

**GENERAL SAFETY GUIDELINES**

1. All participants agree to conduct themselves in a manner displaying good sportsmanship throughout the event. The coach of each team is responsible for seeing that team members, coaches, parents, and any other person affiliated with the team conduct themselves accordingly.
2. All programs should have, and review, an emergency action plan in the event of an injury.
3. Coaches must recognize the entire team's particular ability level and limit the team's activities accordingly.
4. No technical skills should be performed when a coach is not present or providing direct supervision.
5. All practice sessions should be held in a location suitable for the activities of dance, and away from noise and distractions.
6. Warm-up and stretching should precede and conclude all practice sessions, pep rallies, games, competitions, performances, and other physical activities.
7. The performance surface should be taken into consideration before engaging in any technical aspect of dance. The performance area should be reasonably free of obstructions. Dancers should not perform technical skills on:
  - a. Concrete, asphalt, or any other hard or uncovered surface
  - b. Wet surfaces
  - c. Uneven surfaces
  - d. Surfaces with obstructions
8. The dance team coach or other knowledgeable designated representative should be in attendance at all practices, functions, warm-ups, and performances.

**COMPETITION ROUTINE GUIDELINES**

1. Substitutions may be made in the event of an injury or other serious circumstance. Substitutes must also abide by the age restrictions in all division in which they compete.
2. Formal, excessive, and choreographed entrances which involve dance, technical skills, and all traditions/chants are not permitted. Dancers should enter the performance area in a timely fashion.
3. All staging, backdrops, special effects, or any items that may damage or otherwise alter the performance floor or environment are prohibited (water, powder, glitter, fire, sliding oil, etc.)
4. All routine choreography for the entire team must begin and end on the performance surface. Jumping on or off the performance surface is prohibited.
5. Time limit is as follows: Dance teams will have a maximum time of (2:15) two minutes fifteen seconds to demonstrate their style and expertise. If a team exceeds the time limit, they will be assessed a penalty. If a team exceeds the time limit by more than (3) three seconds, they will be issued a penalty. Timing will begin with the first choreographed movement or note of music, whichever is first. Timing will end with the last choreographed movement or note of music, whichever is last.
6. Each kick routine must have a minimum of 50 kicks. A kick is defined as one foot remaining on the floor while the other foot lifts with force at least one inch from the floor. At least half the team must execute a kick in order for it to be counted. Passé, flicks, turn sequences, toe taps, and etc. will not be counted as kicks.

Exception: Any time the leg extends at or above 90 degrees, contracts and extends again at or above 90 degrees, it will be defined as separate kicks.
7. Dancers in Pom routines must use the poms 80% of the routine.
8. Variety performances must minimally include two styles of dance. Example are, but not limited to: Hip Hop, Jazz, Pom, Lyrical/Contemporary, etc.

**CHOREOGRAPHY, MUSIC & COSTUMING**

1. Routines must be appropriate for family viewing. Suggestive, offensive, or vulgar choreography and/or music is inappropriate for family audiences and therefore lacks audience appeal. Any vulgar or suggestive movements (inappropriate touching/slapping/positioning to one another, etc.), words, costuming or music will result in a deduction. 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.

2. All choreography should be age appropriate.
3. All costuming and makeup should be age appropriate and acceptable for family viewing.
4. Footwear is recommended but not required. Wearing socks only or footed tights only is prohibited. Shoes with wheels are not allowed (roller skates, roller blades, heelys, etc.).
5. Jewelry as part of a costume is allowed. Acceptable jewelry includes: small post stud earrings (in ear lobes only), chokers without dangling pendants, and hair accessories. Jewelry such as necklaces, hoop/dangling earrings, any piercings in any area other than the ear (belly, tongue, nose rings, etc.) is prohibited and will result in a deduction per occurrence. Prohibited jewelry must be removed and may not be taped over.

## PROPS

1. Wearable and/or handheld items are allowed in all categories and can be removed and discarded from the body. Once the prop is discarded, no one can bear weight/stand on the prop.
2. Standing props that bear the weight of the dancer(s) are not allowed. (Items such as chairs, stools, ladders, etc. are not allowed.)

## TERMS

### A. POSITIONS OF THE FEET

**First:** Turned out, with heels touching and toes facing outward (can be executed parallel).

**Second:** Turned out, heels face each other shoulder width apart and toes face outward (can be executed parallel).

**Semi-Third:** One foot parallel, other foot turns out so that heel is in instep of parallel foot.

**Fourth:** From fifth position feet opened front/back shoulder width apart, weight is even between feet (can be executed parallel).

**Fifth:** Turn out, heel of front foot in front of toe of back foot, legs look crossed

### B. GLOSSARY

**Aerial Cartwheel:** An airborne tumbling skill which emulates a cartwheel executed without placing hands on the ground. This skill takes off from one foot and lands on the other foot.

**Airborne (executed by individual):** A state in which the dancer is free of contact from a person and/or the performing surface.

**Airborne Hip Over Head Rotation (executed by individual):** An action where hips rotate over the head in a tumbling skill and there is no contact with the performance surface (e.g. Round off or a Back handspring).

**Airborne Skill (executed by individual):** A skill in which the dancer is free of contact with the performance surface (e.g. Tour Jeté or Butterfly).

**Arabesque (a-ra-BESK):** A position in which the working leg is extended behind while balancing on the supporting leg; can be executed as a turn.

**Attitude (a-tee-tewd):** A position in which the working leg is lifted front, side, or behind with the knee bent at an angle of 90°; can be executed as a turn.

**Axle (aka Axel) (AK-sel):** A turn in which the working leg rond de jambes to passé as the supporting leg pushes off the ground and tucks under the body-after rotation in air, land on original supporting leg.

**Back Bend:** A face-up body position where the hands and feet are in contact with the surface and the hips are pushed upwards into an arch position.

**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.

**Ball Change:** The shifting of weight from the ball of one foot to the flat of the other; can be executed from side to side and front to back.

**Battement** (bat-mahn): A kick; the working leg is brushed/raised from the hip, with a straight knee, into the air and brought down again.

**Breaking:** A style of hip hop dance that incorporates martial arts, acrobatic 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.

**Calypso** (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.

**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.

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

**Châiné** (sheh-NAY): A turn, or series of turns, executed with feet in 1st position, typically following one line of direction. Can be executed in a rapid series, and can be executed en relevé or en plié.

**Chassé** (sha-SAY): A step in which one foot “chases” the other and assumes its original position.

**Consecutive/Connected Skills:** An action in which the dancer connects skills immediately, without step, pause or break in between (e.g. Double Pirouette or Double Toe Touch).

**Costume Jewelry:** Jewelry that enhances the costume and is worn by ALL members of the team.

**Coupé** (koo-PAY): Meaning to cut or cutting; when one foot quickly takes the place of the other.

**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).

**Demi Plié:** Half bend of the knees, heels remain on floor.

**Développé** (dayv-law-PAY): Meaning to develop; drawing the working leg up the supporting leg to passé, then extending the working leg to an open position.

**Dig:** Ball of one foot is next to instep of other foot.

**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 (e.g. Varsity, Junior Varsity, Junior High, etc.).

**Downrock:** An element of breakdance that includes all footwork performed on the floor.

**Drop:** An Action in which an airborne dancer lands on a body part other than his/her hands or feet without first bearing weight on the hands/feet.

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

**Elevated Dancer:** A dancer who is lifted from the performance surface as a part of a Dance Lift.

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

**Elevé:** Dancer rises up from flat feet to balance on one or both feet on at least demi-pointe (balls of the feet), or all the way up to full-pointe.

**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.

**Extension:** Term used to describe the ability of a dancer to raise and hold the extended leg in the air.

**Firebird:** See Ring Jump.

**Flare:** A Power Move where the dancer uses momentum to swing the legs in a continuous circular pattern underneath the body while balancing on alternating hands.

**Flying Saucer:** See Turning Disc.

**Flying Squirrel:** A jump executed with forward momentum with the dancers' arms extended in front, legs behind, creating an "x" position in the air.

**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. Fouetté turns can also be done to the side or in second position (Fouetté 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.

**Freeze:** A move that involves halting all body motion. Also known as a stall.

**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 non-inverted position legs landing one foot/leg at a time.

**Grand Jeté** (grahnd zhuh-TAY): A leap from one foot to the other; working leg stays straight as it brushes forward as supporting leg pushes off to assume a split position in the air.

**Grand Jeté a la Seconde:** A grand jeté executed to the side so that a second position split is assumed in the air.

**Grand Jeté en Tournant** (ahn toor-NAHN): A grand jeté turning where the supporting leg changes places with working leg as hips flip, the original working leg takes the landing and is now the supporting leg.

**Grand Plié:** Full bend of the knees, heels come off the floor in all positions except second.

**Hand-held Props:** Items that are used by performing team as an extension of the arm/hand, that are easily carried by one person. Hand held props include, but are not limited to, boas, scarves, top hats, derby hats, or canes, etc.

**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 Level:** A designated height; the height of standing dancer's head (at the "crown") while standing upright with straight legs. (Clarification: This is an approximate to measure space and is not changed by bending, inverting, etc.)

**Head Spin:** A Power Move, 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): An airborne tumbling skill, 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.

**Hip Level:** A designated height; the height of a standing dancers' hips while standing upright with straight legs (clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.).

**Hip Over Head Rotation (executed by individuals):** An action where a dancers hips rotate over the head in a tumbling skill (e.g. Back Walkover or Cartwheel).

**Hip Over Head Rotation (executed in groups or pairs):** An action where the Executing Dancers' hips rotate over the head in a lift or partnering skill.

**Hollow Back:** A Freeze similar to a planche where the dancer balances on the hands and 'hollows' out the back. (If balancing on the head it is known as a "Head Hollow").

**Inversion:** A position in which the dancer's waist and hips and feet are higher than his/her head and shoulders.

**Invert:** A Freeze utilizing strength, flexibility and balance where the dancer's weight is placed on both hands with head facing knees and legs parallel to the floor.

**Jeté** (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 jeté can be executed in various directions, sizes and positions.

**Jump:** Movement taking off and landing on same foot or both feet.

**Kip Up:** An airborne, non-rotating, tumbling skill, typically performed in hip hop, where the dancer brings the body to an 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.

**Lay-out:** Cambré back while extending the working leg forward.

**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 jeté).

**Lifting Dancer:** A dancer(s), who is part of a dance lift and lifts an Elevated Dancer as a part of a Dance Lift. The supporting dancer may also be considered a Lifting Dancer.

**Lifts:** An action in which the partner is elevated to any height and set down. Refer to the rules for Dance Lifts and Partnering for a full definition.

**Parallel:** A position in which the thighs, knees and toes of both legs are facing straight ahead.

**Partnering (executed in pairs):** A skill in which two dancers use support from one another. Partnering can involve both “Supporting” and “Executing” skills.

**Pas de Bourrée** (pah duh boo-RAY): Three steps executed in relevé, relevé, plié; can be executed as a turn as in ballet, working foot steps behind supporting leg, supporting foot opens stepping to side, then working footsteps in front of original supporting leg; as in jazz-working foot steps behind supporting leg, supporting foot opens stepping to side, then working foot opens out, lunging to opposite side of supporting leg with each step that is taken.

**Pas de chat:** “Cat’s Step” the step owes its name to the likeness of the movement to a cat’s leap.

**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.

**Pencil Turn:** A turn executed with the working leg held straight and next to the supporting leg.

**Penché** (pahn-SHAY): Leaning, inclining. As, for example, in arabesque penché.

**Pike:** A one-handed Freeze with the legs held in a pike position.

**Piqué** (pee-KAY): Stepping directly onto a straight leg in relevé; can be performed while turning and in various positions (arabesque, attitude, etc.)

**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.

**Pirouette en Dedans** (ahn duh-DAH-N): Turning inward, towards supporting leg.

**Pirouette en Dehors** (ahn duh-AWR): Turning outward, towards working leg.

**Pivot:** Movement step used to change direction; working leg steps forward assuming weight of body, body changes direction, support leg reassumes weight of body; can be executed front to back, side to side.

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

**Power Move:** Loosely defined as relying on speed, momentum, and acrobatic elements for performance.

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

**Prop:** An object that can be manipulated. A glove is a part of the uniform.

**Relevé** (rell-eh-VAY): Dancer rises from a plié to balance on one or both feet on at least demi-pointe (balls of the feet), or possibly full pointe

**Ring Jump** (aka Firebird): A skill taking off from two feet into a back attitude split jump while arching towards the back foot, and landing on either one or two feet.

**Rond de jambe** (rawn duh zhahnb): Meaning circular, round movement of the leg; executed on the ground or in the air, it refers to the motion of leg brushing front, opening to side, continuing to the back and vice versa.

**Saut de chat** (soh duh shah): Executed similarly to grand jeté except instead of brushing a straight working leg, it is developed from a bent to straight leg as supporting leg is pushing off; can also be executed a la seconde.

**Sauté** (soh-TAY): Jumping and landing on the same foot, toes should be pointed in the air.

**Shoulder Level:** A designated height; the height of a standing dancers' shoulders while standing upright with straight legs (clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.).

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

**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).

**Sickling:** This term is used for a fault in which the dancer turns his or her foot in from the ankle, thereby breaking the straight line of the leg.

**Six-Step:** A form of Downrock that utilizes a footwork sequence, thereby enabling the dancer to gain momentum or prepare for another move.

**Sous-sus** (soo-SYEW): In tight fifth position relevé.

**Soutenu turn** (soot-NEW): From sousus, turning towards back leg one revolution, the other foot ending in front.

**Split Drop:** Dropping to the performing surface from a jump, stand or inverted position, landing with legs extended at right angles to the trunk in a split position.

**Spotting:** While turning; keeping the eyes focused on one spot as long as possible, then snapping head around to the same spot; helps to maintain sense of direction, balance, momentum.

**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.

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

**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.

**Supporting Leg:** The leg of a dancer that supports the weight of the body, during a skill.

**Swipe:** A Power Move, often started from a crab position, where the dancer uses momentum to twist hands to one side of the body, placing them on the floor, and allowing the legs to follow and returning to the original position.

**Switch Leap:** A jump popping straight up in the air, not traveling forward; working leg stays straight and lifts front, support leg pliés, working leg swings back while support leg lifts to assume a split position in the air.

**Temps de fleche** (tahn duh flesh): Hitch kick; battement one leg, switch it with other leg in the air, can be executed to the front, side or back.

**Tendu** (tawn DEW): To stretch, pushing the foot away from the supporting leg while keeping the toe on the floor.

**Threading:** A form of Downrock where the dancer weaves their limbs through each other as if 'threading a needle'.

**Three Step Turn:** A turn executed with three steps; step to side still facing front, step other foot across body to second position and face back, open first foot to second position to face front again.

**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 Pitch** (executed by groups or pairs): A toss in which the Executing Dancer(s) foot is in the hands of the Supporting Dancer(s) and she/he is propelled upward.

**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.

**Toe Roll:** Executed on relevé and hinged; body arches back arms in high V head released, body contracts to floor; toes remain in contact the entire movement, hands catch body weight.

**Tombé** (tawn-BAY): Meaning to fall, step down.

**Toss:** A release move where Supporting Dancer(s) execute a throwing motion to increase the height of the executing dancer. The Executing Dancer is free from the performance surface when toss is initiated.

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

**Tumbling:** A collection of skills that emphasize 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 overhead rotation).

**Turn out:** A position in which the legs are rotated outward from the hip joints so that the thighs, knees, and toes face away from the center of the body.

**Turning Disc** (aka Disc, Flying Saucer): A turning leap in which the dancer executes a Châiné Turn, then sweeps the working leg up from 5th position to 2nd position to execute a center leap, landing on the original working leg.

**Vertical Inversion (executed in groups or pairs):** A position in which the Executing Dancer is inverted and bears direct weight on the Supporting Dancer by a stop, stall or change in momentum.

**Weight Bearing:** A skill in which the dancer's weight is supported by one body part without any other body part on the ground.

**Windmill:** A Power Move, 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 that moves, stretches, and/or extends; the leg that is responsible for momentum and/or position.

## SKILL RULES

### A. TUMBLING & AERIAL STREET STYLE SKILLS (EXECUTED BY INDIVIDUALS)

1. Hip over-head airborne skills without hand support are not allowed.
  - a. Exception: Aerial cartwheels are allowed, but may not be connected to any other hip over-head rotation skill.  
*Clarification:* Aerial cartwheels are not allowed while holding poms. They must be placed in one hand, or be executed with hands free poms.
2. Tumbling skills with hip over-head rotation:
  - a. Airborne skills with hand support may not be airborne in approach, but may be airborne in descent if the approach is non-airborne.
  - b. Are limited to 3 connected skills

3. Simultaneous Tumbling over or under another dancer that includes hip over-head rotation by both dancers is not allowed.
4. Drops to the knee, thigh, back, front or head, onto the performance surface are not allowed unless the dancer first bears weight on hand(s) or foot/feet.
  - a. Only drops to the shoulder or seat are permitted provided the height of the airborne dancer does not exceed knee level of a standing dancer.
5. Landing in a push-up position onto the performance surface is allowed from a standing or kneeling position or from a jump with forward momentum. All variations of a Shushunova are not allowed.
6. Airborne skills without hip over-head rotation may not jump from a standing or squatting position with backward momentum landing onto the neck, shoulders and hands. Any kip up motion must initiate from the back/shoulder area touching the ground.
 

Clarification: Rubberbands and jumping backwards into a headstand/handstand stall is not allowed.
7. Hip over-head rotation skills with hand support are not allowed while holding poms or props in supporting hand (Exception: Forward Rolls and Backward Rolls are allowed). The use of hands-free poms for hip over-head rotation skills is allowed.

The following skills are examples of what is allowed/not allowed.

**ALLOWED**

Aerial Cartwheels  
 Forward/Backward Rolls  
 Shoulder Rolls  
 Cartwheels  
 Headstands  
 Handstands  
 Backbends  
 Front/Back Walkovers  
 Stalls/Freezes  
 Head spins  
 Windmills  
 Kip up  
 Round Off  
 Headsprings (with hand support)

**NOT ALLOWED**

Front Aerials  
 Front/Back Handsprings  
 Front/Back Tucks  
 Side Somi  
 Layouts  
 Shushunova  
 Headsprings (without hand support)  
 Dive Rolls (In any position)  
 Continuous double (partner) cartwheels  
 Toe Pitch Back Tucks  
 Rubberbands

**B. DANCE LIFTS & PARTNERING (EXECUTED BY GROUPS OR PAIRS)**

1. The Executing Dancer must receive support from a Supporting Dancer who is in direct contact with the performance surface at all times (exception: Kick Line Leaps).
2. At least one Supporting Dancer must maintain contact with Executing Dancer(s) throughout the entire skill.
  - a. Lifting with poms is allowed.
  - b. Extensions are not allowed.
3. Hip over-head rotation of the Executing Dancer(s) may occur as long as a Supporting Dancer maintains contact until the Executing Dancer returns to the performance surface or is returning to the upright position.
4. Swinging lifts and tricks are allowed provided the Executing Dancer's body does not make a complete circular rotation and is in a supine position at all times. Swinging in a prone position is not allowed (backwards and forwards or a complete circular rotation).
5. Vertical Inversions may occur as long as ALL of the following apply:
  - a. The Supporting Dancer(s) maintains contact until the Executing Dancer returns to the performance surface or returns to the upright position.
  - b. When the height of the Executing Dancer's shoulders exceed shoulder level there is at least one additional dancer to spot who does not bear weight. (Exception: When there are 3 or more Supporting Dancers, an additional spot is not required.)

### **C. UNASSISTED DISMOUNTS TO THE PERFORMANCE SURFACE**

1. An Executing Dancer may jump, leap, step or push off a Supporting Dancer if:
  - a. The highest point of the released skill does not elevate the Executing Dancer's feet above head level.
  - b. The Executing Dancer may not pass through the prone or inverted position after the release.
  - c. Toe Pitch Back Tucks are not allowed.
2. The Supporting Dancer(s) may toss an Executing Dancer if:
  - a. The highest point of the toss does not elevate the Executing Dancer's hips above head level.
  - b. The Executing Dancer is not supine or inverted when released.
  - c. The Executing Dancer does not pass through a prone or inverted position after release.
  - d. Toe Pitches back tucks are not allowed.