **Big no-no.**
- Dagger: elbow connected firmly to the side of your body and elbow bended entirely so that your fist is at the height of your shoulder, little cinnamon roll facing outward as if with a dagger in hand ready to stab something.

Goal post:	both arms directly straight up, tips of finger pointed towards the ceiling with arm connected to ear without air between the arm and the head (without being an air-head).
“K” position:	one straight arm in the high “V” position while the other is in the low “V” position; both arms and body together forming a letter “K”
“L” position:	one straight arm straight out to the side parallel to the floor, not any higher or lower, while the other is straight up with no air between arm and head, both arms form letter “L”.
No Air-	
-Clean:	arms straight down connected firmly and glued to the sides of your body; so tightly that if someone was to attempt to move them or put their hands between your arms and body they absolutely could not.
-Air head:	when an arm is straight up, finger tips towards the ceiling and there is a space of air between your arm and your head meaning your arm is <u>not</u> connected to your ear. Big no-no.
-Arms behind back:	straight arms extended behind the back with shoulders back, right hand grabbing left, without any air between arms and body.
Pinned:	elbows connected firmly to the sides of your body as if cleaned, but your hands hang loosely and otherwise not cleaned to your thighs.
Pockets:	blade hands placed flat on the front of your hips as if in pockets; elbows pulled back straight behind you.
POM clap:	a firm cupped clap clapped directly under chin with elbows close into your body; pom-poms would scratch the bottom of your chin.
“Punch little brother” fist:	a strong, firm fist with thumb laid over the tops of the clenched fingers with purpose as if about to sock someone you were very angry with; thumb not covered under the fingers or placed over the big cinnamon roll like the letter A in sign language.
“T” position-	
-“T”:	both arms strong and straight out to the side and parallel to the floor, not higher or lower than 180 degrees.
-Broken “T”:	a collapsed “T” position where arms are bent towards body, elbows still parallel to the floor, and fist hands are in placed firmly in front of the shoulder/clavicle area or in front of the bra straps. Avoid being a “cholo”.
Turtle:	the bad technique of having the neck collapsed into the shoulders and the shoulders/ shoulder blades squished into the neck under the chin; usually happens through turning and/ or battements. Big no-no.

- “V” position-
- High “V”: both arms straight and at a forty-five degree angle upward from both your head and from the “T” parallel position with shoulders down and pulled out of the neck; forms a “V” shape in the air.
 - Low “V”: both arms straight and at a forty-five degree angle downward from both your body and from the “T” parallel position; forms a downward “V” shape beside your body.
- Xiphoid process: “college POM” position where fist hands meet at the xiphoid process, or the sternum, with arms out and chest out with pride.

Body

- “Bug” position: crouched position on the floor where feet are in forced arch, knees and ankles are together, hands are flat on the floor with arms connected to the outside of the knees, and head is looking down towards the floor.
- Diagonal: When standing at the diagonal stand at “your diagonal”, or the corner/ diagonal within your own surrounding, personal box, and not the diagonal of the room.
- “Flat back” position: knees and ankles are parallel and connected together in a plié, hands are placed on the tops of the knees fingers facing in towards each other and elbows pointing out towards the walls, and most importantly, the alignment from the tail bone, up through the spine to the very top of the head is completely straight and parallel to the floor creating a level table-top with your back.
- Rolling up from the floor-
- Fish hook: rise from the floor with chest and chin pulled upward as if being guided but a hook pulling you up from the chest.
 - Grazing the floor: always the correct way to roll on the ground; toes pointed while the tips of the toes barely graze the floor as you roll your body around.
 - Little league stance: the bad technique of getting up from floor work by standing up heel-ball-toe instead of toe-ball-heel and with the leading leg at a ninety degree angle as if about to take a little league portrait.
Big no-no.

Legs/ feet

- Crunchy (toes): the wrong way to point your feet; the opposite of reaching through your toes by not pointing through your ankle towards the side walls by instead curling toes in towards the ground. **Big no-no.**

Reach through your toes: extend toes through ankle and foot with energy shooting from the toes toward the side walls; not crunching toes.

Pooping in the woods: sitting in pli  in jazz, POM and hip-hop with the bad technique of having your butt out and feet turned out. **Big no-no.**

Pathways

Pathway: the motion between moves that makes you change moves

Angels-in-the-snow: fanning arm straight down or up at the sides of the as if you're making the motion to create a snow angel.

Algebra: fastest way to get to the next move as possible.

Break up/ down: coming through daggers or broken "T" from an extended arm position such as goal posts or "T" by bending only at the elbows.

Skinny Hallway: bringing up both arms straight either down or up while keeping them parallel to each other and as close to the body as possible when grazing past the hips or in the no-air, goal post position.

Miscellaneous

ADD: or attention deficit disorder; **Big no-no.**

Chess club president: standing with confidence and chin up and nose in the air.

Diva stare-down: peering at the audience and judges with purpose and power; a look of demanding attention towards you and the team and the routine.

One turn spot front: on any single turn, such as a single stag, the dance team rule is to always stop front.

Picture: every move within a dance should have a specific purpose and placement; every move is clean and matches perfectly from one person to the next in the team to the point where a picture may be taken at any point in time and the positions/ moves would match consistently between the dancers at all times.

Queen of the line/formation: Every line and formation has a "queen" or leader that at all times sets the formation for the people around them; the queen must be followed for spacing at all times even when he/ she is wrong.

Recycle energy: control movement by bringing back the energy and adrenaline you have while performing and directing it towards the placement of the moves; also not using all of your excitement and energy at the beginning of a dance, but instead reuse it and keep the energy up through the whole thing.

- Respectful Body Language: stance of respect towards choreographers and coaches where at no time and under no circumstances can you stand with your hands folded or crossed- it gives off the feeling of resentment and disrespect towards these very important people; instead, one must always stand at attention with feet together, arms down and facial expression interested.
- Silence between the moves: in POM, every move has a specific placement and purpose and therefore must be completed with strength and power (no flingy movements), and between every move there is “silence” or a period of time where the body does not move in order to separate one movement from the next.
- Shooting energy: Energy and strength must be present in every part of your body while dancing and every muscle should be engaged throughout every movement.
- Space between the lines: Lines and spacing is one of the most important parts of dancing on a dance team, and because of this the lines and spacing between dancers in a formation must be consistent and perfectly spaced throughout the whole dance; this is accomplished by following the “queens” and paying attention to the dancers around you.
- Yawning: No yawning ever; if you must yawn you must cover it up or hold it in; even if it’s totally innocent, yawning gives off the feeling of boredom and inattentiveness to the instructor who is giving up there time to teach you, therefore it is disrespectful. **Big no-no.**

**I hope this helps with everyone’s smooth transition into Poway Dance this year.
Get it girls! Love you all.
-Angela Weinberg**