

FUTURE CHEER SAFETY GUIDELINES AND RULE BOOK 2011-2012

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**THE CHEER & DANCE RULES IN THIS BOOK WERE UP TO DATE AT THE TIME OF PRINT (October 2011)
PLEASE NOTE THAT THERE MAY BE FURTHER CLARIFICATIONS MADE THROUGHOUT THE 2011-2012
SEASON. FUTURE CHEER WILL ALWAYS USE THE MOST UP TO DATE RULES AT EACH COMPETITION. PLEASE
BE SURE TO CHECK www.usasf.net FOR ANY UPDATES.**

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SECTION 1

**What is the USASF/IASF?
USASF/IASF Mission
Future Cheer and the IASF**



WHAT IS THE USASF?

The International All-Star Federation (IASF) is the world wide governing authority for sport cheer and dance. Founded originally as the United States All-Star Federation (USASF), the IASF reflects the tremendous growth of the cheer & dance community and the need to have a truly non-biased, uniform Governing Body for All-Star Safety and Education. The IASF is a non-profit organization guided by a Board of Directors comprised of top industry experts. The Board of Directors is guided by committees that advise the board on pertinent issues, such as Rules, Selection, Membership, and Safety. Future Cheer representative, Amanda Bryan, serves on the USASF rules committee, and Future Cheer is also proud to serve on the World Advisory Board, World Rules Committee, and World Sanctioning Committee, which guides the USASF Board on issues specific to implementing unified safety and education to cheerleading around the world.

USASF/IASF MISSION

The mission of the USASF/IASF is to maximize the number of participants benefiting from the positive life experiences of all-star cheerleading and dance by developing competition rules and training methods consistent with the latest safety, educational, and ethical practices.

FUTURE CHEER'S USASF/IASF INTERNATIONAL MEMBERSHIP

Future Cheer is proud to lead the international cheer and dance community as the very first International member organization. Since then, every major cheer and dance event producer around the world has followed that lead in the understanding that unity is the best way to move our athletes forward and keep them safe. The USASF/IASF requires all its competition organizer members to correctly understand and interpret USASF/IASF rules and to fully adhere to all of these rules at all events. (Competition organizers determine which levels to offer.) That means that squads attending any USASF/IASF event around the world will be following uniform rules with appropriate skill progressions, which makes for a safer competitive environment.



WHERE TO BEGIN?

We do understand there is a LOT of information in this rule book! Some of it is “helpful” and some of it is “required” reading. In terms of SAFETY and other LEGALITIES, we suggest you start with the following sections, which we consider your understanding of to be vital to safe, legal participation. From there, you can use the rest of the book as a resource to enhance your experience - glossary, scoresheet criteria, etc.

Dance:

General Division Information and Guidelines
Dance Division Descriptions and Dance Rules

Cheer:

General Division Information and Guidelines
Cheer General Rules and Cheer Level Rules (select the level most applicable to your team)

Additional Information:

Future Cheer strongly suggests you spend time reading and working to understand the concepts within this book. It will make our community a safe place to practice and compete in cheer and dance, it will make for sufficient skill progression and proper development, it will build an effective competitive environment, and it will build a strong foundation for future generations of the cheer & dance community. A side benefit— understanding this book will make things a lot easier (read: more fun!) for coaches and athletes alike!

If you have any questions about the concepts presented in this rule book, please feel free to contact Future Cheer for assistance and we will be happy to assist you. Contact details are on the last page of this book.

IMPORTANT INFORMATION:

THE CHEER & DANCE RULES IN THIS BOOK WERE UP TO DATE AT THE TIME OF PRINT (November 2011). PLEASE NOTE THAT THERE MAY BE FURTHER CLARIFICATIONS MADE THROUGHOUT THE 2011-2012 SEASON. FUTURE CHEER WILL ALWAYS USE THE MOST UP TO DATE RULES AT EACH COMPETITION. PLEASE BE SURE TO CHECK www.usasf.net FOR UPDATES.

Section 2

GENERAL DIVISION INFORMATION & GUIDELINES

**THESE GUIDELINES APPLY TO ALL DIVISIONS— CHEER,
DANCE, GROUP STUNT, PARTNER STUNT AND MASCOT. ALL
PARTICIPANTS ARE RESPONSIBLE FOR ADHERING TO THESE
GUIDELINES. FAILURE TO DO SO CAN CREATE SAFETY
HAZARDS AND/OR INJURY, AND WILL ALSO RESULT IN
PENALTIES TO COMPETITIVE SCORES.**



2011-2012 GENERAL DIVISION GUIDELINES
AVOID PENALTIES! THESE GUIDELINES APPLY TO ALL DIVISIONS. PLEASE
READ CAREFULLY!

General Routine Limits

Competitors must follow routine limits related to music, time, and other general guidelines listed below. Failure to adhere to these noted guidelines can result in safety hazards and/or injury, and will result in penalties to your competitive score, so please take time to read them thoroughly.

Appropriate for ALL Audiences

All music, lyrics, gestures, and apparel must be suitable for family viewing as determined by the Competition Director and Point Deduction Judges. Inappropriate sexual, graphic, or otherwise offensive music, lyrics, gestures, and/or apparel is subject to minor to severe penalties as determined by the Point Deduction Judges and the Competition Director. Minor infractions are subject to penalties. Severe infractions are subject to disqualification of the team. All decisions are final. No refunds.

Cheer Teams

2 min. 30 sec. maximum routine. 2 min. 30 sec. maximum music. 1 min. 15 sec. minimum music. All cheer-related routines are governed by the applicable *"General Safety Rules for Cheer & Dance"* and the *"Cheer Rules and Safety Guidelines"*. Cheer rules are determined by IASF skill levels (1-6). General Rules

Dance Teams

2 min. 30 sec. maximum routine. All music. Routines can be scored within Hip Hop, Pom, Jazz, and Props divisions. (See "Dance Division Descriptions" listed in the following pages of this book to make the best selection for your team.)

Stunt Groups and Partner Stunts

1:15 (1 minute, 15 seconds) maximum routine. All music. No more than 5 participants per "Stunt Group" and no more than 2 participants per "Partner Stunt" group (excluding spotter.) No choreographed cheers, chants, tumbling, or jumps unless it is directly related to the entry/transition/or exit from a stunt. All competitors must start with at least one foot on the ground. Mini stunt group divisions are governed by USASF LEVEL 3. Youth, Junior, Senior, University, and Open Stunt Groups can enter USASF level 3 or 5. Partner Stunts are governed by USASF level 5. A level 6 division is offered upon request for stunt groups/partner stunts with all members age 17 and over as of 31 August, 2011.

Mascots and Individuals

Due to growth and time restraints, Future Cheer will not be offering individual divisions for the 2010-2011 season. Time permitting, Future Cheer will offer Mascot divisions at Bournemouth Nationals 2012 only.

General Safety Rules

Safety is our foremost priority. Future Cheer's General Safety Rules are based on the USASF/IASF guidelines and are listed in full in the following pages of this packet. Please be sure you know these rules and adhere to them strictly. Failure to comply with these general safety guidelines will result in a penalty assessed to your team at Future Cheer competitions. Additionally, for the safety of all athletes, Future Cheer strongly advises that you follow these safety guidelines in ALL of your cheer functions, games, performances, and events.

Cheer Divisions— IASF Level Rules

USASF/IASF Level Rules allow entrants to compete with teams with ability levels like their own by selecting a division that best matches their own skills. Criteria for determining which division your team should enter and a complete listing of the IASF Level Rules can be found in the following pages in this packet.

Judging System

We are very proud to provide the most qualified, experienced, and professional judges in the industry for Future Cheer events. Most Future Cheer events use a SINGLE PERFORMANCE SCORING SYSTEM (Exceptions to this are listed in the relevant competition registration packs online). Each panel of judges consists of three Panel Judges (including a Head Judge), and two Safety judges. Panel Judges score routines in various categories for a total of 100 points possible (300 for the entire panel combined.)

Safety Judges are responsible for noting and penalizing for out-of division and general safety/rule violations. Safety judges will also be assessing bobbles and falls. A 'bobble' will be worth a 0.5 point deduction and a 'fall' will be worth a 1 point deduction. Out-of-division violations illegal skills will incur a 10 point deduction.

Both safety judges must agree on all penalties before they are assessed. Safety judges also utilize instant replay within their roles of making critical decisions on deductions. Rule violation penalties depend on the type of violation, usually 5-10 points, or more for severe violations at the discretion of the Competition Director (i.e.— Honour Code violations; inappropriate lyrics, gestures, or apparel; un-sportsmanlike conduct, etc.) Safety Judge's penalties are taken off the top of the combined panel score to determine the overall rankings.

Ties are broken using a priority system of tie-break categories, which are indicated by the most valuable categories on the scoresheet. (i.e.— the first category listed on the scoresheet is the first tie-break category, the second category on the scoresheet is the second tie-break, etc.) Scoresheets are

returned to coaches immediately following awards. Please feel free to direct any queries to the Competition Director, as it is our aim that you have every opportunity to learn and grow from your competition experience as you enjoy peace of mind that you will receive fair and honest feedback with accurate scoring and a positive educational process for teams.

Judging Criteria

The scoresheets we use provide our judges with the most accurate tools possible to declare correct placements for teams. Scoresheets often change annually to keep up with the most current assessment tools available. We strongly encourage you to study the scoresheets when creating and perfecting your routines to be sure that your routines score as high as possible! Scoresheet criteria and values are on the following pages.

Divisions

Divisions are determined by category, age, and (for cheer divisions) skill level and (for Junior and Senior cheer divisions) gender - co-ed or all girl. In most cases Future Cheer will follow the IASF guidelines for splitting and combining divisions in both cheer & dance.

**NOTE: Cheer teams, stunt groups, and partner stunts are entitled to spotters from their own programme. Spotters may not assist in any way except to catch cradles where rules dictate (partner stunts). If non-competing spotters assist participants performance in any way with physical support, a 10 point penalty will be assessed to the overall score. Spotters do not count as a participating athlete.*

Age Brackets

NOTE: There are differences in Future Cheer age brackets and American USASF competition age brackets in acknowledgement that UK and European standards are different than those of the USA. However, Future Cheer and The USASF/IASF recognizes the concern with fielding teams of a broad age range and highly recommends that individual programs be vigilant in monitoring participants of various ages on the same team and that, whenever possible, a team's composition is made up of participants of similar ages. Please see the current Future Cheer age brackets for all FC events, and be aware that USA divisions will differ.

Both Future Cheer and other UK event producers will be making changes to the age grid for the 2012-2013 season. More details of this can be found later in this book.

ALL age brackets are determined for the ENTIRE 2011-2012 season by the athlete's age on 31 AUGUST, 2011.

Tiny = 6 and under

Mini = 9 and under

Youth = 12 and under

Junior = 15 and under

Senior = Age 10+ with at least 1 athlete 16+. Future Cheer suggests, but does not yet require, that the age range from youngest to oldest athlete be no more than 10 years. (i.e - range 11 years to 21 years max.)

Senior Open = all members are 17 or older (this division will combine with "Senior" in cases where that option creates the most viable competitive division. This decision will be made solely by the competition director on a case-by-case situation.)

University= all members are 17 or older and 90% of the team belongs to or has within the past 4 years graduated from the named university. University divisions are to be offered at the UNIVERSITY competition, Saturday Night Fever, in February. All other events will have university-based teams competing in Senior Open or Senior divisions.

NOTE: Level 6 is only available to Senior Open and University divisions. The minimum age for ALL level 6 athletes is 17.

Cross-Over Competitors and Substitution Policy

Definitions:

Crossover - When a competitor participates in more than one dance team division OR more than one cheer team division at any given competition. Crossover status will be indicated on the initial registration forms via team rosters. Note that competing in one cheer team and one dance team does NOT indicate crossover status. Also, competing in partner stunt, and/or stunt group divisions does not indicate crossover status. See further guidelines below.

Substitution - When a competitor takes the place of another competitor who has withdrawn from the competition for any reason. Future Cheer does not require physicians note or any specific criteria to allow substitutions, however ALL substitutions must be submitted to Future Cheer in writing – email is sufficient confirmation. If you elect to substitute an athlete who is not already registered as a competitor, the coach is responsible for submitting the appropriate medical/publicity release form and payments if applicable.

CROSSOVERS FOR CHEER & DANCE TEAMS

Crossovers are allowed but Future Cheer does not guarantee more than 10 minutes between performance times and ***does not guarantee that performances will not overlap warm-up times or award ceremonies.***

CROSSOVERS FOR STUNT GROUPS/PARTNER STUNTS

Future Cheer does not currently restrict crossover competitors with stunt groups/partner stunts. There are no limits on how many groups from a given programme can enter these divisions. There are currently no requirements that an individual in more than one stunt group/team division has to compete for the same team in those divisions.

CROSSOVERS FROM TWO DIFFERENT PROGRAMMES WITHIN THE SAME COMPETITION

Future Cheer recognizes that there are currently individual circumstances in which an athlete competes with more than one programme at the same competition for various reasons. Future Cheer suggests, but does not yet require, individuals to perform for ONE programme only (exception: level 6) within a given competition day. This protects the integrity of the competition, and allows Future Cheer to schedule divisions most effectively.

Please note that athletes who opt to cross-over between programmes within a given event must

1. Pay full price "1st division entry" for the first 'team entry' in each programme;
2. Indicate in both registration packs what the "second" programme is;
3. Submit medical/publicity release forms for BOTH programmes;
4. Note that Future Cheer treats this type of crossover as any other and will not guarantee more than 10 minutes between performance times;
5. Note that it is possible that crossover athletes will miss warm-up and/or awards times.

Additional Notes:

1. It is very possible that crossover/substitution performers will miss scheduled warm-up times and/or award ceremonies when they participate in multiple routines. We will not change schedules to accommodate this.
2. We will make every effort to provide ample time for uniform changes and/or rest between crossover/substitution routines (15 minutes), but unfortunately we cannot absolutely guarantee any more than 10 minutes between routines. Please plan accordingly.
3. If we must shift schedules to accommodate a crossover/substitution "rest" time for someone on your team, the decision on if/how to do so will be made by the competition director based on:
 - a. The order in which the request was made (Please make it your habit to check the running orders immediately when they are sent out so that you can request changes as soon as possible.) and
 - b. The advantage (later performance in divisions) goes to other teams, not yours; and
 - c. For judging continuity, no teams will be moved to perform outside of their division.
 - d. All substitutions should be noted to Future Cheer in writing even if the substitution is on the day of the competition.
 - e. All substitution athletes who were not already registered for a division must submit medical/publicity release forms as required at all FC events.
 - f. All crossover and substitution athletes are subject to the regular age and payment requirements.

Section 3

USASF/IASF DANCE DIVISION DESCRIPTIONS DANCE RULES

ALL PARTICIPANTS ARE RESPONSIBLE FOR ADHERING TO THESE GUIDELINES. FAILURE TO DO SO CAN CREATE SAFETY HAZARDS AND/OR INJURY, AND WILL ALSO RESULT IN PENALTIES TO COMPETITIVE SCORES.

IMPORTANT:

While rules will generally not change during the competitive season, there may be times where the USASF/IASF will publish clarifications on rules which make them easier to understand.

Please regularly visit www.usaf.net for updates.



DANCE DIVISION DESCRIPTIONS 2011-2012

Jazz

A jazz routine incorporates stylized dance movements and combinations, formation changes, group work, leaps and turns. Emphasis is placed on proper technical execution, extension, control, body placement and team uniformity. Routines in this division will be judged primarily on the execution of both technical and jazz skills.

Pom

Poms must be used for 80% of the routine. Routines in all Pom Divisions will be judged primarily on the use of pom elements. Important characteristics of a pom routine include synchronization and visual effect, clean and precise motions, strong pom technique, and incorporate dance technical elements. Visual effects include level changes, group work, formation changes, the use of different colour poms, etc. Spacing, formations and innovation are also important.

Hip-Hop

Routines in all Hip-Hop Divisions will be judged primarily on the use of hip-hop elements. Routines emphasize the street style movements with an emphasis on execution, style, creativity, body isolations and control, rhythm, uniformity and musical interpretation. This includes groundwork, level changes, formation changes, street moves and funk. Teams may also put an additional focus on athletic incorporations such as jumps, jump variations, combo jumps and other tricks and specialties.

Props

Routines emphasize the use of props or a variety of props. (Future Cheer suggests strong variety, creativity, and/or number of props rather than just one prop for this category.) The manipulation of the prop must be the main focal point of the routine. Other elements such as timing, precision, execution, creativity, and choreography are also evaluated.

TIME LIMIT NOTE FOR DANCE DIVISIONS:

The time limit for dance routines is 2 minutes 30 seconds. (If your team competes at any other USASF event, please be sure that you are aware that there may be differences in time restrictions.)

USASF Dance RULES 2011-2012

BOLD font: Please read these carefully as anything **bold** is a deliberate change to the guidelines.

DANCE GENERAL GUIDELINES

1. All teams must be supervised during all official functions by a qualified coach/instructor.
2. **Coaches/instructors must require proficiency before skill progression. Coaches must consider the dancer and team skill level with regard to proper performance placement.**
3. All participants agree to conduct themselves in a manner displaying good sportsmanship throughout the event. The director/ coach of each team is responsible for seeing that team members, coaches, parents, and any other person affiliated with the team conduct themselves accordingly.
4. All programs should have, and review, an emergency action plan in the event of an injury.
5. Teams must have at least 4 members (Teams with 4, 5 or 6 members will be registered as 'dance groups'). There is no maximum limit.
6. Each team will have a **minimum of 1 minute and 45 seconds (1:45)** to a **maximum of 2 minutes and 30 seconds (2:30)** to demonstrate their style and expertise. Timing will begin with the first choreographed movement or note of the music. Timing will end with the last choreographed movement or note of the music, whichever comes last.
 - a. Event producers may allow a maximum of 5 second leeway/grace period.
 - b. If a company adds the production/show category, the time limit may be increased to 5 minutes.
7. Substitutions may be made in the event of any injury or other serious circumstance. Substitutes must also abide by the age restrictions in all divisions in which they compete.
8. Any team proven to be in violation of the age restrictions will be automatically disqualified from the event.
9. Footwear is recommended but not required. Wearing socks and/or footed tights only is prohibited.
(Exception: socks are allowed on a carpeted performance surface)
10. Jewellery as a part of a costume is allowed.
11. **Weight bearing skills and/or tumbling on the performance surface is not allowed while holding poms or props (including stalls, etc.). (Exception: Forward and backward rolls are allowed) A full clean hand must be in contact with the performance surface for all weight bearing skills.**

TUMBLING AND TRICKS (Executed by individuals)

Tumbling and/or tricks: An acrobatic or gymnastics skill executed by an individual dancer without contact, assistance or support of another dancer(s) and begins and ends on the performance surface.

Tumbling is allowed, but not required, in all divisions with the following limitations:

1. **In Hip Hop ONLY** airborne **tumbling** skills with hip over head rotation must involve hand support with at least one hand when passing through the inverted position.
(Exception: aerial cartwheels, round offs and dive rolls are allowed in all categories)

a) **The allowed hip hop** tumbling skills with airborne hip over head rotation is limited to 2 connected skills. (*Example: Round-off, back handspring, back handspring is not allowed. Round-off back handspring kip up is allowed*)

2. Simultaneous tumbling over or under another tumbler is not allowed.

3. Drops to the knee, thigh, seat, front, back, jazz split (hurdler) or split position onto the performing surface from a turn, jump, stand, or inverted position must first bear weight on the hands or foot/feet in order to break the impact of the drop.

4. Drops to a push-up position onto the performance surface are permitted from a standing or kneeling position or from a jump with forward momentum (i.e. Flying Squirrel) or an X, Star or Spread Eagle jump. All variations of a Shushunova not permitted.

Allowed

Forward/Backward Rolls
Shoulder Rolls
Cartwheels
Headstands
Handstands
Backbends
Front/Back Walkovers
Stalls
Head spins
Windmills/Flairs
Kip up
Dive Rolls (in a pike position)
Round Off

Headsprings with Hand Support

Aerial Cartwheel

Front/Back Handsprings (in Hip Hop ONLY)

Not Allowed

Front/Back Tucks
Side Somi
Layouts
Shushunova
Headsprings (without hand support)
Round Off Series Back Handsprings
Dive Rolls (in a layout position)

DANCE LIFTS, TRICKS AND PARTNERING (Executed as partners or groups)

Dance Lifts, Tricks and Partnering are permitted and are defined below: Dance Lift: An action in which a dancer(s) is elevated from the performance surface by one or more dancers and set down. A Dance Lift is comprised of "Lifting" dancer(s) and "Elevated" dancer(s).

Dance Trick: An action in which a dancer(s) executes a skill with support from one or more dancers. A Dance Trick is comprised of "Supporting" dancer(s) and "Executing" dancer(s).

Partnering: An action in which two or more dancers use support from one another, but are not elevated. Partnering can involve both "Supporting" and "Executing" skills.

1. Any Lifting/Supporting Dancer(s) who has primary weight of an Elevated/Executing Dancer must maintain direct contact with the performance surface at all times.

2. At least one Lifting/Supporting Dancer must have hand/arm/body to hand/arm/body contact with the

Elevated/Executing Dancer(s) **throughout the entire** Lift, Trick or Partnering skill.

(Exception: A dancer who is not prone can release contact below shoulder level [of the Lifting/Supporting dancer when standing upright].)

3. Jumping or leaping off a dancer above **hip level [of the Lifting/Supporting dancer when standing upright]** is allowed as long as there is hand/arm (Lifting/Supporting Dancer) to hand/arm/body (Elevated/Executing dancer) contact with a Lifting/Supporting Dancer throughout the skill.

a. **A dancer may jump or leap off another below hip level if the highest point of the skill does not elevate the Executing Dancer's hips above shoulder level of a**

standing dancer [of the Lifting/Supporting dancer when standing upright]and the Executing Dancer is not prone or inverted.

b. A dancer may step off another dancer.

4. Tossing a dancer is only allowed if the highest point of the toss does not elevate the Executing Dancer's hips above shoulder level [of the Lifting/Supporting dancer when standing upright] and the Executing Dancer is not prone or inverted. When released the Executing Dancer cannot pass through an inverted position.

5. Swinging Lifts and Tricks are allowed provided the Elevated/Executing Dancer's body does not make a complete circular rotation and is in a supine position (may not be prone) at all times.

6. Hip over head **rotation** of the Elevated/Executing Dancer(s) may occur as long as **his/her shoulders do not exceed shoulder level [of the Lifting/Supporting Dancer when standing upright].**

7. Vertical Inversions above shoulder level [of a standing dancer] must be supported by at least two Lifting/Supporting Dancers, who have hand to body contact throughout the inversion.

8. Hand to hand vertical inversions are allowed as long as the shoulders of the Executing Dancer do not exceed shoulder level [of the Lifting/Supporting Dancers when standing upright] and there are at least 2 Lifting/Supporting Dancers.

CHOREOGRAPHY AND COSTUMING

1. Suggestive, offensive, or vulgar choreography, costuming, and/or music are inappropriate for family audiences and therefore lack audience appeal.

2. Routine choreography should be appropriate and entertaining for all audience members. Vulgar or suggestive material is defined as any movement or choreography implying something improper or indecent, appearing offensive or sexual in content, and/or relaying lewd or profane gestures or implications. Inappropriate choreography, costuming and/or music may affect the judges' overall impression and/or score of the routine.

3. All choreography should be age appropriate.

4. All costuming and makeup should be age appropriate and acceptable for family viewing.

PROPS

1. Wearable and handheld items are allowed in all categories and can be removed and discarded from the body.

2. Standing props are only allowed in the prop and production category. Any item that bears the weight of the participant is considered a standing prop. (*Examples: chairs, stools, benches, ladders, boxes, stairs, etc.*)

USASF Dance GLOSSARY

Airborne: To be free of contact with a person and/or the performing surface. (*Clarification: an example of airborne hip over rotation is a back handspring.*)

Aerial Cartwheel: An airborne tumbling skill which emulates a cartwheel executed without placing hands on the ground.

Axle: A turn in which the working leg makes a circle in the air to passé as the supporting leg lifts off the ground enabling the dancer to perform a rotation in the air and then lands on the original supporting leg.

Back Walkover: A non-airborne tumbling skill where the dancer reaches backward with an arched torso through an inverted position, hands make contact with the ground, then the hips rotate over the head and the torso hollows bringing the dancer to an upright position, landing one foot/leg at a time.

Breaking: A style of hip hop dance that incorporates martial arts, tumbling oriented tricks and dance. The term for a person who executes this style of dance is known as a BBoy (breaking boy) or BGirl (breaking –girl).

C- Jump: A jump in which the dancer creates an arch in the back allowing the knees to bend and the feet reach behind the body.

Cartwheel: A non-airborne tumbling skill where the dancer supports the weight of the body with the arm(s) while rotating sideways through an inverted position landing on one foot at a time.

Calyпсо [ka-lip-SO]: A turning leap in which the working leg extends making a circle in the air as the supporting leg lifts off the ground enabling the dancer to perform a rotation in the air then the supporting (back) leg reaches behind the body, often in an attitude, and then lands on the original working leg.

Category: Denoting the style of a performance piece/competition routine. (*Example: Jazz, Pom or Hip Hop*)

Coed: A Division that includes 2 or more males.

Coupe [koo-PAY]: A position in which one foot is held lifted and close to the ankle. Also known as Coup de Pied: quickly takes the place of the other; meaning to cut or cutting.

Dance Crew: A style of dance, typically seen in the hip hop category, involving a body or group of dancers who work at a common style of dance.

Dance Lift (executed as partners or in a group): A skill in which a dancer(s) is elevated from the performance surface by one or more dancers and set down. A Dance Lift is comprised of "Lifting" dancer(s) and "Elevated" dancer(s). Refer to the USASF/IASF Rules for Dance Lifts, Dance Tricks and Partnering for safety guidelines.

Dance Trick (executed as partners or in a group): A skill in which a dancer(s) executes a skill with support from one or more dancers. A Dance Trick is comprised of "Supporting" dancer(s) and "Executing" dancer(s). Refer to the USASF/IASF Rules for Dance Lifts, Dance Tricks and Partnering for safety guidelines.

Dance Trick (executed as an individual): An acrobatic or gymnastics skill executed by an individual dancer without contact, assistance or support of another dancer(s) and begins and ends on the performance surface.

Dance Trick (executed as a group): An action in which a dancer(s) executes a skill with support from one or more dancers. A Dance Trick is comprised of "Supporting" dancer(s) and "Executing" dancer(s).

Developpé [develo-PAY]: An action in which the working leg moves through passé (bends) before extending into position; meaning to develop.

Dive Roll: An airborne tumbling skill in which the dancer does a forward roll where the hands and feet are off of the performing surface simultaneously. This skill is allowed **only if** the dancer is in a pike position.

Division: Denoting the composition of a competing group of dancers. (*Example: Senior Coed, Junior and Youth*)

Elevated: An action in which a dancer is moved to a higher position or place from a lower one.

Elevated Dancer: A dancer who is lifted from the performance surface as a part of a Dance Lift. Refer to the USASF/IASF Rules for Dance Lifts, Dance Tricks and Partnering for safety guidelines.

Executing Dancer: A dancer who performs a skill as a part of a Dance Trick or uses support from another dancer or dancers when Partnering. Refer to the USASF/IASF Rules for Dance Lifts, Dance Tricks and Partnering for safety guidelines.

Fouetté [foo-eh-TAY]: A turning step, usually done in a series, in which the working leg makes a circle in the air and then into passé as the dancer turns bending (plié) and rising (relevé) at each revolution; meaning to whip. Fouette turns can also be done to the side or in second position (fouette a la seconde).

Fouetté a la Seconde: A turning step done in a series in which the working leg makes a circle in the air and extends at a 90° angle from the supporting leg remaining parallel to the ground as the dancer turns with a plié and relevé at each revolution.

Flying squirrel: A jump in which the dancer executes with forward momentum with the dancers arms extended in front, legs behind, creating an "X" position in the air.

Front Walkover: A non-airborne tumbling skill where the **dancer rotates forward with a hollow torso through an inverted position and arches up bringing the legs and hips over the head to a noninverted position** legs landing one foot/leg at a time.

Handstand: A **non-airborne , non-rotating, tumbling skill where the dancer supports his/herself vertically on his/her hands in an inverted position** and the arms are extended straight by the head and ears.

Head Spin: **A trick, typically performed in hip hop**, in which the dancer spins on his/her head and uses his/her hands to aid in speed. The legs can be held in a variety of positions.

Head Spring (front/back): **A trick, typically performed in hip hop**, in which the dancer approaches the head spring much like a hand spring, and can be executed either to the front or to the back. Beginning in a standing or squatting position, the hands are placed on the floor with the head between the hands, and the legs come over/whip through the body similar to a kip up and the dancer lands on two feet.

Headstand: **A non-airborne, non-rotating, tumbling skill** where the dancer supports his/herself vertically on his/her head in an inverted position and the hands are on the floor supporting the body.

Inversion: **A position in which the dancer's waist/hips and at least one foot are higher than his/her head and shoulders. (Clarification: An arch in a back lift is not considered an inversion)**

Jetté [juh-TAY]: **A skill in which the dancer takes off from one foot by brushing the feet into the ground and swiftly 'whipping' them into the position and then landing on one foot. A jetté can be executed in various directions, sizes and positions.**

Kip up: **An airborne, non-rotating, tumbling skill, typically performed in hip hop, where the dancer brings the body to a non-inverted (upright) position by** bending the knees, thrusting the legs into the chest rolling back slightly onto the shoulders, and then kicks up. The force of the kick causes the dancer to lift and land with both feet planted on the floor.

Krumping: **A style of dance, hip hop category, 'street' dance characterized by free, expressive, exaggerated, and highly energetic moves involving the arms, head, legs, chest, and feet.**

Leap: **A skill in which the dancer pushes off the ground, from a plié (bend), off of one leg becoming airborne and landing on the opposite leg. (also known as grand jetté)**

Lifting dancer: A dancer(s), **who is part of a dance lift** and lifts an Elevated Dancer as a part of a Dance Lift. Refer to the USASF/IASF Rules for Dance Lifts, Dance Tricks and Partnering for safety guidelines.

The supporting dancer may also be considered a Lifting Dancer. Refer to the USASF/IASF Rules for Dance Lifts, Dance Tricks and Partnering for safety guidelines.

Hip over head rotation: An action where hips move over the head in a tumbling skill (*Example: Back Walkover or Cartwheel*).

Passé [pa-SAY]: **A position or movement in which the working leg bends connecting the pointed foot to or near the knee of the supporting leg; meaning to pass. Passé can be executed with the hips parallel or turned out.**

Partnering (executed in pairs): A skill in which two dancers use support from one another. Partnering can involve both "Supporting" and "Executing" skills. *Refer to the USASF/IASF Rules for Dance Lifts, Dance Tricks and Partnering for safety guidelines.*

Pirouette [peer-o-WET]: **A skill in which the dancer bends (plié) with one foot in front of the other (fourth position) and rises (relevé) to one leg making a complete rotation of the body; meaning to whirl. A pirouette can be executed in a variety of positions.**

Plié [plee-AY]: **A preparatory and landing skill in which the dancer bends, softens his/her knees; meaning to bend.**

Prop: An object that can be manipulated.

Prone : **A position in which the front of the dancers' body is facing the ground, and the back of the dancers body is facing up.**

Relevé [rell-eh-VAY]: **An executing skill in which the dancer lifts up to the ball of his/her feet; meaning to rise.**

Shoulder Roll (forward/back): **A non-airborne tumbling skill** where the dancer rolls with the back of the shoulder is in contact with the floor and the head is tilted to the side to avoid contact with the floor.

Side Somi [sum-EE]: **An airborne tumbling skill** where the dancer rotates sideways in a position. Side somis can be performed, running, or from a cartwheel or round-off entry. ***Side somis are not permitted.***

Shushunova [Shush-A-nova]: A jump variation in which the dancer lifts extended legs to a toe touch or pike position and then circles them behind the body dropping the chest and landing in a prone support (push up position). ***(Shushunovas are not permitted)***

Stag: A position, typically performed in a leap or jump, in which the dancer bends the front leg.

Stall: A non-airborne, non rotating, tumbling skill typically performed in hip hop where the dancer halts/stops body mid motion; often in an interesting, inverted or balance-intensive position on one or both hands for support. **Also known as a freeze.**

Stepping/Step Dancing: A style of dance, typically hip hop category, which is a form of percussive dance in which the participant's entire body is used as an instrument to produce complex rhythms and sounds through a mixture of footsteps, spoken word, and hand claps.

Supporting Dancer: A supporting dancer(s), who part of a dance trick and bears the primary weight of a lifted dancer. A supporting dancer(s) holds or tosses and/or maintains contact with an Executing dancer as a part of a Dance Trick or Partnering skill. **The supporting dancer may also be considered a Lifting Dancer.** Refer to the USASF/IASF Rules for Dance Lifts, Dance Tricks and Partnering for safety guidelines.

Supporting Leg: The leg of a dancer, who executing a skill, that supports the weight of the body and is connected to the ground.

Supine: A position in which the back of the dancers' body is facing the ground, and the front of the dancers body is facing up.

**** Swinging Lift:** A dance lift in which the momentum of the Lifted Dancer increases while creating a curve or arc with circular/up and down motion.

Switch Leap: A leap in which the dancer swings her working leg to change the position/direction of the leap.

Tilt: A skill, typically performed in a leap or jump, in which the working leg sweeps up into the air and the supporting leg points toward the ground.

Toe Touch: A jump in which the dancer lifts the legs through a straddle rotating the hips so that the legs are rotating up toward the (upright) chest.

Tour Jetté: A skill in which the dancer takes off from one leg, executes a half turn and lands on the same leg.

Toss: An airborne **dance lift/trick** where Supporting Dancer(s) execute a throwing motion to increase the height of the executing dancer. Executing dancer becomes free from the performance surface, but maintains hand/arm/body to hand/arm contact with at least one supporting dancer.

Tumbling: A collection of skills that emphasis acrobatic or gymnastic ability, are executed by an individual dancer without contact, assistance or support of another dancer(s) and begin and end on the performance surface. *(Clarification: tumbling skills do not have to include hip over head rotation)*

Vertical Inversion: A position in which a dancer is perpendicular to the ground with his/her hips directly over his/her shoulders.

Weight bearing: A skill in which the dancers' weight is supported by his/ her hands without any other body part on the ground.

Windmill: A non-airborne, non-rotating, tumbling skill in which a dancer begins on the back, spins from his/her upper back to the chest while twirling his/her legs around his/her body in a V-shape. The leg motion gives the majority of the power, allowing the body to "flip" from a position on the back to a position with the chest to the ground.

Working Leg: The leg of a dancer, who is executing a skill that is responsible for momentum and/or position of the skill.

Section 4

USASF/IASF CHEER SAFETY RULES & GLOSSARY

Updated October 28, 2011

Items in **Black Bold** are the differences from last rules cycle and the items in **Red Bold** are the changes and/or clarifications added after the USASF Summer Regional Meetings.

ALL PARTICIPANTS ARE RESPONSIBLE FOR ADHERING TO THESE GUIDELINES. FAILURE TO DO SO CAN CREATE SAFETY HAZARDS AND/OR INJURY, AND WILL ALSO RESULT IN PENALTIES TO COMPETITIVE SCORES.

IMPORTANT:

While rules will generally not change during the competitive season, there may be times where the USASF/IASF will publish clarifications on rules which make them easier to understand.

Please regularly visit www.usaf.net for updates.



CHEER GENERAL SAFETY RULES AND ROUTINE REQUIREMENTS

1. All athletes must be supervised during all official functions by a qualified director/coach.
2. Coaches must require proficiency before skill progression. Coaches must consider the athlete, group and team skill levels with regard to proper performance level placement.
3. All teams, gyms, coaches and directors must have an emergency response plan in the event of an injury.
4. Athletes and coaches may not be under the influence of alcohol, narcotics, performance enhancing substances or over-the-counter medications that would hinder the ability to supervise or execute a routine safely, while participating in a practice or performance.
5. Athletes must always practice and perform on an appropriate surface. **Technical skills (stunts, pyramids, tosses or tumbling) may not be performed on concrete, asphalt, wet or uneven surfaces or, surfaces with obstructions.**
6. Soft-soled shoes must be worn while competing. No dance shoes/boots, and/or gymnastics slippers (or similar) allowed. Shoes must have a solid sole.
7. Jewelry of any kind, including but not limited to, ear, nose, tongue, belly button and facial rings, clear plastic jewelry, bracelets, necklaces and pins on uniforms is not allowed. Jewelry must be removed and may not be taped over. Exception: medical ID tags/bracelets.
Clarification: Rhinestones are legal whether adhered to the uniform or the skin.
8. Any height increasing apparatus used to propel an athlete is not allowed. Exception: spring floor.
9. Flags, banners, signs, pom poms, megaphones and pieces of cloth are the only props allowed. Props with poles or similar support apparatus may not be used in conjunction with any kind of stunt or tumbling. All props must be safely discarded out of harm's way (example: throwing a hard sign across the mat from a stunt would be illegal). Any uniform piece purposefully removed from the body and used for visual effect will be considered a prop.
10. Casts that are hard and unyielding or have rough edges must be appropriately covered with a padded material. Clarification: The appropriately padded material must be such that it protects both the athlete and fellow athletes from injury.
11. On the level grid, all skills allowed for at a particular level encompass all skills allowed in the preceding level.
12. Required spotters for all skills must be your own team's members, and be trained in proper spotting techniques.
13. Drops including but not limited to knee, seat, thigh, front, back and split drops from a jump, stunt, or inverted position are not allowed unless the majority of the weight is first borne on the hands or feet, which breaks the impact of the drop. Shushinovs are allowed. Clarification: Drops that include any weight bearing contact with the hands and feet are not in clear violation of this rule.
14. Competition routines shall not exceed 2 minutes and 30 seconds.
15. Athletes must have at least one foot, hand or body part (other than hair) on the performing surface when the routine begins.
Exception: Athletes may have their feet in the hands of base(s) if the base(s) hands are resting on the performing surface.
16. **The competitors who begin a routine must remain the same throughout the course of a routine. A performer is not permitted to be "replaced" by another performer during a routine.**
17. **An athlete must not have gum, candy, cough drops or other such edible or non-edible items, which may cause choking, in her/his mouth during practice and/or performance.**

LEVEL 1 RULES

LEVEL 1 GENERAL TUMBLING

NOTE: The USASF Rules no longer restrict assisted tumbling. However, assisted tumbling may negatively affect your score at the Event Producer's discretion. For Legality Judges, when an athlete supports another athlete above the performing surface, it is considered a stunt and ruled according to the appropriate level stunt rules. The USASF neither encourages nor condones athletes spotting other athletes in tumbling skills. As it is for all skills, it is the responsibility of the coach to determine the capability and proficiency of the individual athletes when choosing the skills to be performed.

Example 1: In L1, an athlete spotting another athlete in a back walkover, would:

a.) not be a stunt because the athlete performing the skill is not above/off the performing surface

b.) be legal, because assisted tumbling is no longer restricted.

However, a panel judge may view this as the athlete lacks the ability to perform the skill without assistance and therefore, would give a lower score or no score at all.

Example 2: If 6 athletes in L1 did back walkovers and 3 of them were spotted by other athletes, the judges should score only the 3 back walkovers performed without spots. The remaining 3 "spotted" back walkovers would receive no score for tumbling and no score for stunts due to the fact that the performing athlete was never based above the performing surface.

A. All tumbling must originate from and land on the performing surface.

Exception: Tumbler may (without hip-over-head rotation) rebound from his/her feet into a stunt transition. Rebounding to a prone position in a stunt is allowed.

Example: Round off handspring and then a bump or contact from a base or bracer straight into a back flip would break this rule for levels 1-5. A clear separation from the tumbling to the stunt is needed to make this legal. Catching the rebound and then dipping to create the throw for the rotation is legal.

This would also be true if coming from just a standing back handspring without the round off.

Clarification: Rebounding to a prone position ($\frac{1}{2}$ twist to stomach) in a stunt is allowed in Level 1.

B. Tumbling over, under, or through a stunt, individual, or prop, is not allowed.

Clarification: An individual may jump over another individual.

C. Tumbling while holding or in contact with any prop is not allowed.

D. Dive rolls are not allowed.

E. Jumps are not considered a tumbling skill from a legalities point of view. Therefore, if a jump skill is included in a tumbling pass, the jump will break up the pass.

LEVEL 1 STANDING/RUNNING TUMBLING

A. Skills must involve constant physical contact with the performing surface. Tumbling skills must involve hand support with both hands when passing through the inverted position.

Exception: Block cartwheels and round offs are also allowed.

B. Forward and backward rolls, front and back walkovers, and handstands are allowed.

C. Cartwheels and round offs are allowed.

D. Front and back handsprings are not allowed.

LEVEL 1 STUNTS

A. A spotter is required for each top person at prep level and above.

Example: Suspended splits, flat-bodied positions and preps are examples of prep level stunts. **Extended arm stunts that are not in the upright position (such as extended v-sits, extended flat backs, etc...) are considered prep level stunts.**

Clarification: The center base in an extended v-sit may be considered a spotter as long as they are in a position to protect the head and shoulders of the top person.

Exception: Shoulder sits/straddles are not considered prep level stunts; and therefore, do not require a spotter.

B. Stunt Levels

1. Single leg stunts are only allowed below shoulder (prep) level.

Clarification: If the primary bases squat, go to their knees or drop the overall height of the stunt and hold the top person at their shoulder level, this skill would be considered shoulder level and therefore illegal, regardless of the back spot's positioning.

2. Extended stunts are not allowed (see definition of extended stunts in glossary). A stunt may not be held at or pass through an extended position.

Clarification: Taking the top person above the head of the bases would be illegal.

C. Twisting mounts and transitions are allowed up to a $\frac{1}{4}$ twisting rotation by the top person in relation to the performing surface.

Clarification: A twist performed with an additional turn by the bases performed in the same skill set, would be illegal if the resulting cumulative rotation of the top person exceeds $\frac{1}{4}$ rotations. **The**

safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop, then they may continue to walk the stunt in additional rotation.

Clarification: Rebounding to a prone position ($\frac{1}{2}$ twist to stomach) in a stunt is allowed in Level 1.

D. **During transitions, at least one base must remain in contact with the top person. Exception: Leap frogs and leap frog variations are not allowed in L1.**

E. Free flipping or assisted flipping stunts and transitions are not allowed.

F. **No stunt, pyramid, or individual may move over or under another separate stunt, pyramid or individual.**

Example: A shoulder sit walking under prep is illegal.

Exception: An individual may jump over another individual.

G. **Pendulum and pendulum style transitional stunts, where the top person falls away from the original bases, must use at least three stationary catchers, at least two of which are not original bases. Physical contact must be maintained with all of the original base(s). When lifting a top person from the flat body position in a pendulum to the upright position, an additional base/spotter must be on the opposite side of the stunt and is responsible for catching the top person in the case of an overthrow. This additional spotter must be stationary, may not be involved with any other skill or choreography when the transition is initiated and must maintain visual contact with the top person throughout the entire transition. (The dip to throw the top person is considered the initiation of the skill.)**

H. Single based split catches are not allowed.

I. **"True" (unassisted) Double Cupies are not allowed.**

Clarification: "True" (unassisted) Double Cupies are not allowed at extended, prep or below prep level.

i.e. "True" (unassisted) Double Cupies = one base holding two top people.

However, depending on the technique used, other variations of "Fake" (assisted) Double Cupies may or may not be allowed.

J. L1 Stunts-Release Moves

1. Release moves are not allowed other than those allowed at Level 1 in "Dismounts".

2. Release moves may not land in a prone or inverted position.

3. Release moves must return to original bases.

Clarification: An individual may not land on the performing surface without assistance.

4. Helicopters are not allowed.

5. A single full twisting log/barrel roll is not allowed.

6. Release moves may not intentionally travel.

7. Release moves may not pass over, under or through other stunts, pyramids or individuals.

K. L1 Stunts-Inversions

1. All inversions must maintain contact with the performance surface.

Example: supported handstand.

L. Bases may not support any weight of a top person while that base is in a backbend or inverted position.

Clarification: A person standing on the ground is not considered a top person.

LEVEL 1 PYRAMIDS

A. Pyramids must follow Level 1 "Stunts" and "Dismounts" rules and are allowed up to 2 high.

B. Top person must receive primary support from a base.

C. Two leg extended stunts must be braced by at least two persons at prep level or below with hand/arm connection only. The connection must be made at or below prep level.

D. Prep level single leg stunts:

1. Must be braced by at least one person at prep level or below with hand/arm connection only.

2. If the person bracing the top person is standing on the performance surface, the bracer must be a separate person not involved with basing or spotting.

3. The connection must be made prior to executing the single leg prep level stunt.

4. Prep level bracers must have both feet in bases' hands.

Exception: Prep level bracers do not have to have both feet in the bases' hands if they are in a shoulder sit, flat back, straddle lift or shoulder stand.

E. No stunt, pyramid, or individual may move over or under another separate stunt, pyramid or individual.

LEVEL 1 DISMOUNTS

A. Cradles from single based stunts must have a separate spotter with at least one hand/arm supporting the **waist to shoulder region to protect the head and shoulder area** through the cradle.

Section 4 – Cheer Level Rules: Level 1 Dismounts cont...

B. Cradles from multi-based stunts must have two catchers and a separate spotter with at least one hand/arm supporting the **waist to shoulder region to protect the head and shoulder area** through the cradle.

C. Dismounts to the performing surface, **from above waist level**, from stunts and pyramids must be assisted by an original base. **Bases may not intentionally pop, move or toss an athlete to the performance surface without assistance. Straight drops or small hop offs, with no additional skills, from waist level or below are the only dismounts allowed to the performing surface that do not require assistance.**

Clarification: An individual may not land on the performing surface **from above waist level** without assistance.

D. Only straight pop downs and basic straight cradles are allowed.

E. Twisting dismounts (including $\frac{1}{4}$ turns) are not allowed.

F. No stunt, pyramid, individual, or, prop may move over or under a dismount, and a dismount may not be thrown over, under, or through stunts, pyramids, individuals, or props.

G. No dismounts are allowed from extended stunts in pyramids.

Clarification: An extended stunt in a pyramid must be brought down to prep level or below before it can be dismounted.

H. No free flipping or assisted flipping dismounts allowed.

I. Tension drops/rolls of any kind are not allowed.

LEVEL 1 TOSSES

A. No tosses allowed.

LEVEL 2 RULES

LEVEL 2 GENERAL TUMBLING

NOTE: The USASF Rules no longer restrict assisted tumbling. However, assisted tumbling may negatively affect your score at the Event Producer's discretion. For Legality Judges, when an athlete supports another athlete above the performing surface, it is considered a stunt and ruled according to the appropriate level stunt rules. The USASF neither encourages nor condones athletes spotting other athletes in tumbling skills. As it is for all skills, it is the responsibility of the coach to determine the capability and proficiency of the individual athletes when choosing the skills to be performed.

Example 1: If an athlete in L2 receives a spot on a back handspring, this skill would receive no score under tumbling and would be considered illegal under L2 Stunt – Inversions L. 1.

Example 2: If 6 athletes in L2 did back walkovers and 3 of them were spotted by other athletes, the judges should score only the 3 back walkovers performed without spots. The remaining 3 "spotted" back walkovers would receive no score for tumbling and no score for stunts due to the fact that the performing athlete was never based above the performing surface.

A. All tumbling must originate from and land on the performing surface.

Exception: Tumbler may [without hip-over-head rotation] rebound from his/her feet into a stunt transition. Rebounding to a prone position in a stunt is allowed.

Example: Round off handspring and then a bump or contact from a base or bracer straight into a back

flip would break this rule for levels 1-5. A clear separation from the tumbling to the stunt is needed to make this legal. Catching the rebound and then dipping to create the throw for the rotation is legal.

This would also be true if coming from just a standing back handspring without the round off.

B. Tumbling over, under, or through a stunt, individual, or prop, is not allowed.

Clarification: An individual may jump over another individual.

C. Tumbling while holding or in contact with any prop is not allowed.

D. Dive rolls are allowed.

Exception: Dive rolls performed in a swan/arched position are not allowed.

Exception: Dive rolls that involve twisting are not allowed.

E. Jumps are not considered a tumbling skill from a legalities point of view. Therefore, if a jump skill is included in a tumbling pass, the jump will break up the pass.

LEVEL 2 STANDING TUMBLING

A. Flips and aials are not allowed.

B. Series front and back handsprings are not allowed.

Clarification: A back walk over into a back handspring is allowed.

C. Jump skills in immediate combination with handspring(s) are not allowed.

Example: Toe touch handsprings and handspring toe touches are considered illegal.

D. Non-airborne skills must involve hand support with at least one hand when passing through the inverted position.

Example: front and back walkovers, cartwheels and round offs are examples of non-airborne tumbling skills.

E. Airborne skills must involve hand support with both hands when passing through the inverted position.

Example: Front and back handsprings are examples of airborne tumbling skills.

F. No twisting while airborne.

Exception: Round offs are allowed.

LEVEL 2 RUNNING TUMBLING

A. Flips and aials are not allowed.

B. Series front and back handsprings are allowed.

C. Airborne skills must involve hand support with at least one hand when passing through the inverted position.

D. No twisting while airborne.

Exception: Round offs are allowed.

LEVEL 2 STUNTS

A. A spotter is required for each top person in an extended stunt or **passing through an extended position.**

B. Single leg stunts may not be held at or pass through an extended position.

Clarification 1: Taking the top person above the head of the bases would be illegal.

Clarification 2: If the primary bases squat, go to their knees or drop the overall height of the stunt while extending their arms, this skill would be considered extended and therefore illegal, regardless of the back spot's positioning.

Section 4 – Cheer Level Rules: Level 2 Stunts cont...

C. Twisting mounts and transitions are allowed up to a total of ½ twisting rotation by the top person in relation to the performing surface.

Clarification: A twist performed with an additional turn by the bases performed in the same skill set, would be illegal if the resulting cumulative rotation of the top person exceeds ½ rotations. **The safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop, they may continue to walk the stunt in additional rotation.**

D. During transitions, at least one base must remain in contact with the top person.

E. Free flipping or assisted flipping stunts and transitions are not allowed.

F. **No stunt, pyramid, or individual may move over or under another separate stunt, pyramid or individual.**

Example: A shoulder sit walking under prep is illegal.

Exception: An individual may jump over another individual.

G. Pendulum and pendulum style transitional stunts, where the top person falls away from the original bases, must use at least three stationary catchers, at least two of which are not original bases. Physical contact must be maintained with all of the original base(s).

H. Single based split catches are not allowed.

I. **"True" (unassisted) Double Cupies are not allowed.**

Clarification: "True" (unassisted) Double Cupies are not allowed at extended, prep or below prep level. i.e. "True" (unassisted) Double Cupie = one base holding two top people. However, depending on the technique used, other variations of "Fake" (assisted) Double Cupies may or may not be allowed.

J. A single full twisting log/barrel roll is allowed as long as it starts and ends in a cradle position and may only be assisted by a base.

Clarification: Log/Barrel roll may not include any skill (example: kick full twists) other than the twist.

Clarification: The log roll may not be assisted by another top person.

K. L2 Stunts - Release Moves

1. No release moves allowed other than those allowed at Level 2 in "Dismounts" and "Tosses."

2. Release moves may not land in a prone or inverted position.

3. Release moves must return to original bases.

Clarification: An individual may not land on the performing surface without assistance.

4. Helicopters are not allowed.

5. A single full twisting log/barrel roll is allowed as long as it starts and ends in a cradle position.

Clarification: The log roll may not be assisted by another top person.

Clarification: Log/Barrel roll must return to original bases and may not include any skill other than the twist.

Example: no kick full twists

6. Release moves may not intentionally travel.

7. Release moves may not pass over, under or through other stunts, pyramids or individuals.

L. L2 Stunts-Inversions

1. All inversions must maintain contact with the performance surface.

Exception: Transitions from ground level inversions to non-inverted positions are allowed.

Example: Legal: Going from a handstand on the ground to a non-inverted stunt such as a shoulder sit.

Example: Illegal: Going from a cradle to a handstand or from a prone position to a forward roll.

M. Bases may not support any weight of a top person while that base is in a backbend or inverted position.

Clarification: A person standing on the ground is not considered a top person.

LEVEL 2 PYRAMIDS

A. Pyramids must follow Level 2 "Stunts" and "Dismounts" rules and are allowed up to 2 high.

B. Top persons must receive primary support from a base.

Clarification: Anytime a top person is released by the bases during a pyramid transition, the top person must land in a cradle or dismount to the performing surface **and must follow the L2 dismount rules.**

C. Extended **single leg** stunts may not brace or be braced by any other extended stunts.

Clarification: Being that L2 is the first level athletes are allowed to hold free standing extensions, the rules committee feels that it is an eminent safety hazard to allow extensions to brace other extensions, and therefore agreed to adjust this rule immediately.

D. No stunt, pyramid, or individual may move over or under another separate stunt, pyramid or individual.

Example: A shoulder sit walking under a prep is considered illegal.

E. Extended single-leg stunts:

Section 4 – Cheer Level Rules: Level 2 Pyramids cont...

1. Extended single-leg stunts must be braced by at least one top person at prep level or below with hand/arm connection only. **The hand/arm of the top person must be, and remain, connected to the hand/arm of the bracer.**

2. The connection must be made prior to executing the extended single leg stunt.

3. Prep level top persons must have both feet in bases' hands.

Exception: Prep level top persons do not have to have both feet in the bases' hands if they are in a shoulder sit, flat back, straddle lift or shoulder stand.

LEVEL 2 DISMOUNTS

A. Cradles from single based stunts must have a separate spotter with at least one hand/arm supporting the **waist to shoulder region to protect the head and shoulder** area through the cradle.

B. Cradles from multi-based stunts must have two catchers and a separate spotter with at least one hand/arm supporting the **waist to shoulder region to protect the head and shoulder** area through the cradle.

C. Dismounts to the performing surface, **from above waist level**, from stunts and pyramids must be assisted by an original base. **Bases may not intentionally pop, move or toss an athlete to the performance surface without assistance. Straight drops or small hop offs, with no additional skills, from waist level or below are the only dismounts allowed to the performing surface that do not require assistance.**

Clarification: An individual may not land on the performing surface **from above waist level** without assistance.

D. Only straight pop downs, basic straight cradles and ¼ turns are allowed.

E. Twisting dismounts exceeding ¼ turn are not allowed. All other positions are not allowed.

Example: toe touch, pike, tuck, etc.

F. No stunt, pyramid, individual, or, prop may move over or under a dismount, and a dismount may not be thrown over, under, or through stunts, pyramids, individuals, or props.

G. Cradles from extended single leg stunts in pyramids are allowed.

H. No free flipping or assisted flipping dismounts allowed.

I. Tension drops/rolls of any kind are not allowed.

LEVEL 2 TOSSES

A. Tosses are allowed up to a total of 4 tossing bases. One base must be behind the top person during the toss and may assist the top person into the toss.

B. Tosses must be performed with **all bases having their feet on the performing surface** and must land in a cradle position. Top person must be caught in a cradle position by at least 3 original bases one of which is positioned at the head and shoulder area of the top person. Bases must remain stationary during the toss.

Example: No intentional traveling tosses.

C. Flipping, **twisting**, inverted or traveling tosses are not allowed.

D. No stunt, pyramid, individual, or, prop may move over or under a toss, and a toss may not be thrown over, under, or through stunts, pyramids, individuals, or props.

E. The only body positions allowed are straight rides.

Clarification: An exaggerated arch would not be included as a straight ride and therefore considered illegal.

F. During the straight body ride, the top person may use different arm variations such as (but not limited to) a salute or blowing a kiss but must keep the legs and body in the straight ride position.

G. Top persons in separate tosses may not come in contact with each other.

H. Only a single top person is allowed during a toss.

LEVEL 3 RULES

LEVEL 3 GENERAL TUMBLING

NOTE: The USASF Rules no longer restrict assisted tumbling. However, assisted tumbling may negatively affect your score at the Event Producer's discretion. For Legality Judges, when an athlete supports another athlete above the performing surface, it is considered a stunt and ruled according to the appropriate level stunt rules. The USASF neither encourages nor condones athletes spotting other athletes in tumbling skills. As it is for all skills, it is the responsibility of the coach to determine the capability and proficiency of the individual athletes when choosing the skills to be performed.

Example 1: If an athlete in L3 receives a spot on a back handspring (or back tuck where the contact was no higher than shoulder level), this would be considered legal under L3 Stunt – Inversions. However, because this skill would be considered a stunt, it would not receive a tumbling score. This skill would also receive a very low stunt score which would bring down the overall stunt scores of the entire routine.

Example 2: In L3 if 6 athletes did back handsprings (or back tucks where the contact was no higher than shoulder level) and 3 of them were spotted by other athletes, the judges should score only the 3 back handsprings performed without spots. The remaining 3 "spotted" back handsprings would receive no score for tumbling and would also receive a very low stunt score which would bring down the overall stunt scores of the entire routine.

A. All tumbling must originate from and land on the performing surface.

Exception: Tumbler may (without hip-over-head rotation) rebound from his/her feet into a stunt transition. Rebounding to a prone position in a stunt is allowed.

Example: Round off handspring and then a bump or contact from a base or bracer straight into a back flip would break this rule for levels 1-5. A clear separation from the tumbling to the stunt is needed to make this legal. Catching the rebound and then dipping to create the throw for the rotation is legal. This would also be true if coming from just a standing back handspring without the round off.

B. Tumbling over, under, or through a stunt, individual, or prop, is not allowed.

Clarification: An individual may jump over another individual.

C. Tumbling while holding or in contact with any prop is not allowed.

D. Dive rolls are allowed:

Exception: Dive rolls performed in a swan/arched position are not allowed.

Exception: Dive rolls that involve twisting are not allowed.

E. Jumps are not considered a tumbling skill from a legalities point of view. Therefore, if a jump skill is included in a tumbling pass, the jump will break up the pass.

Example: If an athlete in L3 were to do a round off – toe touch – back handspring-back tuck, this would be considered illegal since a back tuck is not allowed in Standing Tumbling for L3.

LEVEL 3 STANDING TUMBLING

A. Flips are not allowed.

Clarification: Jumps connected to $\frac{3}{4}$ front flips are also not allowed.

B. Series front and back handsprings are allowed.

C. Airborne skills must involve hand support with at least one hand when passing through the inverted position.

D. No twisting while airborne.

Exception: Round offs are allowed.

LEVEL 3 RUNNING TUMBLING

A. Flips:

1. **Back Flips** may ONLY be performed in tuck position only from a round off or round off back handspring(s).

Exception: Aerial cartwheels, running tuck fronts, and $\frac{3}{4}$ front flips are allowed. The following tumbling skills are examples of skills not allowed: X-outs, layouts, layout step outs, whips, pikes, aerial walkovers, and arabians.

Clarification: A front handspring (or any other tumbling skill) into a front tuck is illegal.

2. Other skills with hand support prior to the round off or round off back handspring are allowed.

Example: Front handsprings and front walkover through to round off back handspring back tucks are legal.

3. Cartwheel tucked flips are not allowed.

B. No tumbling is allowed after a flip or an aerial cartwheel.

Exception: A forward or backward roll is allowed after a tuck flip; however, no tumbling is allowed after the roll.

Clarification: If any tumbling follows a forward or backward roll or forward or backward flip, at least one step into the next tumbling skill must be included to separate the two passes.

C. No twisting while airborne.

Exception: Round offs are allowed.

LEVEL 3 STUNTS

A. A spotter is required for each top person in an extended stunt or **passing through an extended position.**

B. Single leg extended stunts are allowed.

C. Twisting mounts and transitions:

1. Twisting mounts and transitions are allowed up to one twisting rotation by the top person in relation to the performing surface.

Clarification: A twist performed with an additional turn by the bases performed in the same skill set, would be illegal if the resulting cumulative rotation of the top person exceeds 1 rotation. **The safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop, they may continue to walk the stunt in additional rotation.**

2. Full twisting transitions **must** may land at **and** or originate from prep level or below only.

Example: No full ups to an extended position.

3. Twisting transitions to and from an extended position may not exceed a ½ twisting rotation.

Clarification: A twist performed with an additional turn by the bases performed in the same skill set, would be illegal if the resulting cumulative rotation of the top person exceeds ½ rotation.

D. During transitions, at least one base must remain in contact with the top person.

E. Free flipping mounts and transitions are not allowed.

F. **No stunt, pyramid, or individual may move over or under another separate stunt, pyramid or individual.**

Example: A shoulder sit walking under prep is illegal.

Exception: An individual may jump over another individual.

G. Prep level or above pendulum and pendulum style transitional stunts where the top person falls away from the bases requires three stationary catchers, at least two of which are not original bases. During pendulum and pendulum style transitional stunts at least one base must remain in contact with the top person.

H. Single based split catches are not allowed.

I. Single based double cupies require a separate spotter for each top person.

J. L3 Stunts-Release Moves

1. Release moves are allowed but must not pass above extended arm level.

Clarification: If the release move passes above extended arm level, it will be considered a toss, and must follow the appropriate "Toss" rules. To determine the height of a release move, at the highest point of the release, the distance from the hips to the extended arms of the bases will be used to determine the height of the release. If that distance is greater than the length of the top person's legs, it will be considered a toss or dismount and must follow the appropriate "Toss" or "Dismount" rules.

2. Release moves may not land in an inverted position. **Releasing from inverted to non-inverted is not allowed.**

3. **Release moves must start below prep level and must be caught at prep level or below.**

Release moves may not pass above extended arm level.

4. **Release moves are restricted to a single skill/trick and zero twists. Only skills performed during the release are counted. Therefore; hitting an immediate body position would not be counted as a skill.**

Exception: Log/barrel rolls may twist up to one rotation and must land in a cradle, or flat and horizontal, body position. i.e. Flat back or prone

Clarification: Being that L3 is the first level athletes are allowed to perform release moves that are not required to be caught in a cradle, the rules committee feels that it is an eminent safety hazard to allow twisting during release moves, and therefore agreed to adjust this rule immediately.

5. Release moves must return to original bases.

Clarification: An individual may not land on the performing surface without assistance.

6. Helicopters are not allowed.

7. Release moves may not intentionally travel.

8. Release moves may not pass over, under or through other stunts, pyramids or individuals.

9. **Top persons in separate release moves may not come in contact with each other.**

K. L3 Stunts-Inversions

1. No inverted stunts above shoulder level. The connection and support of the top person with the base(s) must be at shoulder level or below.

Exception: Multi base suspended forward roll dismounts to a cradle or the performing surface are allowed. Multi base suspended forward rolls must be supported by two hands. Both hands of the top person must be connected to a separate hand of the base(s).

2. Inversions are limited to a ½ twisting rotation.

Exception: Multi base suspended forward roll may twist up to a full twisting rotation. (see #1. Exception above)

3. Downward inversions are only allowed below prep level and must be assisted by at least two bases positioned at the **waist to shoulder region to protect the head and shoulder** area. Top person must maintain contact with an original base.

Clarification 1: The stunt may not pass through prep level and then become inverted below prep level (the momentum of the top person coming down is the primary safety concern).

Clarification 2: Catchers must make contact with the **waist to shoulder region to protect the head and shoulder** area.

L. Bases may not support any weight of a top person while that base is in a backbend or inverted position.

Clarification: A person standing on the ground is not considered a top person.

LEVEL 3 PYRAMIDS

A. Pyramids must follow Level 3 "Stunts" and "Dismounts" rules and are allowed up to 2 high.

B. Top persons must receive primary support from a base.

C. Extended single leg stunts may not brace or be braced by any other extended stunts.

D. No stunt, pyramid, or individual may move over or under another separate stunt, pyramid or individual.

Example: shoulder sits walking under prep.

E. L3 Pyramids-Release Moves

Clarification: Anytime a top person is released by the bases during a pyramid transition and does not adhere to the following four rules, the top person must land in a cradle or dismount to the performing surface and must follow the L3 dismount rules.

1. During a pyramid transition, a top person may pass above 2 persons high while in direct physical contact with at least two persons at prep level or below.

Clarification: Level 3 Pyramid Release Moves may now incorporate stunt release moves that maintain contact with one other top person provided the Release move meet the criteria established under L3 Stunt Release Moves or L3 Dismounts. L3 Pyramid Release moves, must maintain contact with two other top persons if the release move begins at prep level or above, passes above extended arm level, includes more than one skill, or is caught in an extended position.

2. Top person must remain in direct arm-to-arm contact with at least two different top persons at prep level or below.

Clarification 1: Being braced on one side with both arms and the other side by hand-foot connection is NOT allowed.

Clarification 2: If top person is braced on each side with arm-to-arm connection and a third bracer with hand-foot connection, the skill would be legal.

Clarification 3: Twisting mounts and transitions are allowed up to 1 twist, if connected to two bracers at prep level or below. The connection must be made prior to the initiation of the skill and must remain in contact throughout the skill.

3. These release transitions may not involve changing bases.

4. These transitions must be caught by at least 2 catchers.

a. Both catchers must be stationary.

b. Both catchers must maintain visual contact with the top person throughout the entire transition.

F. L3 Pyramids-Inversions

1. Must follow L3 Stunt Inversions rules

2. A top person may pass through an inverted position, during a pyramid transition, if the top person remains in contact with a base(s) that is direct weight bearing contact with the performing surface. The base that remains in contact with the top person may extend their arms during the transition, if the skill starts and ends in a position at prep level or below.

Example: A flat back split which rolls to a load in position would be legal even if the base extends their arms during the inversion skill. Example: A flat back split which rolls to an extended position would be illegal because it did not first land in a position below extended level.

G. L3 Pyramids - Release Moves w/ Braced Inversions

1. Pyramid transitions may not involve inversions while released from the bases.

LEVEL 3 DISMOUNTS

A. Cradles from single based stunts must have a separate spotter with at least one hand/arm supporting the **waist to shoulder region to protect the head and shoulder** area through the cradle.

B. Cradles from multi-based stunts must have two catchers and a separate spotter with at least one hand/arm supporting the **waist to shoulder region to protect the head and shoulder** area through the cradle.

Section 4 – Cheer Level Rules: Level 3 Dismounts cont...

C. Dismounts to the performing surface, **from above waist level**, from stunts and pyramids must be assisted by an original base. **Bases may not intentionally pop, move or toss an athlete to the performance surface without assistance. Straight drops or small hop offs, with no additional skills, from waist level or below are the only dismounts allowed to the performing surface that do not require assistance.**

Clarification: An individual may not land on the performing surface **from above waist level** without assistance.

D. Only straight pop downs, basic straight cradles and ¼ turns are allowed from any single leg stunt.

E. Up to 1-¼ twists are allowed from any two leg stunts. **Twisting out of a platform position is not allowed. Platform is not considered a two leg stunt. There are specific exceptions given for the platform body position at Level 4 L4 Stunts Twisting Mounts and Transitions only.**

F. **No stunt, pyramid, individual, or, prop may move over or under a dismount, and a dismount may not be thrown over, under, or through stunts, pyramids, individuals, or props.**

G. Up to 1 trick allowed during a dismount from any two leg stunt.

H. **Any dismount from prep level and above involving a skill/trick (i.e. twist, toe touch) must be caught in a cradle.**

I. No free flipping dismounts allowed.

J. Tension drops/rolls of any kind are not allowed.

K. When cradling single based double cupies, 2 catchers must catch each top person. Catchers and bases must be stationary prior to the initiation of the dismount.

LEVEL 3 TOSSES

A. Tosses are allowed up to a total of 4 tossing bases. One base must be behind the top person during the toss and may assist the top person into the toss.

B. Tosses must be performed with **all bases having their feet on the performing surface** and must land in a cradle position. Top person must be caught in a cradle position by at least 3 original bases one of which is positioned at the head and shoulder area of the top person. Bases must remain stationary during the toss. Example: no intentional traveling tosses.

C. Flipping, inverted or traveling tosses are not allowed.

D. No stunt, pyramid, individual, or, prop may move over or under a toss, and a toss may not be thrown over, under, or through stunts, pyramids, individuals, or props.

E. Up to 1 trick allowed during a toss. Twisting tosses may not exceed 1 twisting rotation. (ex 1:Legal: toe-touch, ball out, pretty girl) (ex 2: Illegal: Switch kick, pretty girl-kick, double toe-touch)Clarification: The 'arch' does not count as a trick. Exception: A Ball X toss is allowed at this level.

F. During a twisting toss, no skill other than the twist is allowed.

Example: No kick fulls, ½ twist toe touches.

G. Top persons in separate tosses may not come in contact with each other.

H. Only a single top person is allowed during a toss.

LEVEL 4 RULES

LEVEL 4 GENERAL TUMBLING

NOTE: The USASF Rules no longer restrict assisted tumbling. However, assisted tumbling may negatively affect your score at the Event Producer's discretion. For Legality Judges, when an athlete supports another athlete above the performing surface, it is considered a stunt and ruled according to the appropriate level stunt rules. The USASF neither encourages nor condones athletes spotting other athletes in tumbling skills. As it is for all skills, it is the responsibility of the coach to determine the capability and proficiency of the individual athletes when choosing the skills to be performed.

Example 1: If an athlete in L4 receives a spot on a back tuck, this would be considered legal under L4 Stunt – Inversions. However, because this skill would be considered a stunt, it would not receive a tumbling score. This skill would also receive a very low stunt score which would bring down the overall stunt scores of the entire routine.

Example 2: In L4 if 6 athletes did back tucks and 3 of them were spotted by other athletes, the judges should score only the 3 back tucks performed without spots. The remaining 3 "spotted" back tucks would receive no score for tumbling and would also receive a very low stunt score which would bring down the overall stunt scores of the entire routine.

A. All tumbling must originate from and land on the performing surface.

Exception: Tumbler may (without hip-over-head rotation) rebound from his/her feet into a stunt transition. Rebounding to a prone position in a stunt is allowed.

Example: Round off handspring and then a bump or contact from a base or bracer straight into a back flip would break this rule for levels 1-5. A clear separation from the tumbling to the stunt is needed to make this legal. Catching the rebound and then dipping to create the throw for the rotation is legal. This would also be true if coming from just a standing back handspring without the round off.

B. Tumbling over, under, or through a stunt, individual, or prop, is not allowed.

Clarification: An individual may jump over another individual.

C. Tumbling while holding or in contact with any prop is not allowed.

D. Dive rolls are allowed:

Exception: Dive rolls performed in a swan/arched position are not allowed.

Exception: Dive rolls that involve twisting are not allowed.

E. Jumps are not considered a tumbling skill from a legalities point of view. Therefore, if a jump skill is included in a tumbling pass, the jump will break up the pass.

Example: If an athlete in L4 were to do a round off – toe touch – back handspring – whip - layout, this would be considered illegal since consecutive a flip-flip combination is not allowed in Standing Tumbling for L4.

LEVEL 4 STANDING TUMBLING

A. Standing flips and flips from a back handspring entry are allowed.

B. Skills are allowed up to 1 flipping and 0 twisting rotations.

Exception: Aerial cartwheels and Onodis are allowed.

C. Consecutive flip-flip combinations are not allowed.

Example: Back tuck-back tuck, back tuck-punch front.

D. Jump skills are not allowed in immediate combination with a standing flip.

Example: Toe touch back tucks, back tuck toe touches, pike jump front flips.

Clarification: Jumps connected to ¾ front flips are also not allowed.

Clarification: Toe touch back handspring back tucks are allowed because the flip skill is not connected immediately after the jump skill.

LEVEL 4 RUNNING TUMBLING

A. Skills are allowed up to 1 flipping and 0 twisting rotations.

Exception: Aerial cartwheels and Onodis are allowed.

LEVEL 4 STUNTS

A. A spotter is required for each top person in an extended stunt **or passing through an extended position.**

B. Single leg extended stunts are allowed.

C. **Twisting mounts and transitions:**

1. Twisting mounts and transitions to prep level and below are allowed up to 1-½ twisting rotations by the top person in relation to the performing surface.

Clarification: A twist performed with an additional turn by the bases performed in the same skill set, would be illegal if the resulting cumulative rotation of the top person exceeds 1-½ rotations. The safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop, they may continue to walk the stunt in additional rotation.

2. Twisting mounts and transitions to an extended position are allowed up to 1 twist and must meet the following conditions:

a. Extended skills up to 1/2 twist are allowed.

Example: 1/2 up to extended liberty is legal.

Clarification: Any additional turn performed by the bases in the same skill set would be illegal if the resulting cumulative rotation of the top person exceeds 1 rotation. **The safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop, they may continue to walk the stunt in additional rotation.**

b. Extended skills exceeding 1/2 and up to 1 twist must land in a two leg stunt.

Example: full up to immediate extended liberty is illegal, full up to extension is legal.

Exception: Landing in a platform position is permitted. Platform position must be visibly held prior to hitting a single leg stunt.

Clarification: Any additional turn performed by the bases in the same skill set would be illegal if the resulting cumulative rotation of the top person exceeds 1 rotation. **The safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop, they may continue to walk the stunt in additional rotation.**

D. During transitions, at least one base must remain in contact with the top person.

Exception: See "Release Moves"

E. Free flipping mounts and transitions are not allowed.

F. No stunt, pyramid, or individual may move over or under another, separate stunt, pyramid or individual.

Example: A shoulder sit walking under prep is illegal.

Exception 1: An individual may jump over another individual.

Exception 2: An individual may move under a stunt, **or a stunt may move over an individual.**

G. Prep level or above pendulum and pendulum style transitional stunts where the top person falls away from the bases requires three stationary catchers, at least two of which are not original bases. During pendulum and pendulum style transitional stunts at least one base must remain in contact with the top person.

H. Single based split catches are not allowed.

I. Single based double cupies require a separate spotter for each top person.

J. L4 Stunts-Release Moves

1. Release moves are allowed but must not exceed extended arm level.

Clarification: **If the release move passes above extended arm level, it will be considered a toss, and must follow the appropriate "Toss" rules. To determine the height of a release move, at the highest point of the release, the distance from the hips to the extended arms of the bases will be used to determine the height of the release. If that distance is greater than the length of the top person's legs, it will be considered a toss or dismount and must follow the appropriate "Toss" or "Dismount" rules.**

2. Release moves may not land in an inverted position. **When performing a release move from an inverted position to a non-inverted position, the bottom of the dip will be used to determine if the initial position was inverted.**

3. Release moves must return to original bases.

Clarification: An individual may not land on the performing surface without assistance.

4. Release moves that land in extended position must originate from ground-level and may not involve any twisting or flipping.

5. Helicopters are allowed up to a 180 degree rotation and zero twisting and must be caught by at least 3 catchers, one of which is positioned at head and shoulder area of the top.

6. Release moves may not intentionally travel.

7. Release moves may not pass over, under or through other stunts, pyramids or individuals.

8. Top persons in separate release moves may not come in contact with each other.

K. L4 Stunts-Inversions

1. Extended inverted stunts allowed. Also, see "Stunts" and "Pyramids."

2. Downward inversions are allowed at prep level or below and must be assisted by at least three bases, at least two of which are positioned to protect the head and shoulder area.

Clarification 1: The stunt may not pass above prep level and then become inverted at prep level. (The momentum of the top person coming down is the primary safety concern.)

Clarification 2: Catchers must make contact with the **waist to shoulder region to protect the head and shoulder area.**

3. Downward inversions must maintain contact with an original base.

Section 4 – Cheer Level Rules: Level 4 Stunts cont...

Exception: In side rotating downward inversions

Example: cartwheel-style transition dismounts, the original base may lose contact with the top person when it becomes necessary to do so.

L. Bases may not support any weight of a top person while that base is in a backbend or inverted position.

LEVEL 4 PYRAMIDS

A. Pyramids must follow Level 4 "Stunts" and "Dismounts" rules and are allowed up to 2 high.

Exception: Twisting mounts and transitions to a single leg extended stunt are allowed up to 1 twist, if connected to a brace at prep level or below. The connection must be made prior to the initiation of the skill and must remain in contact throughout the skill.

B. Top persons must receive primary support from a base.

C. Extended single leg stunts may not brace or be braced by any other extended stunts.

D. No stunt or pyramid may move over or under another separate stunt or pyramid.

Example: shoulder sits walking under prep

Exception 1: An individual may jump over another individual.

Exception 2: An individual may move under a stunt.

E. L4 Pyramids-Release Moves

1. During a pyramid transition, a top person may pass above 2 persons high while in direct physical contact with at least one person at prep level or below.

Clarification: While a tic-tock from an extended position to an extended position (high to high) is illegal in stunts for L4, the same skill is legal in L4 Pyramid Release Moves if it is braced by at least one person at prep level or below. The top person performing the tic-tock must be braced the entire time he/she is released from the bases.

2. In a pyramid transition, a top person may travel over another top person while connected to that top person at prep level or below.

3. Primary weight may not be borne at second level. Clarification: The transition must be continuous.

4. Non-inverted transitional pyramids may involve changing bases. When changing bases:

a. The top person must maintain physical contact with a person at prep level or below.

b. The top person must be caught by at least 2 catchers. Both catchers must be stationary and may not be involved with any other skill or choreography when the transition is initiated. **(The dip to throw the top person is considered the initiation of the skill.)**

5. Non-inverted pyramid release moves must be caught by at least 2 catchers.

a. In pyramids where the top person travels over their bracer (example: leap frogs, wolf wall transitions), both catchers must be stationary.

b. Both catchers must maintain visual contact with the top person throughout the entire transition.

F. L4 Pyramids-Inversions

1. Must follow L4 Stunt Inversions rules.

G. L4 Pyramids-Release Moves w/ Braced Inversions

1. Pyramid transitions may involve braced inversions (including braced flips) while released from the bases if contact is maintained with at least 2 persons at prep level or below. Contact must be maintained throughout entire transition with either the top person(s) or the base(s).

Clarification: The bracers of the inverted top person must show a concerted effort to maintain contact throughout the entire transition until they are safely caught by the bases. **Braced flips must be braced on two separate sides (i.e. right side-left side, left side -back side, etc...) by two separate bracers. (Example: two bracers on the same arm will no longer be permitted) A top person must be braced on 2 of the 4 sides (front, back, right, left) of her/his body.**

2. Braced inversions (including braced flips) are allowed up to 1-¼ flipping rotations, 0 twisting rotations.

3. Braced inversions (including braced flips) may not involve changing bases.

4. Braced inversions (including braced flips) must be in continuous movement.

5. All braced inversions (including braced flips) must be caught by at least 3 catchers. **Exception: Braced flips**

that land in an extended upright position(see #6 below).

a. All 3 catchers must be stationary

b. All 3 catchers must maintain visual contact with the top person throughout the entire transition.

c. The 3 catchers may not be involved with any other skill or choreography when the transition is initiated. **(The dip to throw the top person is considered the initiation of the skill.)**

6. All braced inversions (including braced flips) that land in an extended upright position require at least one base and 2 additional spotters.

a. The base(s) and spotter(s) must be stationary.

b. The base(s) and spotter(s) must maintain visual contact with the top person throughout the entire transition.

c. The base(s) and spotter(s) may not be involved with any other skill or choreography when the transition is initiated. (The dip to throw the top person is considered the initiation of the skill.)

7. Braced inversions (including braced flips) may not travel downward while inverted.

LEVEL 4 DISMOUNTS

A. Cradles from single based stunts must have a separate spotter with at least one hand/arm supporting the **waist to shoulder region to protect the head and shoulder** area through the cradle.

B. Cradles from multi-based stunts must have two catchers and a separate spotter with at least one hand/arm supporting the **waist to shoulder region to protect the head and shoulder** area through the cradle.

C. Dismounts to the performing surface, **from above waist level**, from stunts and pyramids must be assisted by an original base. **Bases may not intentionally pop, move or toss an athlete to the performance surface without assistance. Straight drops or small hop offs, with no additional skills, from waist level or below are the only dismounts allowed to the performing surface that do not require assistance.**

Clarification: An individual may not land on the performing surface **from above waist level** without assistance.

D. Up to a 2-¼ twisting rotations allowed from all two leg stunts. **Twisting from a platform position may not exceed 1-¼ rotation. Platform is not considered a two leg stunt. There are specific exceptions given for the platform body position at Level 4 L4 Stunts Twisting Mounts and Transitions only.**

E. Up to a 1-¼ twisting rotation allowed from all single leg stunts. **Platform is not considered a two leg stunt. There are specific exceptions given for the platform body position at Level 4 L4 Stunts Twisting Mounts and Transitions only.**

F. **No stunt, pyramid, individual, or, prop may move over or under a dismount, and a dismount may not be thrown over, under, or through stunts, pyramids, individuals, or prop.**

G. During a cradle that exceeds 1-¼ twists, no skill other than the twist is allowed.

H. No free flipping dismounts allowed.

I. Tension drops/rolls of any kind are not allowed.

J. When cradling single based double cupies 2 catchers must catch each top person. Catchers and bases must be stationary prior to the initiation of the dismount.

LEVEL 4 TOSSES

A. Tosses are allowed up to a total of 4 tossing bases. One base must be behind the top person during the toss and may assist the top person into the toss.

B. Tosses must be performed with **all bases having their feet on the performing surface** and must land in a cradle position. Top person must be caught in a cradle position by at least 3 original bases one of which is positioned at the head and shoulder area of the top person. Bases must remain stationary during the toss.

Example: No intentional traveling tosses.

Exception: A ½ turn is allowed by bases as in a kick full basket.

C. Flipping, inverted or traveling tosses are not allowed.

D. No stunt, pyramid, individual, or, prop may move over or under a toss, and a toss may not be thrown over, under, or through stunts, pyramids, individuals, or props.

E. Up to 2 tricks allowed during a toss.

Example: Kick full, full up toe touch.

F. During a toss that exceeds 1-½ twisting rotations, no skill other than the twist is allowed.

Example: No kick double tosses.

G. Tosses may not exceed 2-¼ twisting rotations.

H. Top persons in separate tosses may not come in contact with each other.

I. Only a single top person is allowed during a toss.

LEVEL 5 RULES

LEVEL 5 GENERAL TUMBLING

NOTE: The USASF Rules no longer restrict assisted tumbling. However, assisted tumbling may negatively affect your score at the Event Producer's discretion. For Legality Judges, when an athlete supports another athlete above the performing surface, it is considered a stunt and ruled according to the appropriate level stunt rules. The USASF neither encourages nor condones athletes spotting other athletes in tumbling skills. As it is for all skills, it is the responsibility of the coach to determine the capability and proficiency of the individual athletes when choosing the skills to be performed. **Example 1:** If an athlete in L5 receives a spot on a back tuck, this would be considered legal under L4 Stunt – Inversions. However, because this skill would be considered a stunt, it would not receive a tumbling score. This skill would also receive a very low stunt score which would bring down the overall stunt scores of the entire routine.

Example 2: In L5 if 6 athletes did back tucks and 3 of them were spotted by other athletes, the judges should score only the 3 back tucks performed without spots. The remaining 3 "spotted" back tucks would receive no score for tumbling and would also receive a very low stunt score which would bring down the overall stunt scores of the entire

A. All tumbling must originate from and land on the performing surface.

Exception: Tumbler may [without hip-over-head rotation] rebound from his/her feet into a stunt transition. Rebounding to a prone position in a stunt is allowed.

Example: Round off handspring and then a bump or contact from a base or bracer straight into a back flip would break this rule for levels 1-5. A clear separation from the tumbling to the stunt is needed to make this legal. Catching the rebound and then dipping to create the throw for the rotation is legal.

This would also be true if coming from just a standing back handspring without the round off.

B. Tumbling over, under, or through a stunt, individual, or prop, is not allowed.

Clarification: An individual may jump over another individual.

C. Tumbling while holding or in contact with any prop is not allowed.

D. Dive rolls are allowed:

Exception: Dive rolls performed in a swan/arched position are not allowed.

Exception: Dive rolls that involve twisting are not allowed.

E. Jumps are not considered a tumbling skill from a legalities point of view. Therefore, if a jump skill is included in a tumbling pass, the jump will break up the pass.

LEVEL 5 STANDING/RUNNING TUMBLING

A. Skills are allowed up to 1 flipping and 2 twisting rotations.

LEVEL 5 STUNTS

A. A spotter is required for each top person in an extended stunt **or passing through an extended position.**

B. Single leg extended stunts are allowed.

C. Twisting mounts and transitions are allowed up to 2 twisting rotations by the top person in relation to the performing surface.

Clarification: A twist performed with an additional turn by the bases performed in the same skill set, would be illegal if the resulting cumulative rotation of the top person exceeds 2 rotations. **The safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop, they may continue to walk the stunt in additional rotation.**

D. Free flipping mounts and transitions are not allowed.

E. Prep level or above pendulum and pendulum style transitional stunts where the top person falls away from the bases requires three stationary catchers, at least two of which are not original bases. During pendulum and pendulum style transitional stunts at least one base must remain in contact with the top person.

F. Single based split catches are not allowed.

G. Single based double cupies require a separate spotter for each top person.

H. L5 Stunts-Release Moves

1. Release moves are allowed but must not exceed more than eighteen inches above extended arm level.

Example: tic-tocks are allowed.

Clarification: If the release move exceeds more than 18 inches above extended arm level, it will be considered a toss, and must follow the appropriate "Toss" rules. To determine the height of a release move, at the highest point of the release, the distance from the hips to the extended arms of the bases will be used to determine the height of the release. If that distance is greater than the length of the top person's legs plus an additional 18 inches, it will be considered a toss or dismount and must follow the appropriate "Toss" or "Dismount" rules.

Section 4 – Cheer Level Rules: Level 5 Stunts cont...

2. Release moves may not land in an inverted position. **When performing a release move from an inverted position to a non-inverted position, the bottom of the dip will be used to determine if the initial position was inverted.**

3. Release moves must return to original bases.

Clarification: An individual may not land on the performing surface without assistance.

4. Helicopters are allowed up to a 180 degree rotation and must be caught by at least 3 catchers, one of which is positioned at head and shoulder area of the top person.

5. Release moves may not intentionally travel.

6. Release moves may not pass over, under or through other stunts, pyramids or individuals.

7. **Top persons in separate release moves may not come in contact with each other.**

I. L5 Stunts-Inversions

1. Extended inverted stunts allowed. Also, see "Stunts" and "Pyramids."

2. Downward inversions are allowed from prep level and above and must be assisted by at least three bases, at least two of which are positioned to protect the head and shoulder area. Contact must be initiated at the shoulder level (or above) of the bases.

Clarification: Catchers must make contact with the **waist to shoulder region to protect the head and shoulder area.**

Exception: A controlled power pressing of an extended inverted stunt (example: needle or handstand) to shoulder level is allowed.

3. Downward inversions must maintain contact with an original base.

Exception: In side rotating downward inversions, the original base may lose contact with the top person when it becomes necessary to do so (example: cartwheel-style transition dismounts).

4. Downward inversions from above prep level:

a. **May not stop in an inverted position. (example: a cartwheel roll off would be legal because the top person is landing on their feet)**

b. **May not land on or touch the ground while inverted.**

Clarification: Prone or supine landings from an extended stunt must visibly stop in a noninverted position and be held before any inversion to the ground.

J. Bases may not support any weight of a top person while that base is in a backbend or inverted position.

LEVEL 5 PYRAMIDS

A. Pyramids must follow Level 5 "Stunts" and "Dismounts" rules and are allowed up to 2 high.

B. Top persons must receive primary support from a base.

C. L5 Pyramids-Release Moves

1. During a pyramid transition, a top person may pass above 2 persons high while in direct physical contact with at least one person at prep level or below.

2. Primary weight may not be borne at second level.

Clarification: The transition must be continuous.

3. Non-inverted pyramid release moves must be caught by at least 2 catchers.

a. In pyramids where the top person travels over their bracer (example: leap frogs, wolf wall transitions), both catchers must be stationary.

b. Both catchers must maintain visual contact with the top person throughout the entire transition.

4. Non inverted transitional pyramids may involve changing bases. When changing bases:

a. The top person must maintain physical contact with a person at prep level or below.

b. The top person must be caught by at least 2 catchers. Both catchers must be stationary and may not be involved with any other skill or choreography when the transition is initiated. **(The dip to throw the top person is considered the initiation of the skill.)**

D. L5 Pyramids-Inversions

1. Must follow L5 stunt inversions rules.

E. L5 Pyramids-Release moves w/ braced inversions

1. Pyramid transitions may involve braced inversions (including braced flips) while released from the bases if contact is maintained with at least 1 person at prep level or below. Contact must be maintained throughout entire transition with either the top person(s) or the base(s).

Clarification: Top person(s) bracing the inversion must show a concerted effort to maintain contact with the inverted top person until they are safely caught by the bases.

2. Braced inversions (including braced flips) are allowed up to 1-¼ flipping rotations **and ½ twisting rotations.**

3. Braced inversions (including braced flips) **that exceed ½ twisting rotations are only allowed up to a ¾ flipping rotation provided release is initiated from an upright, non-inverted position, doesn't transition past a horizontal position (i.e. cradle, flatback, prone) and doesn't exceed one twisting rotation.**

Section 4 – Cheer Level Rules: Level 5 Pyramids cont...

Clarification: LEGAL - An athlete tossed from an upright, non-inverted position (i.e. basket toss or sponge) performing a full twist and a backward $\frac{3}{4}$ rotation to a prone position while in contact with one bracer.

4. Inverted transitional pyramids may involve changing bases.
5. Braced inversions (including braced flips) must be in continuous movement.
6. All braced inversions (including braced flips) must be caught by at least 3 catchers. **Exception: Brace flips that land in an extended upright position (see #7 below).**
 - a. The 3 catchers must be stationary.
 - b. The 3 catchers must maintain visual contact with the top person throughout the entire transition.
 - c. The 3 catchers may not be involved with any other skill or choreography when the transition is initiated. **(The dip to throw the top person is considered the initiation of the skill.)**
7. **All braced inversions (including braced flips) that land in an extended upright position require at least one base and 2 additional spotters.**
 - a. The base(s) and spotter(s) must be stationary.
 - b. The base(s) and spotter(s) must maintain visual contact with the top person throughout the entire transition.
 - c. The base(s) and spotter(s) may not be involved with any other skill or choreography when the transition is initiated. **(The dip to throw the top person is considered the initiation of the skill.)**
8. Braced inversions (including braced flips) may not travel downward while inverted.

LEVEL 5 DISMOUNTS

- A. Cradles from single based stunts must have a separate spotter with at least one hand/arm supporting the **waist to shoulder region to protect the head and shoulder** area through the cradle.
 - B. Cradles from multi-based stunts must have two catchers and a separate spotter with at least one hand/arm supporting the **waist to shoulder region to protect the head and shoulder** area through the cradle.
 - C. Dismounts to the performing surface, **from above waist level**, from stunts and pyramids must be assisted by an original base. **Bases may not intentionally pop, move or toss an athlete to the performance surface without assistance. Straight drops or small hop offs, with no additional skills, from waist level or below are the only dismounts allowed to the performing surface that do not require assistance.**
- Clarification: An individual may not land on the performing surface **from above waist level** without assistance.
- D. Up to a 2- $\frac{1}{4}$ twisting rotations allowed from all stunts.
 - E. **No stunt, pyramid, individual, or, prop may move over or under a dismount, and a dismount may not be thrown over, under, or through stunts, pyramids, individuals, or prop.**
 - F. No free flipping dismounts allowed.
 - G. Tension drops/rolls of any kind are not allowed.
 - H. When cradling single based double cupies, 2 catchers must catch each top person. Catchers and bases must be stationary prior to the initiation of dismount.

LEVEL 5 TOSSES

- A. Tosses are allowed up to a total of 4 tossing bases. One base must be behind the top person during the toss and may assist the top person into the toss.
- B. Tosses must be performed with **all bases having their feet on the performing surface** and must land in a cradle position. Top person must be caught in a cradle position by at least 3 original bases one of which is positioned at the head and shoulder area of the top person. Bases must remain stationary during the toss. Clarification: no intentional traveling tosses. Exception: A $\frac{1}{2}$ turn is allowed by bases as in a kick full basket.
- C. Flipping, inverted or traveling tosses are not allowed.
- D. No stunt, pyramid, individual, or prop may move over or under a toss, and a toss may not be thrown over, under, or through stunts, pyramids, individuals, or props.
- E. Up to 2- $\frac{1}{2}$ twisting rotations allowed.
- F. **Top persons in separate basket tosses may not come in contact with each other.**
- G. **Only a single top person is allowed during a basket toss.**

LEVEL 6 RULES

LEVEL 6 GENERAL TUMBLING

A. All tumbling must originate from and land on the performing surface.

Exception 1: Tumbler may (without hip-over-head rotation) rebound from his/her feet into a stunt transition. Rebounding to a prone position in a stunt is allowed. Exception 2: Round off rewinds and standing single back handspring rewinds are allowed. No tumbling skills prior to the round-off or standing BHS are permitted.

B. Tumbling over, under, or through a stunt, individual, or prop, is not allowed.

Clarification: An individual may jump over another individual.

C. Tumbling while holding or in contact with any prop is not allowed.

D. Assisted or connected tumbling is not allowed. Clarification: Double cartwheels and double forward rolls are allowed because they will be interpreted as stunts, not assisted tumbling.

E. Dive rolls are allowed:

Exception: Dive rolls performed in a swan/arched position are not allowed.

Exception: Dive rolls that involve twisting are not allowed.

LEVEL 6 STANDING/RUNNING TUMBLING

A. Skills are allowed up to 1 flipping and 2 twisting rotations.

LEVEL 6 STUNTS

A. A spotter is required:

1. During extended, one-arm stunts other than an cupies or liberties.

2. When the load/transition involves a twist or flip.

B. Twisting stunts and transitions are allowed up to 2 **twisting rotations by the top person in relation to the performing surface**. Clarification: A twist performed with an additional turn by the bases performed in the same skill set, would be illegal if the resulting cumulative rotation of the top person exceeds 2 rotations. **The safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop, they may continue to walk the stunt in additional rotation.**

C. Free flipping or assisted flipping stunts and transitions are allowed. Rewinds must originate from ground level only and are allowed up to 1 flipping and 2 twisting rotations.

Exception 1: Rewinds to a cradle position are allowed. All free flipping transitions caught at shoulder level or below must use an additional catcher who protects the head and neck. (Example: a flip that lands in a straddle position)

Exception 2: Round off rewinds and standing single back handspring rewinds are allowed. No tumbling skills prior to the round-off or standing BHS are permitted.

D. Transitional stunts may involve changing bases.

E. Single based split catches are not allowed.

F. Single based double cupies require a separate spotter for each top person

G. L6 Stunts-Release Moves

1. Release moves are allowed but must not exceed more than eighteen inches above extended arm level.

Clarification: If the release move exceeds more than 18 inches above extended arm level, it will be considered a toss, and must follow the appropriate "Toss" rules. To determine the height of a release move, at the highest point of the release, the distance from the hips to the extended arms of the bases will be used to determine the height of the release. If that distance is greater than the length of the top person's legs plus an additional 18 inches, it will be considered a toss or dismount and must follow the appropriate "Toss" or "Dismount" rules.

2. Release moves may not land in an inverted position.

3. Release moves must return to original bases.

Exception: Coed style tosses to a new base are allowed if the stunt is thrown by a single base and caught by at least one base and an additional spotter who are not involved in any other skill or choreography when the transitions is initiated. Clarification: An individual may not land on the performing surface without assistance from above waist level.

4. Helicopters are allowed up to a 180 degree rotation must be caught by at least 3 catchers, one of which is positioned at head and shoulder area of the top person.

5. Release moves may not intentionally travel. See exception in #3 above.

6. Release moves may not pass over, under or through other stunts, pyramids or individuals.

7. **Top persons in separate release moves may not come in contact with each other.**

H. L6 Stunts-Inversions

1. Downward inversions from above prep level must be assisted by at least 2 bases. Top person must maintain contact with a base.

LEVEL 6 PYRAMIDS

A. Pyramids are allowed up to 2-½ high.

Section 4 – Cheer Level Rules: Level 6 Pyramids cont...

B. For 2-½ high pyramids, there must be a spotter in front and back for each person on the top level, and the spotter(s) must be in position the entire time the top person(s) is at the 2-½ high level(s). Spotters may stand slightly to the side but must remain in a position to adequately spot the top person. Spotters must maintain visual contact with the top person the entire time the top person is at the 2-½ high level. Spotters may not be a primary support of the pyramid.

C. Free-flying mounts must originate from ground level and are allowed up to 1 flipping and 1 twisting rotation, or 0 flipping and 2 twisting rotations. Exception: Free-flying mounts originating from above ground level are permitted and are allowed up to 1 flipping and 0 twisting rotation, or up to 0 flipping and 2 twisting rotations.

D. L6 Pyramids–Release Moves

1. During a pyramid transition, a top person may pass above 2-½ high while in direct physical contact with at least one person at prep level or below.

E. L6 Pyramids-Inversions

1. Inverted stunts are allowed up to 2-½ persons high and must be braced by at least 1 person at prep level or below.

2. Downward inversions from above prep level must be assisted by at least 2 bases. Top person must maintain contact with a base or another top person.

F. L6 Pyramids–Release Moves w/ Braced Inversions

1. Braced flips are allowed up to up to 1-¼ flipping and 1 twisting rotation.

2. Braced flips are allowed if direct physical contact is maintained with at least 1 top person at prep level or below and must be caught by at least 2 catchers.

LEVEL 6 DISMOUNTS

A. Single based cradles that exceed 1-¼ twisting rotations must have a spotter assisting the cradle with at least one hand/arm supporting the head and shoulder of the top person.

B. Dismounts to the performing surface, **from above waist level**, from stunts and pyramids must be assisted by an original base. **Bases may not intentionally pop, move or toss an athlete to the performance surface without assistance. Straight drops or small hop offs, with no additional skills, from waist level or below are the only dismounts allowed to the performing surface that do not require assistance.**

Clarification: An individual may not land on the performing surface **from above waist level** without assistance.

C. Up to a 2-¼ twist cradle is allowed from all stunts and pyramids up to 2 persons high and requires at least 2 catchers. Cradles from 2-½ high pyramids are allowed up to 1-½ twist and require 3 catchers.

Exception: 2-1-1 thigh stands may perform 2 twists from a forward facing stunt only (example: extension, liberty, heel stretch).

D. Free released dismounts from 2 ½ high pyramids may not land in a prone or inverted position.

E. Free flipping dismounts:

1. Are allowed up to 1-¼ flipping and 0 twisting rotations.

2. To the performance surface are not allowed.

F. Flips into cradles from prep level or below stunts require at least 2 catchers, one of which is an original base.

G. Flips that originate above prep level are not allowed.

Exception: ¾ front flip may occur from a 2-½ high pyramid but requires 2 catchers and an additional spotter positioned at the head and shoulder area of the top person. Spotter may stand slightly to the side but must use at least one hand/arm to catch under the top person's head and shoulders.

H. Tension drops/rolls of any kind are not allowed.

I. When cradling single based double cupies 2 catchers must catch each top person. Catchers and bases must be stationary prior to the initiation of the dismount.

LEVEL 6 TOSSES

A. Tosses are allowed up to a total of 4 tossing bases. One base must be behind the top person during the toss and may assist the top person into the toss.

B. Tosses must be performed from ground level and must land in a cradle position. Top person must be caught in a cradle position by at least 3 original bases one of which is positioned at the head and shoulder area of the top person. Bases must remain stationary during the toss (example: no intentional traveling tosses).

C. Flipping tosses are allowed up to 1-¼ flipping rotation and 2 **additional skills twists. A tuck, pike or lay out are not counted in the 2 additional skills. A pike open double full is legal. A tuck X-out double full is illegal because the X-out is considered a skill.**

D. No stunt, pyramid, individual, or prop may move over or under a toss, and a toss may not be thrown over, under, or through stunts, pyramids, individuals, or props.

E. Non-flipping tosses may not exceed 3-½ twists.

Section 4 – Cheer Level Rules: Level 6 Pyramids cont...

F. Top persons tossed to another set of bases must be caught in a cradle position by at least 3 stationary catchers. Catchers may not be involved in any other choreography and must have visual contact with top person when the toss is initiated and must maintain visual contact throughout the entire toss. The toss is allowed up to 0 flipping and 1-1/2 twisting rotations. The bases involved in the toss must be stationary while tossing. Exception: $\frac{3}{4}$ front flips with no twists are allowed.

G. Top persons in separate basket tosses may not come in contact with each other.

H. Only a single top person is allowed during a basket toss

USASF Cheer Glossary

Aerial Cartwheel or walkover executed without placing hands on the ground.

Airborne/Aerial: To be free of contact with a person or the performing surface.

Airborne Tumbling Skill: An aerial manoeuvre involving hip-over-head rotation in which a person uses their body and the performing surface to propel himself/herself away from the performing surface.

Assisted-Flipping Mount: An entrance skill into a stunt in which a top person performs a hip-over-head rotation while in direct physical contact with a base or top person when passing through the inverted position. (See "Suspended Flip", "Braced Flip")

Assisted Tumbling: Any form of physical assistance to an individual performing a tumbling skill. This does not apply to gymnastic oriented "stunts" permitted at each level.

Awesome: A stunt where a top person has both feet together in the hand(s) of the base(s). Also referred to as a "Cupie."

Back Walkover: A non-aerial tumbling skill where one moves backward into an arched position, with the hands making contact with the ground first, then rotates the hips over the head and lands on one foot/leg at a time.

Ball – X A body position (usually during a toss) where the top person goes from a tucked position to a straddle/x-position

Backward Roll: A non-aerial tumbling skill where one rotates backward into/or through an inverted position by lifting the hips over the head and shoulders while curving the spine to create a motion similar to a ball "rolling" across the floor.

Barrel Roll: See "Log Roll".

Base: A person who is in direct weight-bearing contact with the performance surface who provides support for another person. The person(s) that holds, lifts or tosses a top person into a stunt. (New bases – bases previously not in direct contact with the top person of a stunts)

Basket Toss: A toss with no more than 4 bases, 2 of which use their hands to interlock wrists.

Block: A gymnastic term referring to the increase in height created by using one's hand(s) and upper body power to push off the performing surface during a tumbling skill. The momentary airborne position created by blocking is legal for all levels.

Block Cartwheel: A momentarily airborne cartwheel created by the tumbler blocking through the shoulders against the performing surface during the execution of the skill.

Brace: A physical connection that helps to provide stability to a top person. A top person's hair and/or uniform is not an appropriate or legal body part to use while bracing a pyramid or pyramid transition.

Braced Flip: A stunt in which a top person performs a hip-over-head rotation while in constant physical contact with another top person(s).

Cartwheel: A non-aerial gymnastic skill where one supports the weight of the body with the arm(s) while rotating sideways through an inverted position landing on one foot at a time.

Catcher: One of the person(s) responsible for the safe landing of a top person during a stunt.

Chorus Line Flips A skill in which a cheerleader back flips between two other cheerleaders with locked arms and/or wrists.

Coed Style A single base grabs the top person at the waist and tosses the top person while unassisted from ground level

Connected Tumbling: Physical contact between two or more individuals performing tumbling skills simultaneously. Exception: A double cartwheel would be defined as a stunt.

Cradle: A release move in which catchers, with palms up, catch the top person by placing one arm under the back and the other under the thighs of the top person. The top person must land face up in a pike position.

Cupie: See "Awesome."

Dirty Bird (D-Bird): Toss to a laid out X-position to the back of the base, through the base's legs and typically transitioning to a scooper.

Dismount: The movement from a stunt or pyramid to a cradle or the performing surface. The movement from a cradle to the performing surface is not considered to be a dismount.

Dive Roll: A forward roll where the feet leave the ground before the hands reach the ground.

Double-Leg Stunt: See "Stunt".

Double Cartwheel A partnered or paired cartwheel with hand/ankle or arm/thigh connection done simultaneously.

Downward Inversion: A stunt or pyramid in which an inverted top person's center of gravity is moving toward the performing surface.

Downward Motion: The movement of one's center of gravity towards the performing surface.

Drop: Dropping to the knee, thigh, seat, front, back or split position onto the performing surface from a airborne position or inverted position without first bearing most of the weight on them hands/feet which breaks the impact of the drop.

Eighteen Inches above Extended Arm Level: The maximum distance allowed between the highest point of a base's extended arm and the lowest point of a top person's body during a release move in Level 5 only.

Entrance Skill: The beginning or mounting phase of a tumbling skill or stunt.

Extended Arm Level: The distance from the performing surface to the highest point of a base's arm(s) when standing upright with the arm(s) fully extended over the head. Extended arms do not necessarily define an "extended stunt". See "Extended Stunt" for further clarification.

Extended Position: A top person supported by a base(s) with fully extended arms. Extended arms do not necessarily define an "extended stunt". See "Extended Stunt" for further clarification.

Extended Stunt: When the entire body of the top person is extended in an upright position over the base(s). (Examples of stunts that are not considered "extended stunts": Chairs, torches, flat backs, arm-n-arms and straddle lifts. These are stunts where the bases arms are extended overhead, but are NOT considered to be "extended stunts" since the height of the body of the top person is similar to a shoulder/prep level stunt.) (Clarification: If the primary bases go to their knees and extend their arms, the stunt would be considered extended.)

Extension Prep or Prep (or Half): When the top person is being held at shoulder level by the base(s).

Flat Back: A stunt in which the top person is lying horizontal and is usually supported by two or more bases.

Flip: An aerial skill that involves hip-over-head rotation without contact with the performing surface as the body passes through the inverted position.

Flipping Toss: A toss where the top person rotates through an inverted position.

Flyer: See "Top Person".

Forward Roll: A non-airborne tumbling skill where one rotates forward through an inverted position by lifting the hips over the head and shoulders while curving the spine to create a motion similar to a ball "rolling" across the floor.

Free-Flipping Mount: Immediately prior to the stunt, the entry into a stunt where the top person passes through an inverted position without physical contact with a base, brace, or the performing surface.

Front Limber: A non-aerial tumbling skill where one rotates forward through an inverted position to a non-inverted position by arching the legs and hips over the head and down to the performing surface landing on both feet/legs at the same time.

Front Spot: A person positioned in front of a stunt that may also add additional support or height to that stunt. (Also know as "fourth base".)

Front Tuck: A tumbling skill in which the tumbler generates momentum upward to perform a forward flip. (Also know as "punch front".)

Front Walkover: A non-aerial tumbling skill where one rotates forward through an inverted position to a non-inverted position by arching the legs and hips over the head and down to the performing surface landing one foot/leg at a time.

Full: A 360 degree twisting rotation.

Full-Up Toe Touch: A non-flipping skill (typically performed in a dismount or toss) in which one performs a 360 degrees turn before executing a toe touch.

Ground Level: To be at the height of or supported by the performing surface.

Half: See "Extension Prep".

Hand/Arm Connection: The physical contact between two or more individuals using the hand(s)/arm(s).

Handspring: Springing off the hands by putting the weight on the arms and using a strong push from the shoulders; can be done either forward or backward.

Handstand: A straight body inverted position where the arms are extended straight by the head and ears.

Hanging Pyramid: A pyramid in which one or more persons are suspended off the performing surface by one or more top persons. A "Hanging Pyramid" would be considered a 2 and ½ high pyramid due to the weight of the top person being borne at the second level. This would be illegal in levels 1-5.

Helicopter Toss: A stunt where a top person in a horizontal position is tossed to rotate around a vertical axis (like helicopter blades) before being caught by original bases.

Inversion: See "Inverted"; it is the act of being inverted.

Inverted: When the athlete's shoulders are below her/his waist and at least one foot is above her/his head. Arch-back dismounts to a cradle are not considered inverted.

Jump: An airborne position not involving hip-over-head rotation created by using one's own feet and lower body power to push off the performance surface.

Kick Arch: Type of trick that involves the straight ride to a kick with one leg and an arch out of the trick into the cradle position.

Kick Double Full: Skill, typically in a toss, that involves a kick and a 720 degree twisting rotation. A quarter turn performed by the top person during the kick portion is customary and permitted to initiate the twists.

Kick Full: Skill, typically in a toss, that involves a kick and a 360 degree twisting rotation. A quarter turn performed by the top person during the kick portion is customary and permitted to initiate the twist.

Knee (Body) Drop: Dropping to the knees, seat, thigh or splits from an airborne position without first bearing the majority of the weight on the hands or feet.

Layout: A stretched body position, straight, hollow, or slightly arched

Layout Step Out: Similar to Layout skill. However, the tumbler "scissors" their legs and lands with one foot before the other.

Leap Frog: A braced top person is transitioned from one set of bases to another or back to the original bases by going through the arms of the brace. The top person remains upright and stays in continuous contact with the brace while transitioning. Second Level Leap Frog: Same as above but performed at any level above ground level.

Log Roll: A release move whereby the top person's body rotates at least 360 degrees while remaining parallel to the performing surface. (Also known as "barrel roll".) An assisted log roll would be the same skill, with assistance from an additional base that maintains contact throughout the transition..

Mount: See "Stunt".

Multi-based Stunt: A stunt having 2 or more bases not including the spot.

New Base(s): Bases previously not in direct contact with the top person of a stunts

Non-Inverted Position: The body is upright. The top person's shoulders are at or above the waist.

One half (1/2) Twist Toe Touch: A non-flipping skill in which one performs a 180° twist before executing a toe touch.

Onodi: Starting from a back hand-spring position after pushing off, the tumbler performs a ½ twist to the hands, ending the skill as a front handspring step out.

Original Base(s): A base which is in contact with the top person during the initiation of the stunt.

Paper Dolls: Identical single-leg stunts bracing each other while in the single leg position. The stunts may or may not be extended.

Partner: See "Top Person".

Pendulum/Pendulum Style When the top person falls away from the vertical axis (usually landing in a flat-bodied position) and is caught by additional bases.

Pike: Body bent forward at the hips while the legs are kept straight.

Power Press When bases bring the top person from an extended position, down to prep level or below, and then re-extend.

Prep: See "Extension Prep".

Prep-Level: The height of the bases hands and at least one foot of the top person are at shoulder level (also known as shoulder-height). Chairs, torches, flatbacks, arm-n-arms and straddle lifts will be considered prep level stunts.

Primary Support: Supporting a majority of the weight of the top person.

Prone Position: A face down, flat body position.

Prop: An object that can be manipulated. Flags, banners, signs, pom poms, megaphones, and pieces of cloth are the only props allowed. Any uniform piece purposefully removed from the body and used for visual effect will be considered a prop.

Punch: See "Rebound".

Pyramid: A grouping of connected stunts. Individuals standing at ground level may be incorporated into the grouping.

Rebound: A position not involving hip-over-head rotation created by using one's own feet and lower body power to bounce off the performance surface from a tumbling skill. Also known as "Punch."

Release Move: When the base(s) and top person become free of contact with each other and the top person comes back to the original set of bases. This interpretation applies to "stunts" only, not "pyramids."

Reload: Returning to the loading position with both feet of the top person in the hands of the bases.

Retake: Reloading to a stunt, whereby the top person brings one foot to the ground prior to reloading.

Rewind: A free-flipping release move used as an entrance skill into a stunt.

Round Off: The tumbler, with a push-off on one leg, plants hand(s) on floor while swinging the legs upward in a fast cartwheel motion. The feet snap down together landing at the same time to the performing surface.

Running Tumbling: Tumbling that is performed with a running start and/or involves a step or a hurdle (etc.) used to gain momentum as an entry to another skill. Any type of forward momentum/movement prior to execution of the tumbling skill(s) is defined as "running tumbling."

Scooper: An entrance/transition skill into a stunt in which a person (usually a top person) passes between the legs and under the torso of another person (usually a base).

Scrunch Toss: See "Sponge Toss".

Second Level: Any person being supported away from the performing surface by one or more bases.

Second Level Leap Frog: See "Leap Frog".

Series Front and/or Back Handsprings: Multiple front and/or back handsprings performed consecutively by an individual.

Show and Go: A transitional stunt where a stunt passes through an extended level and lands into a loading position or non-extended stunt.

Shoulder Stand Level: A stunt in which the top person's hips are at the same height they would be if in a shoulder stand. (Clarification: If the primary bases squat, go to their knees or drop the overall height of the stunt and extend their arms, the stunt would NOT be shoulder stand level, but rather extended.

Shushunova: A straddle jump (toe touch) landing in a prone support (push up position)

Single-Based Double Awesome/Cupie:

A single base supporting 2 top persons who have both feet in each hand of the base; see definition of "Awesome/Cupie"

Single-Based Split Catch: A single base extending a top person (who is in an upright position having knees forward) by holding both inner thighs as the top person typically performs a high "V" motion, creating an "X" with the body. This is an illegal stunt.

Single-Based Stunt: A stunt using a single base for support.

Single-Leg Stunt: See "Stunt".

Split Catch An extended stunt where the top person is held in an upright straddle/x position and supported on the thighs by the base(s).

Sponge Toss: A stunt with multiple bases, which have their hands gripping the top person's feet prior to the toss.

Spotted Tumbling: See "Assisted Tumbling".

Spotter: A person whose primary responsibility is the protection of the head and shoulders area of a top person during the performance of a stunt/toss. The spotter must be positioned to the side or the back of the stunt/toss. Must be in direct contact with the performing surface. Must be attentive to the skill being spotted. Spotter is required for each extended stunt. Must be in the proper position to prevent injuries and does not have to be in direct contact with the stunt. Cannot stand so that their torso is under a stunt. A spotter may grab the wrist(s) of the base(s), other parts of the base(s) arms, the top person(s) legs/ankles, or does not have to touch the stunt at all. The spotter may not have both hands under the sole of the top person's foot/feet or under the hands of the bases. The spotter may have one hand under the foot as long as the other hand is placed either at the back wrist of a base or at the back side of the ankle of the top person. All "Spotters" must be your own team's members and be trained in proper spotting techniques. Spotters may also be counted as a base in some cases (e.g. transitional stunts).

Squishy (Toss): See "Sponge Toss".

Standing Tumbling: A tumbling skill (series of skills) performed from a standing position without any previous forward momentum. Any number of steps backward prior to execution of tumbling skill(s) is defined as "standing tumbling."

Straight Cradle: A release move from a stunt to a catching position where no skill (i.e. turn, kick, twist, etc.) is performed.

Straight Ride: The body position of a top person performing a toss that doesn't involve any trick in the air. It is a straight line position that teaches the top to reach and to obtain maximum height on toss.

Stunt: Any skill in which a top person is supported above the performance surface by one or more persons. Also referred to as a "mount." A stunt is determined to be "Single" or "Double" leg by the number of feet that the top person has being supported by a base(s).

Suspended Flip/Roll: A stunt in which a top person performs a hip over head rotation while in constant physical contact with a person(s) who is in direct weight bearing contact with the performing surface.

Tension Roll/Drop: A pyramid/stunt in which the base(s) and top(s) lean in formation until the top person(s) leave the base(s) without assistance.

Three Quarter (3/4) Front Flip (stunt): A forward hip-over-head rotation from an upright position to a cradle position.

Three Quarter (3/4) Front Flip (tumble): A forward hip-over-head rotation from an upright position to the ground, with the hands and feet landing first.

Tic-Tock: A stunt that is held in a static position on one leg, base(s) take a downward dip and release top person in an upward fashion, as the top person switches their weight to the other leg and lands in a static position on their opposite leg. The dip may or may not pass through prep level before release.

Toe/Leg Pitch: A single or multi-based toss in which the base(s) push upward on a single foot or leg of the top person to increase the top person's height.

Toss: An airborne stunt where base(s) execute throwing motion from waist level to increase height of top person. Top person becomes free from all bases. Top person is free from performing surface when toss is initiated (ex: basket toss or sponge toss). Note: Toss to hands, toss to extended stunts and toss chair are NOT included in this category. (See Release Moves)

Top Person: The person(s) on top of a stunt or toss. Also referred to as the "Flyer" or "Partner."

Transitional Pyramid: A top person moving from one stunt to another. The transition may involve changing bases, however at least one person at prep level or below must maintain constant contact with the top person.

Transitional Stunt: Top person or top persons moving from one stunt to another thereby changing the configuration of the beginning stunt.

Traveling Toss: A toss which intentionally requires the bases or catchers to move in a certain direction to catch the top person. (This does not include a quarter turn by the bases in tosses such as kick full)

Tuck Arch: Similar to kick arch, except instead of kick it is an arch out of a tuck position.

Tuck Position: A position in which the knees and hips are bent and drawn into the chest; the body is bent at the waist.

Tumbling: Any gymnastic or acrobatic skill that begins and ends on the performing surface.

Twist: Rotation around the body's vertical axis.

Twisting Mount: Mounts that begin with a twisting motion of the top person within the vertical axis (can be as few as 1/4 twist up to 2 twisting rotations) that end up either a) in a prep level stunt, b) in a loading position prior to the execution of a stunt, or c) in a fully extended stunt.

Twisting Toss: Any type of toss that involves the top person rotating at least 1/4 rotation around the vertical axis of the body

Two – High Pyramid: All top persons must be primarily supported by a base(s) who is in direct weight-bearing contact with the performing surface. Any time a top person is released from their base(s) in a "Pyramid Release Move", regardless of the height of the release, this top person would be considered "passing above two persons high". "Passing above two persons high" does not relate to the actual height of the top person but to the number of layers they are connected to.

Two and One Half (2-1/2) – High Pyramid: For Level 6 Only: Pyramids higher than 2 1/2 body lengths are prohibited. Pyramid height for a "Two and One Half High Pyramid" is measured by body lengths as follows: chairs, thigh stands and shoulder straddles are 1½ body lengths; shoulder stands are 2 body lengths; extended stunts (i.e. extension, liberty, etc.) are 2½ body lengths. Exception: an extended stunt on top of a thigh stand is allowed.

Two-Leg Stunt: Stunts that are above prep level in which the top person is bearing weight on both feet and both feet are in the hands of the base(s).

Vertical Axis of the Stunt Group: The up and down direction of a top person with a stationary stunt group during stunts and pyramids.

Walkover: A non-aerial acrobatic skill involving hip-over-head rotation in which a person rotates forward/backward (usually performed with the legs in a split position) with support from one or both hands.

Whip: Flip or somersault, with the feet coming up over the head and the body rotating around the axis of the waist, while the body remains in an arched position (not tucked and not in layout position). A whip has the look of a back handspring without the hands contacting the ground.

Wolf Wall Transition: Transition that involves the main top person traveling over (front to back, back to front, or side to side) a bracing top person's (at prep level) leg. The leg of the bracing top person is extended away from the body and connected (foot to waist) to a third top person at prep level.

X-Out: Flip or somersault skill performed that involves spreading the arms and legs into an "x" fashion during the rotation of the flip.

Section 5

FUTURE CHEER SCORE SHEET CRITERIA

Scoresheet sections, values and criteria for Group Stunts/Partner Stunts, Cheer Level 1 and Level 2-6, and Pom, Jazz, Hip Hop and Prop Dance.



SCORESHEET CRITERIA

Groups Stunt/Partner Stunt

Category	Point Value	Criteria
Perfection of Routine	20	Evaluate Overall Mastery of Routine. On a scale of 1-20, rate the fluidity of the routine as it was performed. Consider breaks in the performance and timing errors as well as missed skills and mistakes made by group members. THIS IS THE 1st TIE-BREAK CATEGORY
Difficulty	20	Evaluate Overall Difficulty: USASF Level entered, number and range of skills performed throughout the entire routine on a scale of 1-20. Consider range of strength and flexibility necessary for the skills (entries, skills, transitions, inversions, dismounts) performed by the base(s) and flyer(s). THIS IS THE 2nd TIE-BREAK CATEGORY
Entries & Dismount	15	Consider variety & technique of the Entries & Dismounts performed: Flyer Body Positions throughout skill; timing for individuals and group as a whole; cleanliness of skill execution (including height of releases for dismounts, cleanliness of catches); travelling; spacing; centering- ONLY FOR ENTRIES & DISMOUNTS. THIS IS THE 3rd TIE-BREAK CATEGORY
Transitions	15	Consider variety & technique of the Transitional Skills performed: Flyer Body Positions throughout skill; timing for individuals and group as a whole; cleanliness of skill execution; travelling; spacing; centering- ONLY FOR TRANSITIONS.
Skills/Tosses	15	Consider variety & technique of the Skills and/or Tosses performed: Flyer Body Positions throughout skill; timing for individuals and group as a whole; cleanliness of skill execution; travelling; spacing; centering - ONLY FOR SKILLS AND/OR TOSSES.
Choreography/Creativity	15	The choreography and concept of the routine are evaluated in this category, not the performance! Consider how skills are integrated into the routine including: Partner-work, Allowed Stunts, Inversions, Entries & Dismounts, Transitions, Skills and/or Tosses, The routine and music should flow together without awkward breaks, Consider the overall appeal of the routine and its use of variety, innovation & creativity of choreography.
TOTAL	100	



Cheer – Level 1

Category	Point Value	Criteria
Choreography/Creativity	15	The choreography and concept of the routine are evaluated in this category, not the performance! Consider integration of skills including: Motions; Dance; Floor-work; Partner-work; Allowed Stunts, Pyramids & Tosses; Tumbling; Variety of Formations; Transitions; etc, The routine and music should flow together without awkward breaks. Use of theme (if used) and/or style interpreted through the movement. Consider the overall appeal of the routine and its use of innovation & creativity of choreography THIS IS THE 1 ST TIE BREAK CATEGORY
Partner Stunts	15	Evaluate Stunt Difficulty: USASF Level entered & number of skills performed in relation to team size. Consider technique of the skills performed: Flyer Body Positions, timing for individuals and groups as a whole, execution of skills, including spacing and centering-ONLY FOR PARTNER STUNTS. Partner Stunts should incorporate innovative entries, transitions, and dismounts with flyers hitting multiple body positions. THIS IS THE 2nd TIE BREAK CATEGORY
Pyramids	15	Evaluate Pyramid Difficulty: USASF Level entered & number of skills performed in relation to team size, Consider technique of the skills performed: Flyer Body Positions, timing for individuals and groups as a whole, execution of skills, including spacing and centering-ONLY FOR PYRAMIDS. Pyramids should incorporate innovative entries, transitions, and dismounts with flyers hitting multiple body positions. THIS IS THE 3rd TIE-BREAK CATEGORY
Tumbling	15	Evaluate Tumbling Difficulty: USASF Level entered & number of skills performed in relation to team size. The technique of the skills performed are evaluated: Athlete Body Positions in entries, skills & landings. Consider timing for individuals & multiple tumblers at once, spacing and centering, mistakes in execution-ONLY FOR TUMBLING. Tumbling should be incorporated into the routine as Standing Tumbling & Running Tumbling. Full-team and individual skills should be present.
Jumps	15	Evaluate Jump Difficulty: USASF Level entered & number of skills performed in relation to team size. The technique of the skills performed are evaluated: prep, arms, leg position, toes, landing, mistakes in timing for individuals and the group as a whole, including spacing and centering-ONLY FOR JUMPS. Jumps should be incorporated into the routine as Full-team and individual skills.
Dance	10	Evaluate overall Difficulty of Dance: pace, variety of positions. Consider body positions: Head, shoulders, arms, hands, torso, hips, legs, footwork and toes (pointed or flexed). Evaluate technique of the body movement of the individual and the group as a whole: following through with Dance style, uniformity, precision, timing, and mistakes (forgotten movement and counts).
Motions	10	Evaluate overall difficulty of motions: pace, variety of positions. This section covers Motions throughout the entirety of the routine: NOT LIMITED TO ARMS ONLY-Head, shoulders, arms, hands, fists, torso, hips, legs, footwork. The technique of the body movement for the individual and the group as a whole: uniformity, precision, timing, and mistakes (forgotten movement and counts).
Performance & Energy	5	This section covers the body language of the athletes during their performance: engaging the crowd with eyes and faces, athletes adding to the performance with their faces/ bodies/energy. Assess the energy of the athletes as they perform: It should be consistent from start to finish.
TOTAL	100	



Cheer Levels 2-6

Category	Point Value	Criteria
Choreography/Creativity	15	The choreography and concept of the routine are evaluated in this category, not the performance! Consider integration of skills including: Motions; Dance; Floor-work; Partner-work; Allowed Stunts, Pyramids & Tosses; Tumbling; Variety of Formations; Transitions; etc, The routine and music should flow together without awkward breaks. Use of theme (if used) and/or style interpreted through the movement. Consider the overall appeal of the routine and its use of innovation & creativity of choreography THIS IS THE 1 ST TIE BREAK CATEGORY
Partner Stunts	15	Evaluate Stunt Difficulty: USASF Level entered & number of skills performed in relation to team size. Consider technique of the skills performed: Flyer Body Positions, timing for individuals and groups as a whole, execution of skills, including spacing and centering-ONLY FOR PARTNER STUNTS. Partner Stunts should incorporate innovative entries, transitions, and dismounts with flyers hitting multiple body positions. THIS IS THE 2nd TIE BREAK CATEGORY
Pyramids	15	Evaluate Pyramid Difficulty: USASF Level entered & number of skills performed in relation to team size, Consider technique of the skills performed: Flyer Body Positions, timing for individuals and groups as a whole, execution of skills, including spacing and centering-ONLY FOR PYRAMIDS. Pyramids should incorporate innovative entries, transitions, and dismounts with flyers hitting multiple body positions. THIS IS THE 3rd TIE-BREAK CATEGORY
Basket Tosses	10	Evaluate Toss Difficulty: USASF Level entered & number of skills performed in relation to team size. Consider technique of the skills performed: Flyer Body Positions, timing for individuals and groups as a whole, including spacing and centering, mistakes in execution ONLY FOR TOSSES. Routines should incorporate Tosses inside choreography and timed Tosses thrown together or in same section.
Tumbling	10	Evaluate Tumbling Difficulty: USASF Level entered & number of skills performed in relation to team size. The technique of the skills performed are evaluated: Athlete Body Positions in entries, skills & landings. Consider timing for individuals & multiple tumblers at once, spacing and centering, mistakes in execution-ONLY FOR TUMBLING. Tumbling should be incorporated into the routine as Standing Tumbling & Running Tumbling. Full-team and individual skills should be present.
Jumps	10	Evaluate Jump Difficulty: USASF Level entered & number of skills performed in relation to team size. The technique of the skills performed are evaluated: prep, arms, leg position, toes, landing, mistakes in timing for individuals and the group as a whole, including spacing and centering-ONLY FOR JUMPS. Jumps should be incorporated into the routine as Full-team and individual skills.
Dance	10	Evaluate overall Difficulty of Dance: pace, variety of positions. Consider body positions: Head, shoulders, arms, hands, torso, hips, legs, footwork and toes (pointed or flexed). Evaluate technique of the body movement of the individual and the group as a whole: following through with Dance style, uniformity, precision, timing, and mistakes (forgotten movement and counts).
Motions	10	Evaluate overall difficulty of motions: pace, variety of positions. This section covers Motions throughout the entirety of the routine: NOT LIMITED TO ARMS ONLY-Head, shoulders, arms, hands, fists, torso, hips, legs, footwork. The technique of the body movement for the individual and the group as a whole: uniformity, precision, timing, and mistakes (forgotten movement and counts).
Performance & Energy	5	This section covers the body language of the athletes during their performance: engaging the crowd with eyes and faces, athletes adding to the performance with their faces/ bodies/energy. Assess the energy of the athletes as they perform: It should be consistent from start to finish.
TOTAL	100	



Dance – Hip Hop

Category	Point Value	Criteria
Choreography/Creativity	20	The choreography and concept of the routine are evaluated in this category, not the performance. Consider integration of skills including: floor-work, partner work, lifts and transitions. The routine and music should flow together without awkward breaks. Use of theme and/or style interpreted through the movement. Consider the overall appeal of the routine and its use of innovation & creativity of choreography THIS IS THE 1 ST TIE BREAK CATEGORY
Difficulty of skills	15	Overall level of difficulty of the skills and choreography on a scale of 1-20 for this age group. Consider the following areas: Tempo and speed, skills requiring flexibility and strength, precision movements from entire routine, skill level of individual or solo work, quantity of demanding skills. THIS IS THE 2nd TIE-BREAK CATEGORY
Hip Hop Specialities	15	Skills specific to hip-hop are scored in this category: Popping, Locking, Isolations, Sliding, Gliding, Floor-work, freezes and stalls, etc. The technique of the skills performed are evaluated (are they performed properly?), mistakes in execution, mistakes in timing for individuals and the group as a whole-ONLY FOR SPECIALTY SKILLS. None of the above named skills are specifically required. However, a Hip-Hop routine must incorporate specialty skills as they are a defining element of the Hip Hop style. THIS IS THE 3rd TIE-BREAK CATEGORY
Execution of Hip Hop Movement	10	This section covers the movement of the dancer's body: Head, shoulders, arms, hands, torso, hips, legs, footwork and toes (pointed or flexed). The technique of the body movement for the individual and the group as a whole: Dancers following through with hip-hop style, uniformity, precision, timing, and mistakes (forgotten movement and counts).
Transitions, Formations & Spacing	10	Spacing & Formations are scored as they are performed: even spacing, on/off centre, consistency of spacing/centering. Transitions are scored as they are performed: fluidity and precision of movement (dancers bumping into one another and/or getting to a position late)
Performance & Energy	10	This section covers the body language of the dancers during their performance: engaging the crowd with eyes and faces, dancers stay in character through the routine and add to the performance with their faces/bodies/energy, shoulders square and posture appropriate to the dance movement. Assess the energy of the dancers as they perform: consistent from start to finish?
TOTAL	100	



Dance – Pom

Category	Point Value	Criteria
Choreography/Creativity	15	The choreography and concept of the routine are evaluated in this category, not the performance. Consider integration of skills including: floor-work, partner work, lifts and transitions. The routine and music should flow together without awkward breaks. Use of theme and/or style interpreted through the movement. Consider the overall appeal of the routine and its use of innovation & creativity of choreography THIS IS THE 1 ST TIE BREAK CATEGORY
Difficulty of skills	15	Overall level of difficulty of the skills and choreography on a scale of 1-20 for this age group. Consider the following areas: Tempo and speed, skills requiring flexibility and strength, precision movements from entire routine, skill level of individual or solo work, quantity of demanding skills. THIS IS THE 2 ND TIE-BREAK CATEGORY
Leaps & Jumps	15	Quantity, Quality & Variety of skills: Evaluate number of skills performed in relation to team size and quality of skills performed. The technique of the skills performed are evaluated: entry, arms, leg position, toes, landing, mistakes in timing for individuals and the group as a whole, including spacing and centering-ONLY FOR LEAPS & JUMPS. Pom Routines should incorporate multiple Leaps & Jumps in a variety of body positions. THIS IS THE 3 RD TIE-BREAK CATEGORY
Kicks & Turns	15	Quantity, Quality & Variety of skills: Evaluate how many skills are performed in relation to team size and quality of skills performed, The technique of the skills performed are evaluated: set, arms, leg position, toes, landing, mistakes in timing for individuals and the group as a whole, including spacing and centering-ONLY FOR TURNS & KICKS. Pom Routines should incorporate multiple Turns & Kicks in a variety of body positions.
Execution of Pom Movement	15	This section covers the movement of the dancer's body: Head, shoulders, arms, hands, torso, hips, legs, footwork and toes (pointed or flexed). The technique of the body movement for the individual and the group as a whole: Dancers following through with Pom style, uniformity, precision, timing, and mistakes (forgotten movement and counts).
Transitions, Formations & Spacing	10	Spacing & Formations are scored as they are performed: even spacing, on/off centre, consistency of spacing/centering. Transitions are scored as they are performed: fluidity and precision of movement (dancers bumping into one another and/or getting to a position late)
Performance & Energy	10	This section covers the body language of the dancers during their performance: engaging the crowd with eyes and faces, dancers stay in character through the routine and add to the performance with their faces/bodies/energy, shoulders square and posture appropriate to the dance movement. Assess the energy of the dancers as they perform: consistent from start to finish?
TOTAL	100	



Dance – Jazz

Category	Point Value	Criteria
Choreography/Creativity	15	The choreography and concept of the routine are evaluated in this category, not the performance. Consider integration of skills including: floor-work, partner work, lifts and transitions. The routine and music should flow together without awkward breaks. Use of theme and/or style interpreted through the movement. Consider the overall appeal of the routine and its use of innovation & creativity of choreography THIS IS THE 1 ST TIE BREAK CATEGORY
Difficulty of skills	15	Overall level of difficulty of the skills and choreography on a scale of 1-20 for this age group. Consider the following areas: Tempo and speed, skills requiring flexibility and strength, precision movements from entire routine, skill level of individual or solo work, quantity of demanding skills. THIS IS THE 2 ND TIE-BREAK CATEGORY
Leaps & Jumps	15	Quantity, Quality & Variety of skills: Evaluate number of skills performed in relation to team size and quality of skills performed. The technique of the skills performed are evaluated: entry, arms, leg position, toes, landing, mistakes in timing for individuals and the group as a whole, including spacing and centering-ONLY FOR LEAPS & JUMPS. Jazz Routines should incorporate multiple Leaps & Jumps in a variety of body positions. THIS IS THE 3 RD TIE-BREAK CATEGORY
Kicks & Turns	15	Quantity, Quality & Variety of skills: Evaluate how many skills are performed in relation to team size and quality of skills performed, The technique of the skills performed are evaluated: set, arms, leg position, toes, landing, mistakes in timing for individuals and the group as a whole, including spacing and centering-ONLY FOR TURNS & KICKS. Jazz Routines should incorporate multiple Turns & Kicks in a variety of body positions.
Execution of Jazz Movement	15	This section covers the movement of the dancer's body: Head, shoulders, arms, hands, torso, hips, legs, footwork and toes (pointed or flexed). The technique of the body movement for the individual and the group as a whole: Dancers following through with Jazz style, uniformity, precision, timing, and mistakes (forgotten movement and counts).
Transitions, Formations & Spacing	10	Spacing & Formations are scored as they are performed: even spacing, on/off centre, consistency of spacing/centering. Transitions are scored as they are performed: fluidity and precision of movement (dancers bumping into one another and/or getting to a position late)
Performance & Energy	10	This section covers the body language of the dancers during their performance: engaging the crowd with eyes and faces, dancers stay in character through the routine and add to the performance with their faces/bodies/energy, shoulders square and posture appropriate to the dance movement. Assess the energy of the dancers as they perform: consistent from start to finish?
TOTAL	100	



Dance – Prop

Category	Point Value	Criteria
Choreography/Creativity	15	The choreography and concept of the routine are evaluated in this category, not the performance. Consider integration of skills including: floor-work, partner work, lifts and transitions. The routine and music should flow together without awkward breaks. Use of theme and/or style interpreted through the movement. Consider the overall appeal of the routine and its use of innovation & creativity of choreography THIS IS THE 1 ST TIE BREAK CATEGORY
Difficulty of skills	15	Overall level of difficulty of the skills and choreography on a scale of 1-20 for this age group. Consider the following areas: Tempo and speed, skills requiring flexibility and strength, precision movements from entire routine, skill level of individual or solo work, quantity of demanding skills. THIS IS THE 2nd TIE-BREAK CATEGORY
Prop Use & Incorporation	15	Quantity, Quality & Variety of skills: Evaluate number of skill incorporating props and/or reliant on props for execution. The technique of the skills performed with props: use of prop as extension of body, mistakes in execution, timing for individuals and the group as a whole- ONLY FOR PROP USE. Prop use should occur throughout the majority of the routine & incorporate special skills dancers could not perform without prop(s). THIS IS THE 2nd TIE-BREAK CATEGORY
Jumps, Leaps, Turns & Kicks	15	Quantity, Quality & Variety of skills: Evaluate how many skills are performed in relation to team size and quality of skills performed, The technique of the skills performed are evaluated: set, arms, leg position, toes, landing, mistakes in timing for individuals and the group as a whole, including spacing and centering- ONLY FOR JUMPS, LEAPS, TURNS & KICKS. These skills are not specifically REQUIRED, but should be incorporated in some variation as with other dance categories.
Execution of Movement	15	This section covers the movement of the dancer's body: Head, shoulders, arms, hands, torso, hips, legs, footwork and toes (pointed or flexed). The technique of the body movement for the individual and the group as a whole: Dancers following through with Dance style, uniformity, precision, timing, and mistakes (forgotten movement and counts).
Transitions, Formations & Spacing	15	Spacing & Formations are scored as they are performed: even spacing, on/off centre, consistency of spacing/centering. Transitions are scored as they are performed: fluidity and precision of movement (dancers bumping into one another and/or getting to a position late)
Performance & Energy	10	This section covers the body language of the dancers during their performance: engaging the crowd with eyes and faces, dancers stay in character through the routine and add to the performance with their faces/bodies/energy, shoulders square and posture appropriate to the dance movement. Assess the energy of the dancers as they perform: consistent from start to finish?
TOTAL	100	



Section 6

NEWS FLASH!!! – Age Grid 2012-2013 Update

For next season, 2012-2013 both Future Cheer and ICC plan to move further towards meeting the Age Grid as set out by the USASF. Please find below a copy of the age grid proposed to start from September 2012 onwards. If you have any comments or questions please contact Amanda Bryan at fcenquiries@btconnect.com.



Cheer Divisions	Age	Female/Male	Number on Squad	Levels
Tiny Cheer				
Tiny	5 years & younger	Female/Male	5-32 members	1
Mini Cheer				
Mini	8 years & younger	Female/Male	5-32 members	1, 2, 3
Youth Cheer				
Youth	11 years & younger	Female/Male	5-32 members	1, 2, 3, 4
Youth	11 years & younger	Female/Male	5-36 members	5
Junior Cheer				
Junior	14 years & younger	Female/Male	5-32 members	1,2
Junior	14 years & younger	No males	5-32 members	3, 4
Junior Co-Ed	14 years & younger	1 or more males	5-32 members	3, 4
Junior	14 years & younger	No males	5-36 members	5
Junior Co-Ed	14 years & younger	1 or more males	5-36 members	5
Senior Cheer				
Senior	10 years plus with one member over 15 years old	Female/Male	5-32 members	1, 2
Senior	10 years plus with one member over 15 years old	No males	5-32 members	3, 4
Senior Co-Ed	10 years plus with one member over 15 years old	1 or more males	5-32 members	3, 4
Senior	12 years plus with one member over 15 years old	No males	5-36 members	5
Senior Small Co-Ed	12 years plus with one member over 15 years old	1-4 males	5-20 members	5
Senior Medium Co-Ed	12 years plus with one member over 15 years old	1-6 males	5-30 members	5
Senior Large Co-Ed	12 years plus with one member over 15 years old	1-18 males	5-36 members	5
Senior Open				
Senior Open	17 years & older	Female/Male	5-32 members	1, 2
Senior Open	17 years & older	No males	5-32 members	3, 4
Senior Open Co-Ed	17 years & older	1 or more males	5-32 members	3, 4
Senior Open	17 years & older	No males	5-36 members	5, 6
Senior Open Co-Ed	17 years & older	1 or more males	5-36 members	5, 6
University (90% of athletes belong to or have graduated in the last 4 years from that University) *				
University	17 years & older	Female/Male	5-32 members	1, 2
University	17 years & older	No males	5-32 members	3, 4
University Co-Ed	17 years & older	1 or more males	5-32 members	3, 4
University	17 years & older	No males	5-36 members	5,6
University Co-Ed	17 years & older	1 or more males	5-36 members	5,6
Special Needs Cheer				
Special Needs	Any age	Female/Male	Unlimited	N/A

* Please note that University divisions are only available at Saturday Night Fever. At all other events University teams will compete in the Senior Open Category

The information below is associated with the age chart above

The age of the competitor as of August 31st 2012 will be the age used for competition purposes throughout the 2012-2013 season for all divisions.

The USASF/IASF & Future Cheer recognise the concern with fielding teams of a broad age range and highly recommends that individual gyms/programs be vigilant in monitoring participants of various ages on the same team and that, whenever possible, a team's compositions is made up of participants of the same ages.

Combining & Splitting Divisions

For Junior Co-Ed Levels 3, 4 and 5, if there is only ONE Co-Ed competing in a respective level, then that level will be combined into one Junior Division (i.e. Four Junior Level 3 teams and one Junior Co-Ed 3 team = 5 Junior Level 3 teams for competition). If the Junior teams were then split into small and large, the co-ed teams must be placed with the teams closest to its size.

For Senior Co-Ed Levels 3 and 4, if there is only ONE Co-Ed competing in a respective level, then that level will be combined into one Senior Division (i.e. Four Senior Level 3 teams and one Senior Co-Ed 3 team = 5 Senior Level 3 teams for competition). If the Senior teams were then split into small and large, the co-ed teams must be placed with the teams closest to its size.

Crossovers

An individual will not be permitted to crossover from one program to another within the same event (Exception: An athlete from one gym may crossover to one additional gym's Level 6 team provided (s)he meets the age requirement.

For the 2012-2013 season, an all-star cheerleader is limited to crossing over to 2 (two) additional cheer teams from their gym per competition. Therefore, an athlete may compete on one team and crossover to two more teams from the same gym during the same competition.

Crossover limitations above do not include athletes that crossover from cheer to dance.



FUTURE CHEER EVENTS 2011-2012



Jungle Fever 30th October 2011 - Bolton Arena - NEW VENUE!! All teams compete twice!



Winter Wonderland 3rd & 4th December 2011 - Crystal Palace National Sports Centre.



Saturday Night Fever 18th & 19th February 2012 – Loughborough University NEW TWO DAY EVENT!! All teams compete twice!



Heart of England 25th February 2012 – Loughborough University



Bring It On Paris 16th, 17th, 18th & 19th March 2012 – Paris. NEW COMPETITION!!



Super Hero Spirit Challenge 20th May 2012 – Braehead Arena, Glasgow



Future Cheer International Cheer & Dance Championships 30th June & 1st July 2012 – Bournemouth Arena



Schools Out For Summer – Date & Venue TBC

EMAIL FUTURE CHEER at
fcenquiries@btconnect.com

for more information.



Building from the Ground UP

Future Cheer is the UK's leader in safety and technical training. We are proud to present a new chapter of excellence in coaching education. Building from the Ground Up trains an athlete centred coach to promote a safe, technically knowledgeable community of athletes. BGU is an intensive cheer coach training for Level 1 and 2 coaches AND for coaches working at Level 3 plus Come be a part of it!

- * **Who should attend the Building from the Ground Up course?** BGU levels 1-2 is perfect for coaches with 0-3 years experience or anyone who wants a refresher in training cheer athletes at IASF levels 1 and 2 (i.e.—coaches who are taking on L1 and L2 teams for the first time, working with younger athletes, etc.) BGU is also excellent for school teachers wishing to establish programmes within their schools, or for dance schools wishing to add cheer classes and a new revenue stream to their business. **NO EXPERIENCE REQUIRED** for BGU levels 1-2. Building from the Ground Up 3+ is designed for intermediate to elite level coaches and has pre-requisite requirements for eligibility to sit this course. See the registration pack at www.futurecheer.net for full details.
- * **Why should our coaches train with Future Cheer when there are other options available?** Future Cheer carries unsurpassed expertise and experience within the international cheer industry. That expertise translates into a solid technical curriculum focused on safety, programme sustainability, coaching ethics/standards, and physical skills progression based on the world-wide standard for cheer levels/rules from the International All-Star Federation (IASF). The IASF is the world-wide Governing Authority for sport cheer and dance, guided by industry experts from around the world, so you know your coaching staff are learning skills that apply within THE standard set for cheerleading athletes and coaches around the world.

Simply put: Future Cheer's *Building from the Ground Up* is the most efficient and expert-driven course for cheer coaches available today. Guaranteed!

- * **Can my Coaching Staff get Insurance Coverage when they do Building from the Ground Up?** Yes. Following full participation within a BGU course, coaches are issued a certificate of completion that is accepted by Perkins Slade for insurance coverage for coaching at IASF levels 1 and 2. The Building from the Ground Up course is very intensive, all-inclusive, and demands a physical and mental preparedness to learn and internalise curriculum content that will prepare coaches to function within their own cheer programmes.

All Building from the Ground Up dates and venues will be added and announced on our website at www.futurecheer.net.

Or if you have a group of 30+ coaches wishing to take a course in one area, contact Future Cheer to schedule a private session.

For more information call us on 0208 669 2555 or email fcenquiries@btconnect.com. You can also

contact us on 



NOT SURE IF YOUR SKILL IS LEGAL? NO PROBLEM!

As a coach it is YOUR RESPONSIBILITY to understand and abide by the division guidelines, general safety rules and all level rules. FAILURE TO DO SO WILL RESULT IN PENALTIES TO YOUR COMPETITIVE SCORES AND COULD RESULT IN SERIOUS OR CATASTROPHIC INJURY. If you read the rules and guidelines thoroughly and still have questions, we will be more than happy to assist you.

Please email legality queries to Amanda Bryan at fcenquiries@btconnect.com. General questions can be answered by email but please be aware that our answer will be based on how we interpret your description of a skill. This means that it WILL NOT serve as a binding agreement on the legality of a stunt.

For a legality ruling, please email a video of the skill to fcenquiries@btconnect.com stating which level you are competing at.

We require a video of the skill from both the front and side angles to do this. Please send specific skills only, not whole routines. We will use what is shown in the video to provide you with a ruling and will notify you by email of the decision. Video submissions must be received no later than 2 weeks prior to a competition for guaranteed review.

Please be aware that the ruling stands for the skill as shown in the video. If there is any deviation in the performance of the skill on the day, away from how a skill called legal was shown on video, you may incur penalties.



Comments? Questions? Suggestions?

We would LOVE to hear from you! Please contact us at:

WE HAVE MOVED!!!!

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Surrey

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Email: fcenquiries@btconnect.com

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