

THE **OFFICIAL** CHAMPIONSHIP GUIDE

JAMZ™ 2011 - 2012

JAMZ | ALL-STAR CHEER AND DANCE GUIDE

JAMZ™
PLAY. TEACH. INSPIRE.

WE'RE NOT JUST A BRAND, WE'RE A LIFESTYLE.
Made in California. 100% Original. Athletes for life.
The perfect blend of talent, love and dedication to the sport.
Train hard. Dream big. Be you. Made for athletes by athletes.

800.920.4272 | camps@jamz.com | www.jamz.com

THE GUIDE

We summed it up to save you time.



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ALL CONTENT VALID THROUGH 3/31/12

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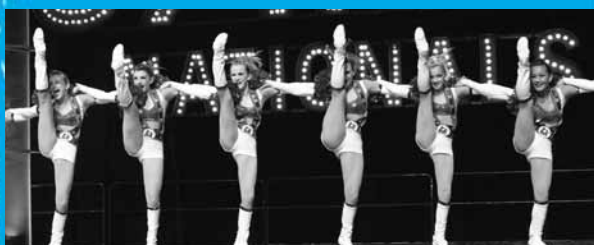
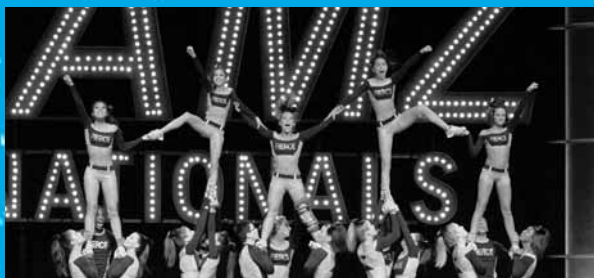
CONTACT US

Seriously. We like talking to you.

JAMZ Cheer & Dance

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Camps/Private Camps:	camps@jamz.com
Merchandise:	sales@jamz.com



JAMZ

Cheer & Dance

2011-2012

CHAMPIONSHIPS

www.jamz.com



WE KNOW YOUR RULES. WE KNOW THE INDUSTRY. WE KNOW HOW TO HAVE FUN!



OCT 9

KINGDOM CLASSIC

Six Flags Discovery Kingdom
Vallejo, CA

OCT 16

FRIGHTFEST CLASSIC

Six Flags Discovery Kingdom
Vallejo, CA (Youth Only)

OCT 23

JAMZ RELOAD

UOP Spanos Center
Stockton, CA

NOV 6

CAPITOL CITY CHAMPIONSHIP

SCC - Memorial Auditorium
Sacramento, CA

NOV 6

COASTER CLASSIC

Six Flags Magic Mountain
Valencia, CA

NOV 6

CENTRAL VALLEY SPECTACULAR

CSU Stanislaus
Turlock, CA (Youth & HS Only)

NOV 13

ROYAL VALLEY CHAMPIONSHIP

Selland Arena
Fresno, CA

NOV 19

BID CHALLENGE

Anaheim Convention Center
Anaheim, CA

DEC 3

SLAM CITY JAMZ

Cow Palace
San Francisco, CA

DEC 3

GOLDEN CLASSIC

Six Flags Magic Mountain
Valencia, CA

DEC 11

HOLIDAY SHOWCASE

CSU Dominguez Hills
Carson, CA

JAN 15

ADRENALINE HEAVEN*

UC Davis
Davis, CA

JAN 15

PALMS & PYRAMIDS*

CSU Long Beach
Long Beach, CA

*Not a qualifier for JAMZ Youth Nationals.

MADE IN CALIFORNIA.
100% ORIGINAL.

(800) 920-4272

EARLY BIRD RATES AVAILABLE!

Visit www.jamz.com for details.

WE ♥ THIS SPORT. WE ARE ATHLETES.

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PLAY. PERFORM. INSPIRE.

WE'RE NOT JUST A BRAND, WE'RE A LIFESTYLE.

Made in California. 100% Original.

The perfect blend of talent, love and dedication to the sport. Train hard. Dream big. Be you. Made for athletes by athletes.

REGISTRATION 411

What do you need to know to get started?

BEFORE YOU REGISTER... *(Please note the following guidelines, requirements, etc.)*

SIX FLAGS EVENTS:

- Six Flags events are excluded from online registration. See each Six Flag event for specific info on rates, payments, & deadlines.

DEADLINES:

- Entry form and full payment must be RECEIVED by specified deadlines. Visit www.jamz.com to see deadlines for each event.
- Performance order is determined by the date FULL registration is received (including full payment).

PAYMENTS:

- No personal checks or purchase orders will be accepted. You may pay by Team/Gym/Organization check, money order, or credit card.
- One check, money order or credit card number per registration only.
- For late entries that are approved, you must pay by money order or credit card. Checks will not be accepted.
- A \$30 'returned check' fee will be charged for each insufficient check.
- Cards will be charged according to the fee that applies on date entry is received. Some credit cards are subject to maximum daily allowances. Any balance not obtained by the deadline, will be charged according to the fee of the actual charge date and not the received fax date.

WHAT DOES IT COST TO REGISTER? *The Registration Rates*

JAMZ knows life is busy and unpredictable. That's why we allow teams more options when submitting their registration. Whether you're early, on time or late with your registration, we'll do our best to work with your situation. The earlier you register, the more money you save!

	EARLY BIRD	ON TIME	LATE
ALL-STAR Regional per participant (non spring floor)	\$30	\$35	\$40
ALL-STAR Regional per participant (spring floor)	\$42	\$47	\$52
Cross Competitor Rage	\$30	\$30	\$30

(Six Flags events are excluded from these rates. See each Six Flag event for specific info on rates, payments and deadlines.)

HOW DO YOU REGISTER? *There are three (3) ways to register:*

1) ONLINE - *Pay by credit card.*

- Go to the [Registration Manager](#) online, complete forms and payment online. *(One credit card number per registration only).*
- Print out the [Agreement of Compliance Form](#) and get it signed by all parents/guardians *(to be completed only ONE TIME per season).*
- Mail or fax [Agreement of Compliance Form](#) and [Team Roster](#) to JAMZ w/in 48 hours of your online submission.

NOTE: *Your team's information does not submit to JAMZ until full payment is processed online. If you create/set up your team during the Early Bird time frame, but do not submit payment information until the On Time dates, your total will be recalculated at the current day's rate. Late entries are not accepted online.*

2) FAX - *Pay by credit card or e-check*

- Download the registration forms online, print out and complete all info. *(One credit card number per registration only).*
- Get [Agreement of Compliance Form](#) signed by all parents/guardians *(to be completed only ONE TIME per season).*
- Fax the [Championship Team Entry Form](#), [Agreement of Compliance Form](#) and [Team Roster](#) to (209) 578-1617.

3) MAIL - *Pay by check, money order, e-check, or credit card.*

- Download the registration forms online, print out and complete all info.
- Get [Agreement of Compliance Form](#) signed by all parents/guardians *(to be completed only ONE TIME per season).*
- Make checks payable to: **JAMZ**. *(One check, money order or credit card number per registration only).*
- Mail [payment](#), [Championship Team Entry Form](#), original [Agreement of Compliance Form](#), and [Team Roster](#) directly to:
JAMZ Championships, PO Box 4308, Modesto, CA 95352
- To expedite shipping, use US Postal Service Express (overnight) or Priority Mail (2-3 day in CA). **UPS and FedEx do NOT deliver to P.O. Boxes.**

HOW DO YOU KNOW WHEN REGISTRATION IS COMPLETE? *You'll receive a confirmation email.*

Notification of registration receipt will be sent via email. If you do not receive notification within seven days of mailing registration documents, please call JAMZ at (800)920-4272 or email championships@jamz.com. All future correspondence will be sent to the contact person's name and address on each registration form. 1-2 weeks prior to the event, you will receive a preliminary line up, followed by a schedule of performance. These will also be posted online.

REGISTRATION 411

How to complete the boring but important paperwork.

CHAMPIONSHIP TEAM ENTRY FORM - *One per team for each event.*

Please read through the category descriptions, divisions, routine guidelines, levels, general safety rules and scoring section prior to registering your team to ensure you are choosing the appropriate level, category and division for your team.

AGREEMENT OF COMPLIANCE FORM - *One per team each season.*

Teams/organizations submit this form only ONE TIME during the entire season (exception: an updated form is required if any participants are added after the original form was submitted). Each form allows space for 20 parent/guardian signatures. If you have more than 20 competitors, you may duplicate the form. Unless registering on-line, the Agreement of Compliance Form must be submitted at the time of registration. If you are registering on-line, the form must be submitted to JAMZ 48 hours after your registration is received.

TEAM ROSTERS - *One per team each season (see requirements & exceptions below).*

All teams competing at JAMZ Championship(s) are required to submit a Team Roster. All Star teams **MUST** use the JAMZ form. Forms are only required with your team's FIRST JAMZ Championship entry. If you attend more than one event, (including Nationals) you'll only be required to submit an updated JAMZ Roster form if there are changes made to your team. Alternates may be listed on your roster.

NEED TO MAKE A CHANGE?... Follow these steps to successful changes.

- Read the 2011-2012 categories, divisions and levels thoroughly to ensure you're making the correct change.
- Fill out the Change Request Form (available online in the Championship Info section).
- Form must be submitted on or before the "On-Time" deadline for each event, JAMZ will confirm your change within 2 business days.
- All changes that are requested after the "On-Time" deadline are subject to approval and the following fee:
 - \$50 per team/change** at Regionals and Six Flags events **\$100 per team/change** for Nationals.
- Be sure to include your Credit Card Authorization Form with the Change Request Form.

The following are the most common types of changes:

Change of Total # of Participants:

Increasing participant(s) requires additional fees (paid with the Change Request Form at that current date's rate); there are no fees for decreasing.

Change in Category/Division/Level:

Teams will change position in the performance order based on the date the new changes were made. *Nationals change deadlines are specific to each event. See your invitation packet for dates and specifics.*

REGISTRATION 411

The legal stuff you should know.

LIMITED ENTRIES - *Trust us, we'd love to let an endless amount of teams register.*

However, due to the popularity of our events JAMZ will only accept entries as space allows. JAMZ will process entries in the order in which they are received. Should the event reach capacity (stadium seating capacity/length of day capacity), registration will be closed.

LATE ENTRIES - *We all know life isn't perfectly planned.*

If you missed the deadline, you need to register via phone. Call JAMZ at (800) 920-4272 to get your late entry approved (acceptance is not guaranteed due to limited space available). If the event is not full and late entries are approved by JAMZ, the late registration fee must be paid for each participant in the form of a credit card to JAMZ at the time registration is submitted.

PERFORM IN A SECOND CATEGORY FOR FREE! *Did we mention it's FREE?*

Yes, teams are allowed to compete in a second category for FREE. However, teams are NOT allowed to compete in the same SAME CATEGORY twice (i.e. Junior Level 3 and Junior Level 4). The second category MUST contain at least 70% of the SAME participants as the first category. Please select your second category when submitting original registration. Unfortunately, second categories can't be added once the Final Schedule is posted.

IMPORTANT NOTE: JAMZ cannot guarantee more than 20 minutes between a team's 1st and 2nd performances. Warm-up and award ceremonies may overlap. JAMZ will not change times the day of the event to accommodate teams for this reason.

ALL-STAR/STUDIO CROSS COMPETITORS - *Wow, we think you're amazing!*

JAMZ does allow cross-competitors (meaning participants who perform on multiple teams), but they must:

- Be included in all team's numerical counts and rosters
- Submit full payment for the participants main team
- Submit Cross Competitor fee for each additional team with whom they compete

IMPORTANT NOTE: JAMZ cannot guarantee more than 20 minutes between a team's 1st and 2nd performances. Warm-up and award ceremonies may overlap. JAMZ will not change times the day of the event to accommodate teams for this reason.

CANCELLATION POLICY - *We'll miss you.*

Teams wishing to cancel are subject to processing and cancellation fees. Cancellation notifications must be submitted in writing (fax or email), by a registering coach. You will be contacted by a JAMZ Representative upon receipt of notification. If a participant cancels from your registration and you replace that participant with a new participant for your team, you can use the payment of the first participant towards the new.

IMPORTANT NOTE: All participant payments are non-transferable between teams. If a participant cancels (regardless of the reason) you cannot apply that person's payment to another team.

REFUND POLICY - *The earlier your request, the better.*

Requests for refunds must be submitted in writing (fax or email), by a registering coach. Requests submitted on or before the "On-Time" deadline will receive a full participant refund. Requests made between the the "On-Time" deadline and 6 days prior to an event will receive 50% participant refund. All Payments are non-refundable after that time. Refunds will be given in the manner in which payment was received. Please allow 4-6 weeks for refunds to be processed. *Nationals refunds and deadlines are specific to each event. See your invitation packet for dates and specifics. This policy does not apply to Six Flags events. See Six Flags Registration Packet for event specifics.*

GENERAL FORM POLICY - *Don't forget these helpful reminders:*

- Doublecheck that you have all of your forms.** Any team entries that do not include the appropriate forms will not be processed.
- Include your email address.** It's required on the registration forms so we can keep in touch about the event for which you registered.
- Look for a confirmation email.** Notification of registration receipt will be sent via email. If you don't see one after 7 days, please call us.

CHAMPIONSHIPS 411

Get the lowdown on Performance Day.

JAMZ MISSION STATEMENT... *Because we know that EVERY event is someone's FIRST event!*

JAMZ Cheer & Dance strives to provide a safe and positive environment for kids to enhance self-esteem, improve skill levels and educate teams. By hiring talented and knowledgeable staff and conducting all events with the highest level of integrity and professionalism, JAMZ will pursue quantitative growth without sacrificing the quality of the company's products or services.

EVENT PERFORMANCE SCHEDULES... *Please share this info with your parents.*

Performance schedules are determined by the number of registered teams. A preliminary line-up with overall event day time frames will be posted on the JAMZ website (www.jamz.com) and emailed to the registering coach up to two weeks prior to championships. Team performance schedules will be posted on the JAMZ website and emailed to the registering coach up to one week prior to championships (no later than 3 days prior). Coaches will also be given a copy of the performance schedule at the time of 'Coach Check-in'. All times are subject to change. Prior to posting of the schedule, please do not call to check your individual team performance time, how many teams are in your division, etc. We appreciate your patience. *Please share this information with your parents.*

PERFORMANCE ORDER... *First to Register = Last to Perform*

The date full registration is received (including full payment) will determine the performance order for all championships. The first registration received will be placed last to perform in that category/division/level. The last registration received will be the first to perform. Adjustments may be necessary due to team or division conflicts. Teams that delay submitting required paperwork will change position in performance order based on the date the paperwork is completed. Teams that make any changes to their category, division or level after submitting registration will change position in the performance order based on the date the new changes were made.

PARTICIPANT ELIGIBILITY... *Proof of age is required.*

Coaches/coordinators must be able to prove the age of their participants on the day of the championship.

- **All-Star/Studio teams** should bring any form(s) necessary with this information.

PERFORMANCE AREA... *Check the event description on the web or give us a call.*

REGIONAL CHAMPIONSHIP (SPRING FLOOR):

- **All-Star Cheer:** Teams will perform on a 42' deep x 54' wide Olympic Elite Fiberglass spring floor.
- **All-Star/Studio Dance:** All teams will perform on the same floor as cheer: 42' deep x 54' wide Olympic Elite Fiberglass spring floor.

Note: If the dance team registrations warrant, and facility space allows, JAMZ will provide a Marly floor.

REGIONAL CHAMPIONSHIPS (NON SPRING FLOOR): All cheer and dance teams will perform on a 42' deep x 54' wide carpeted foam cheer mat.

SIX FLAGS CHAMPIONSHIPS: All cheer and dance teams will perform on a carpeted foam cheer mat.

- **Six Flags Discovery Kingdom:** 42' deep x 54' wide.
- **Six Flags Magic Mountain:** Magic Mountain Golden Bear Theatre = 30' x 31'. These dimensions are smaller than standard floors. See the Magic Mountain registration packet for more details.

NATIONAL CHAMPIONSHIPS:

- **All-Star Cheer** - All cheer teams will compete on a 42' deep x 54' wide Olympic Elite Fiberglass spring floor.
- **All-Star/Studio Dance** - All dance teams will compete on a 42' deep x 49' wide professional Marly floor.

WARM-UP AREA... *Your warm-up time will be listed on the final schedule of performance posted online.*

Each team will have a designated warm-up time prior to its performance time. Times will be posted on the final schedule of performance and posted online at www.jamz.com three (3) days prior to your event. Warm-up spaces and stations will vary for each event. Specifics will be included in emails specific to your event.

MUSIC... *Take the stressing out of pressing play at the sound booth!*

TEAMS MUST MEET THE FOLLOWING MUSIC FORMAT REQUIREMENTS:

- Music may be on cassette tape, CD (CD is preferred) or ipod/MP3 (must have 1/8" jack - email cheer@jamz.com for specifics).
- Music should be recorded at medium volume.
- Music must be recorded at the beginning of the tape/CD with no other music on the tape/CD.
- Duplicate tapes/CD's must be available so that teams may have a copy while in warm-ups, in case of lost, broken tapes/CD's, etc.
- Please label CD's with your team name and cell phone number (including area code) in case of loss.
- A team representative must be at the sound booth prior to your team's performance time to press play and direct our sound tech.
- Please have your music queued and ready.

CHAMPIONSHIPS 411

Get the lowdown on Performance Day.

ADDITIONAL MUSIC TIPS:

- Make sure your CD is an Audio CD Format, not Data Format. Check it in a CD player to be certain it plays properly.
- Each team should bring their own tape player/radio for practice sessions. Be sure to have team identification on it. (Exception: Six Flags Theme Parks do not allow these devices in the park).
- Give other members of your coaching staff duplicate copies of your music in the event of a lost bag or malfunction.
- Coaches/choreographers should create routines that finish at least a few seconds under the time limit to ensure team does not go over the maximum time allotted for the category. Penalty points will be deducted for exceeding the time limit for routines.
- Music selections must be edited and appropriate for a family environment.

INTERRUPTION OF PERFORMANCE... *'Cause we know stuff happens.*

1) Unforeseen Circumstances.

- If, in the opinion of the competition officials, a team's routine is interrupted because of failure of the competition equipment, facility, or other factors attributable to the competition rather than the team, the team affected should STOP the routine.
- The team will perform the routine again in its entirety, but will be evaluated ONLY from the point where the interruption occurred. The degree and effect of the interruption will be determined by the competition officials.

2) Fault of Team.

- In the event a team's routine is interrupted because of failure of the team's own equipment, the team must either continue the routine or withdraw from the competition.
- The competition officials will determine if the team will be allowed to perform at a later time. If decided by officials, the team will perform the routine again in its entirety, but will be evaluated ONLY from the point where the interruption occurred.

3) Injury.

- In the event that an injury causes the team's routine to be interrupted, the participant can stop the routine and seek medical assistance.
- Competition officials reserve the right to stop the routine if an injury occurs.
- The competition officials will determine if the team will be allowed to perform at a later time. If decided by officials, the team will perform the routine again in its entirety, but will be evaluated ONLY from the point where the interruption occurred.

HOW TO HANDLE PROCEDURAL QUESTIONS

1. RULES & PROCEDURES. Any questions concerning the rules or procedures of the competition will be handled exclusively by the advisor / coach of the team and will be directed to a Championship Event Director. Such questions should be made prior to the team's competition performance.

2. PERFORMANCE. Any questions concerning the team's performance should be made to the Championship Event Director immediately after the team's performance and/or following the outcome of the competition.

INTERPRETATIONS AND / OR RULINGS

Any interpretation of any aspect of these Rules and Regulations or any decision involving any other aspect of the competition will be rendered by the Head Rules Judge. The Head Rules Judge will render a judgment in an effort to ensure that the competition proceeds in a manner consistent with the general spirit and goals of the competition.

SPORTSMANSHIP

All participants agree to conduct themselves in a manner displaying good sportsmanship throughout the competition with positive presentation upon entry and exit from the performance area as well as throughout the routine. The advisor and coach of each team is responsible for seeing that team members, coaches, parents and other persons affiliated with the team conduct themselves accordingly. Severe cases of unsportsmanlike conduct are grounds for disqualification.

DISQUALIFICATION

Any team that does not adhere to the terms and procedures of these "Rules and Regulations" will be subject to disqualification from the competition, will automatically forfeit any right to any prizes or awards presented by the competition, and may also forfeit the opportunity to participate in a competition or the National Championship the following year.

SCORING... *Our judges use a custom scoring system so championships run on time and scores are accurate.*

JAMZ has incorporated an electronic scoring system to increase efficiency and accuracy in the scoring process. This innovative scoring system was the first in the cheer and dance industry and nothing can top it! We're excited for our JAMZ Panel and Rules Judges to utilize this amazing technology! Judges will represent various parts of the industry so that style differences will be balanced in evaluating performances. Score sheets may not be available on the day of every championship. In this instance, score sheets will be emailed or mailed following the championship. See the Scoring section for more details on JAMZ' scoring process.

FINALITY OF DECISIONS

By participating in this championship, each team agrees that the decisions by the judges will be final and results may ONLY be reviewed for clarification. Each team acknowledges the necessity for the judges to make prompt and fair decisions in this competition and each team therefore expressly waives any legal, equitable, administrative or procedural review of such decisions.

RULES 411

How to keep your teams safe and happy.

COACH'S CHECKLIST... *Think of this as your Summer reading list.*

Coaches should read through all of the following in the **JAMZ Championship Guide** to help avoid penalties, forfeiture or disqualification, and maximize scoring:

- JAMZ Category Descriptions
- JAMZ Division Details
- JAMZ Routine Guidelines
- JAMZ Levels Grids
- JAMZ General Safety Rules
- JAMZ Glossaries
- JAMZ Penalty Info
- JAMZ Scoring Info
- JAMZ Coach's Cheat Sheet
- JAMZ Scoring Grids

ASK QUESTIONS... *Only you can prevent penalties, forfeiture or disqualification.*

JAMZ asks that all coaches/directors/advisors review the JAMZ Rules each year, understand them and adhere to the JAMZ Safety and Routine Guidelines. Any questions concerning guidelines or specific stunts, pyramids, dance lifts or clarification are welcome! Protect your team from unnecessary deductions and penalties.

In order to ensure a prompt response to your questions, please contact us at the following:

- For Category/Division/Level Registration Questions: championships@jamz.com OR (800) 920-4272
- For General Championship Questions/Comments: championships@jamz.com OR (800) 920-4272
- For Routine/Safety/Skill Allowance Rules Questions: rules@jamz.com

HOW DO YOU SUBMIT A RULES QUESTION?... *There are two options.*

1) SEND US A VIDEO. Honestly, we love videos! It's the best way to make sure your routine is penalty-free! Full mounting/dismounting and skill should be included in video. Submit your video in one of the following formats:

- Mail a DVD or VHS tape (include your division, category, level and the event you'll be attending).
- OR -
- Email us a link to an online video of a stunt, pyramid or dance skill (include your division, category, level and the event you'll be attending).

2) FILL OUT THE ONLINE RULES FORM. We make it soooooo easy.

- Go to www.jamz.com and click "Championships".
- Under "General Forms" in the Info Center, click "Ask a Rules Question".
- Make sure to include your division, category, level and the event you'll be attending.

DON'T FORGET TO INCLUDE THE FOLLOWING INFO FOR RULES QUESTIONS... *if you include it, they will answer ☺*

- All questions must be in written form; no phone calls will be accepted.
- Include the event you will be attending.
- Include your name.
- Include your team name.
- Include your division/category/level.
- OPTIONAL - If you're referring to a specific rule, include the page number and rule reference (e.g. Youth Cheer Routine Guidelines #8a).

HOW LONG DOES IT TAKE?... *The earlier you send it, the better.*

Please allow up to 3 business days for response. JAMZ will address all inquiries in writing. Questions should be submitted at least 10 days prior to an event to allow for a response and time to make routine changes (if needed).

JAMZ

Cheer & Dance

NATIONALS

2012

THE ORLEANS ARENA
LAS VEGAS, NV



Find out how to qualify!
(800) 920-4272
www.jamz.com

WE ♥ THIS SPORT. WE ARE ATHLETES.

JAMZ™
PLAY. PERFORM. INSPIRE.

THE STORY CONTINUES...

Once upon a time there was a crazy hip cheer & dance company from California! Their Nationals in Las Vegas was all the rage! Amazing talent, worlds bids, a cool Vegas venue and a totally sweet staff! Teams worked hard across the land to be the best, but no matter who won, they all had a blast and lived happily ever after. Yeah, there's more to that story... like hard work, a true love for the sport, etc.. You really have to be there. At JAMZ, you are an athlete and we want you to be a part of the story! Visit www.jamz.com to see how to qualify for Nationals!

YOUTH

JAN 27-30, 2012

WHY CHOOSE JAMZ?

LARGEST IN THE U.S.
BIGGEST TROPHIES,
JACKETS, MEDALLIONS,
MORE DIVISIONS,
MORE AWARDS,
MORE CHANCES TO WIN,
EXPERIENCED JUDGES,
FUN-FILLED EXPERIENCE,
MADE FOR YOUTH,
JUST FOR YOUTH,
PERIOD.



ALL-STAR & SCHOOL

FEB 24-26, 2012

WHY CHOOSE JAMZ?

HUGE TROPHIES,
JACKETS, MEDALLIONS,
BANNERS,
MORE DIVISIONS,
MORE AWARDS,
MORE CHANCES TO WIN,
EXPERIENCED JUDGES,
FUN-FILLED EXPERIENCE,
USASF TIER 1 COMPANY,
14 BIDS TO WORLDS,
MORE WARMUP TIME,
BEST OF THE BEST,
PERIOD.



2012 BIDS

CHEER

(2) FULL PAID BIDS
(6) AT-LARGE BIDS

DANCE

(2) PARTIAL PAID BIDS
(4) AT-LARGE BIDS

See www.jamz.com for rules
and requirements.

WE'RE NOT JUST A BRAND, WE'RE A LIFESTYLE.
Made in California. 100% Original.
The perfect blend of talent, love and dedication to the sport. Train hard. Dream big. Be you. Made for athletes by athletes.

WHY TAKE YOUR TEAM TO JAMZ NATIONALS?

Trust us, we have a lot of good reasons.

JAMZ INVESTS IN THE HIGHEST QUALITY OF EQUIPMENT USED IN THE INDUSTRY!

We don't just say we have the best equipment in the industry! We research it, ask our customers about their preferences, bounce and tumble on choice floors, visualize how to improve events, consider what the highest industry standard is year after year, and spend the money! We realize that staying current on industry trends is key to any successful business.

OLYMPIC ELITE FIBERGLASS SPRING FLOORS

Warm up and compete on the same floors used at the Cheerleading Worlds! We take the stress out of Championship Day with numerous warm-up stations for stretching, tumbling, marking your routine and throwing it full out!

PROFESSIONAL MARLY DANCE FLOORS

JAMZ knows dance...warmup and compete on the floor your team deserves!

EVENTS RUN ON TIME!

JAMZ estimates events with experienced forecasting measures that allow our events to run smoothly and on time. We understand how busy life can be and appreciate the time you do spend with us!

UNIQUE AND ABUNDANT AWARDS MAKE JAMZ NATIONALS A MEMORABLE EXPERIENCE!

With Nationals jackets, huge team trophies, banners, medallions, At-Large Bids and a Full Paid Bid to Worlds and invitations to once in a lifetime opportunities, there's something for everyone!

THE JAMZ NATIONAL TITLE CARRIES PRESTIGE!

When teams win the National Title at JAMZ Nationals, they truly are the best of the best! The caliber of teams at JAMZ Nationals continues to amaze us. JAMZ offers a dance category for EVERY style, and ALL USASF DIVISIONS. But most importantly, JAMZ requires at least 2 teams in a division to be eligible for a national title, and most often exceed the requirement by many teams!

JAMZ JUDGES ARE HIGHLY TRAINED IN THE ALL-STAR INDUSTRY!

Judges have been trained and tested on All-Star categories, divisions, levels, rules and scoring guidelines! Rules judges are USASF Safety-Judge-Certified for All-Star divisions. Judges represent various parts of the industry and are from across the country, so style preferences will be balanced in evaluating performances.

NO ONE HAS AN ELECTRONIC SCORING SYSTEM LIKE OURS. IT'S CUSTOM-MADE!

JAMZ has incorporated an electronic scoring system to increase efficiency and accuracy in the scoring process. The JAMZ scoring process will change the way you think about scoring! With less subjectivity and much more emphasis on skills performed, we've heard what our customers want and can't wait for you to see the new updates.

JAMZ has created separate scoring criteria for EVERY level of cheer and EVERY style of dance! What does this mean? Points for routines are allocated differently for each level! They each have their own point distribution. Why would we go to such great lengths to tailor our score sheets to each level? 'Cause we know that level rules only allow certain difficulties in tumbling, stunting, tosses, pyramids, etc. We challenge teams to "perform smarter". By understanding JAMZ' scoring structure, coaches should already be able to estimate their 'base' technical element scores before even taking the floor! Use the tips provided in the Scoring sections of the Championship Guide to ensure your routine maximizes its potential score.

IF THOSE AREN'T ENOUGH REASONS, COME VISIT A JAMZ EVENT AND SEE FOR YOURSELF 😊

We'll see you there!

NATIONALS 411

Are you ready for JAMZ Nationals?

HOW DO TEAMS GET TO NATIONALS? ... *Show us what you've got!*

Since JAMZ Nationals features the “best of the best”, all teams are required to qualify. Once you're there, you're “the cream of the crop”. We don't waste your time, money or energy with on-site prelims or finals, we treat your team like the stars they are! Attending Nationals is an amazing, unique experience for all participants, parents and coaches!

WHAT'S THE QUALIFICATION PROCESS? ... *Choose one of three options:*

OPTION #1: SCORE A 70% OR HIGHER AT A JAMZ CHAMPIONSHIP

Teams scoring 70% or higher at a JAMZ championship will qualify for JAMZ Nationals. All teams that qualify for JAMZ Nationals will receive a Nationals Invitation along with score sheets. Teams will then be required to submit all required forms to the JAMZ office by the deadlines listed. See the Registration section of this document for details on how to register for a JAMZ championship.

OPTION #2: VIDEO QUALIFICATION

When a JAMZ championship is not within close proximity, teams may qualify for JAMZ Nationals by submitting a qualifying video. All teams that qualify for JAMZ Nationals will be asked to download the Nationals Invitation Packet. Download the **Nationals Qualification Packet** (located in the Championship Info Center or Nationals section on www.jamz.com) for details on paperwork and video requirements for submitting a qualifying video for Nationals.

OPTION #3: SCORE SHEET SUBMISSION FROM A NON-JAMZ SANCTIONED CHAMPIONSHIP

When a JAMZ championship is not within close proximity, teams may qualify for JAMZ Nationals by attending a non-JAMZ championship and submitting those score sheets for qualification. All teams that qualify for JAMZ Nationals will be asked to download the Nationals Invitation Packet. Download the **Nationals Qualification Packet** (located in the Championship Info Center or Nationals section on www.jamz.com) for details on paperwork and score sheet requirements to qualify for Nationals.

NATIONALS TEAM REQUIREMENT ... *Let the competition begin.*

In order to protect the prestige of winning a national title, all divisions **MUST** contain at least two (2) teams in order to be included in the JAMZ National Championships. Teams that are found to be alone in a division will be asked to move to a different skill level or division. JAMZ reserves the right to make exceptions to this rule if deemed necessary.

For further questions on Nationals, please check the Nationals section on www.jamz.com for periodic updates. You may also contact us with specific questions at championships@jamz.com or (800) 920-4272.

WORLDS 411

Want more chances to win a cheer bid to Worlds?

JAMZ IS NOW OFFERING TEAMS

2 PAID BIDS

JAMZ IS NOW OFFERING TEAMS



THAT'S \$50,000 IN PAID BIDS! HOW MANY BIDS ARE WE OFFERING TOTAL?... *Eight (8) Bids Total!*

(2) Two Fully Paid Bids to the 2012 Cheerleading Worlds

(6) At-Large Bids to the 2012 Cheerleading Worlds

HOW WILL THE BIDS BE DISTRIBUTED?... *Check it out!*

PAID BIDS

All teams in the following divisions will be given the opportunity to compete for a PAID Bid to the Cheerleading Worlds.

- Senior Level 5 All-Girl Divisions (Small & Large)
- Senior Level 5 Small, Medium & Large Co-ed Divisions
- International Open Level 5 (All-Girl & Co-ed Divisions) (eligible for 1 Paid bid or an At-Large bid)

THE PAID BID (\$25,000 MAX) WILL BE DISTRIBUTED AS FOLLOWS:

- Highest Combined Score of all Senior Level 5 Divisions and all International Open Level 5 Divisions
- Highest Combined Score of all Senior Level 5 Divisions

AT-LARGE BIDS

All teams in the following divisions will be given the opportunity to compete for 6 AT-LARGE Bids to the Cheerleading Worlds.

- All Senior Level 5 Teams (except Senior Open)
- International Open Level 5 (All-Girl & Co-ed)
- (International) Open Level 6 (All-Girl & Co-ed)(Provided at least 5 teams register in the Open Level 6 Divisions)

THE AT-LARGE BIDS WILL BE DISTRIBUTED AS FOLLOWS:

- At-Large Bids for All Teams will be based on scores. The Senior Level 5 Divisions are guaranteed at least 3 bids (between Paid and At-Large) to the Cheerleading Worlds
- The International Open teams are guaranteed at least 2 bids to the Cheerleading Worlds (between At-large and Paid bid (only Level 5))
- The 2 Final bids to the Cheerleading Worlds (3 bids if the Open Level 6 divisions fail to register 5 teams) will be determined by the Worlds Judging Panel. This decision will involve all bid eligible teams and will be made on a teams overall score and likelihood of success at the Cheerleading Worlds.

NEW AT-LARGE BID EXCEPTION: Per new USASF restrictions, JAMZ will no longer hand-down AT-LARGE BIDS to the next team in line. If an AT-LARGE Bid is turned down by a team, it will no longer be in play. If a team has already accepted an "At Large" bid from another company and opts to compete for another bid, they will be eligible only for a "Paid" Bid. They will not be eligible for another AT-LARGE bid.

NEW PAID BID EXCEPTION: For a team to be eligible for a paid bid, they must have at least 2 teams registered and actually compete at JAMZ Nationals. This rule is necessary to prevent/avoid the spoilage of a Paid Bid and to allow teams the necessary substitutions for Worlds.

HOW WILL THE TEAMS BE SCORED?

Each division will be judged by WORLDS caliber panel of judges. Each team will compete twice over two days. 40% of the first day's score and 60% of the second days score will be totaled to create each team's final ranking score. JAMZ reserves the right to all final decisions.

Scoring Example:

Day 1: Teams raw score is 80 out of a possible 100 points. (40% of 80 = 32 points).

Day 2: Team's raw score is 90 out of a possible 100 points. (60% of 90 = 54 points).

The final raking score would equal 32 Points (Day 1) + 54 Points (Day 2) for a total of 86 points.

WHERE CAN I GET MORE INFO ABOUT WORLDS?

JAMZ recommends teams review the complete Worlds Info Packet on the USASF website prior to attending JAMZ Nationals.

Bid winners will be required to fill out time-sensitive info including a written form of acceptance or declination of the Worlds Bid. Bid winners will be expected to comply with all deadlines to avoid forfeiture of their Worlds Bid. Thus, decisions about whether or not to attend Worlds will need to be decided prior to attending JAMZ Nationals. Specific details regarding 'Worlds' are available on the USASF website at www.usaf.net. This info will include specifics on airfare, hotel, substitution policies, offer limitations, and more. This information will also be distributed to bid winners.

WORLDS 411

Want to win a dance bid to Worlds?

JAMZ GIVES \$7,000 IN CASH PRIZES AND 6 BIDS TO THE 2011 DANCE WORLDS!

ATTEND JAMZ ALL-STAR NATIONALS FOR A CHANCE TO WIN!

MORE CHANCES TO WIN!

6 DANCE WORLDS BIDS TOTAL!

- 2 Partial Paid Bids (\$3,500)
- 2 At Large Bids
- 2 International At Large Bids



HOW WILL THE BIDS BE DISTRIBUTED?

All teams in the following divisions will be given the opportunity to compete for TWO PARTIAL PAID Bids and two AT-LARGE Bids to the Dance Worlds.

- Senior Jazz
- Senior Pom
- Senior Funk/Hip-Hop

All teams in the following divisions will be given the opportunity to compete for two AT-LARGE Bids to the Dance Worlds.

- (International) Open Jazz
- (International) Open Pom
- (International) Open Funk/Hip-Hop

THE 2 PARTIAL PAID BID (\$3,500 MAX) WILL BE DISTRIBUTED AS FOLLOWS:

- 1st and 2nd Highest Scores of all qualifying Divisions

AT-LARGE BIDS WILL BE DISTRIBUTED AS FOLLOWS:

- 2nd & 3rd Highest Combined Scores of all three Senior Divisions not already holding an AT-LARGE Bid.
- 1st & 2nd Highest Combined Score of all three International Open Divisions not already holding an AT-LARGE Bid.

AT-LARGE BID EXCEPTION: Per new USASF restrictions, JAMZ will no longer hand-down AT-LARGE BIDS to the next team in line. If an AT-LARGE BID is turned down by a team, it will no longer be in play. Also, if a team has already accepted an "At Large" bid from another company and opts to compete for another bid, they will be eligible only for a "Partially Paid" bid at JAMZ.

WHAT IS A PARTIAL PAID BID?

The All Star Dance teams that are awarded the Partial Paid Bids will be invited to represent JAMZ at the 2012 Dance Worlds with \$3500 of expenses paid for squad members and coaches who attended the JAMZ National Championship. One team could earn both partial paid bids if they perform two routines, and their two routines were the highest average scores from the qualifying divisions - that's up to \$7000 for the Worlds Dance Titles. Partial paid bids are the only option offered by USASF at this time for dance teams.

HOW WILL THE TEAMS BE SCORED?

Each division will be judged by WORLDS caliber panel of judges. Based on scores, there is a chance that the same division may receive multiple awards or bids. JAMZ reserves the right to all final decisions and selection of teams who will represent them at Worlds. **Performance times will be posted on www.jamz.com at least one week prior to the event.**

WHERE CAN I GET MORE INFO ABOUT WORLDS?

JAMZ recommends teams review the complete Worlds Info Packet on the USASF website prior to attending JAMZ Nationals.

Bid winners will be required to fill out time-sensitive info including a written form of acceptance or declination of the Worlds Bid. Bid winners will be expected to comply with all deadlines to avoid forfeiture of their Worlds Bid. Thus, decisions about whether or not to attend Worlds will need to be decided prior to attending JAMZ Nationals. Specific details on the event and accommodations are available on the USASF website at www.usasf.net. This info will include specifics on airfare, hotel, substitution policies, offer limitations, and more. This information will also be distributed to bid winners upon the announcement of winners.

Please call the JAMZ office for any further clarification at (800) 920-4272 or email: rules@jamz.com.

ALL-STAR CHEER CATEGORIES*

What type of routine will your team perform?

CATEGORY is defined by the type of performance you select.

SHOW CHEER: Performance using music, cheer or any combination thereof. **Music is required in this category.** Music may be positioned for a segment, half, or the entire performance. Gymnastic skills are required as a component of the total team score; lack of tumbling in a Show Cheer Routine will result in a 0 in any tumbling category. **Stunts are required; omission of stunts in a Show Cheer routine will result in a forfeiture.** Poms, megaphones, signs, and banners are encouraged. Tear away uniforms or removal of clothing is prohibited. Formal entrances are prohibited (i.e. crowd response chants or cheers, choreographed marching, or stunts). A quick team huddle prior to performance is allowed. Spirited entrances are allowed; teams should take no longer than 10 seconds to set for their routine. Please refer to the remainder of the All-Star Cheer section for complete details on Show Cheer routine requirements.

GROUP STUNT ROUTINE: Background music is required in this category. **Stunts are required; omission of stunts in a Group Stunt routine will result in a forfeiture.** Tosses will be scored in the Group Stunt Category. Formal entrances are prohibited (i.e. crowd response chants or cheers, choreographed marching, or stunts). A quick team huddle prior to performance is allowed. Spirited entrances are allowed; teams should take no longer than 10 seconds to set for their routine. Please refer to the remainder of the All-Star Cheer section for complete details on Group Stunt routine requirements.

PARTNER STUNT ROUTINE: Background music is required in this category. **Stunts are required; omission of stunts in a Partner Stunt routine will result in a forfeiture.** Formal entrances are prohibited (i.e. crowd response chants or cheers, choreographed marching, or stunts). A quick huddle prior to performance is allowed. Spirited entrances are allowed; partners should take no longer than 10 seconds to set for their routine. Please refer to the remainder of the All-Star Cheer section for complete details on Partner Stunt routine requirements.

*TO COMPETE IN AN "ALL-STAR" DIVISION, TEAMS MUST:

- Send a copy of their Official Team Roster, along with the team registration form for Regional Championships. Teams must provide JAMZ with an updated Official Team Roster whenever a team change occurs (addition/drop of participants, name change, etc.) prior to any championship. Only the names listed on the Official Team Roster will be allowed to compete at championships including Nationals (pending team qualification).
- All-Star divisions are determined by the age of oldest team member.
- The participant's age on August 31, 2011 shall be the participant's age through JAMZ Nationals in February, 2012.

ALL-STAR CHEER DIVISIONS

General Division Guidelines

WE ARE A PART OF THE USASF... As a member of the USASF Rules Committee, JAMZ Cheer & Dance helps build and incorporate the guidelines set forth by the USASF (U.S. All-Star Federation). JAMZ is proud to help standardize divisions and rules for All-Star communities across the nation.

WHAT ARE LEVELS? Levels (i.e. Level 1, etc.) have been created to provide safety and convenience for teams who may perform at a different skill level than others. Coaches must consider tumbling and stunting abilities when choosing the level in which their team will perform. Refer to the All-Star Cheer Routine Guidelines, Levels Grid, General Safety Rules, Glossary, Penalty Info and Scoring section for routine requirements and skills that are allowed/restricted in each level. Please see USASF All-Star Cheer Divisions Limitations on Senior and Youth restricted Level 5 limitations.

SAFETY & PROGRESSION

Please be aware that all JAMZ divisions and Levels are created to allow for proper progression in the learning of cheerleading skills, stunts, tosses, tumbling, and jumps. Nevertheless, some divisions allow skills that may allow for advanced progression over the previous level or division. Coaches should only have cheerleaders perform skills that they have mastered through proper progression and practice even though a division or level may allow a skill that is more advanced than the capabilities of the cheerleader or group.

WHEN DO DIVISIONS COMBINE?

JUNIOR COED: For Junior Co-Ed Show Cheer Levels 3, 4 and 5, if there is only one co-ed competing in a respective level, then that level must be combined into one Junior division (i.e. Four Junior Level 3 teams and one Junior Co-Ed Level 3 team = Five Junior Level 3 teams for competition). If the Junior teams were split into Small and Large, then the Co-Ed team must be placed with the teams closest to its size.

SENIOR CO-ED COMBINING: Senior Co-Ed Levels 3 and 4, if there is only ONE co-ed competing in a respective level, then that level must be combined into one Senior division (i.e. Four Senior Level 3 teams and one Senior Co-Ed Level 3 team = Five Senior Level 3 teams for competition). If the Senior teams were split into Small and Large, then the Co-Ed team must be placed with the teams closest to its size.

WHEN DO DIVISIONS SPLIT?

SMALL/LARGE SPLITS: Event producers will split the division into "Small" and "Large" divisions when there are at least two (2) teams that will ultimately be registered in each respective division. Teams from the same gym will not have to compete against themselves if they have a "Small" and "Large" team in the same division (i.e. Small Junior Level 2 and Large Junior Level 2). A mandatory split in the division would occur in this situation, even if it means that a division is left with only one team performing. The designation of "Small" and "Large" divisions must follow the team sizes below:

Small = 5 – 20 members

Large = 21 – 32 (36 in Level 5) members

International Open 5/6 and International Open Level 6 is not permitted to split into Small and Large.

Event producers will split divisions first by size (when applicable) and then by co-ed vs. all girl (when applicable).

SMALL/MEDIUM/LARGE SPLITS: *NEW!!!! For Senior Level 5 Only*

Event producers will split the Senior Level 5 division into "Small" and/or "Medium" and/or "Large" divisions when there are at least two teams that will ultimately be registered in each respective division. The designation of "Small", "Medium" and "Large" divisions must follow the team sizes below:

Small = 5 – 20 members

Medium = 21 – 30 members

Large = 31 – 36 members

An event producer must keep teams of 21 – 36 members in "Large" division, unless there are enough teams to split 2 teams each into "Medium" and "Large."

NOTE: For Worlds qualifying divisions at an event where Worlds bids will be awarded, an event producer may leave Senior Level 5 divisions split regardless of the number of teams competing in them.

A/B SPLITS

If after splitting divisions into "Small" and "Large" ("Medium" for Senior Level 5) there are 14 or more teams in the "Small" or "Large" division, then JAMZ may split that division further by squad size. If splitting further by size, split into Division A or Division B.

No division may be subdivided further from the "Small", "Large" or "Medium (Senior Level 5) classification if it means that only one team Event producers will split divisions first by size (when applicable) and then by co-ed vs. all girl (when applicable).

CO-ED SPLITS

Senior Restricted Level 5 may be split into Senior Restricted Level 5 and Senior Restricted Co-Ed Level 5 when there are at least two teams that will ultimately be registered in each respective division. Senior Level 4.2 may be split into Senior Level 4.2 and Senior Co-Ed Level 4.2 when there are at least two teams that will ultimately be registered in each respective division.

NOTE: Event producers will split divisions first by size (when applicable) and then by co-ed vs. all girl (when applicable).

ALL-STAR CHEER DIVISIONS

General Division Guidelines

SENIOR RESTRICTED SPLITS

Event producers will split these divisions into Small Senior Restricted and Large Senior Restricted and then Senior Restricted and Senior Restricted Small Co-Ed when there are at least two teams that will ultimately be registered in each respective division. Event producers will split divisions first by size (when applicable) and then by co-ed vs. all girl (when applicable).

WORLDS SPLITS

Event producers may also, at their discretion, split divisions into "Worlds Qualifying" and "Non-Worlds" qualifying divisions as long as the levels, age and female/male restrictions designated above remain the same for each division.

SPLIT EXCEPTIONS

Teams from the same gym will not have to compete against themselves if they have a "Small" and "Large" team in the same division (i.e. Small Junior Level 2 and Large Junior Level 2). A mandatory split in the division would occur in this situation, even it means that a division is left with only one team performing. This exception is to be applied only to teams from the same physical gym location. Programs with more than one physical gym location still will be required to compete against their own teams if these teams are from different physical gym locations and are registered in the same division.

NOTE: For Worlds qualifying divisions at an event where Worlds bids will be awarded, an event producer may leave these divisions split regardless of the number of teams competing in them.

INDIVIDUAL/GROUP STUNT/ PARTNER STUNT COMPETITION

The divisions of "Group Stunt", "Partner Stunt" and "Individual" may be offered by an event producer at their discretion. The age, level and female/male restrictions designated above must remain in place for stunt divisions (i.e. no Mini Stunt Group may perform at L5).

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 2011-12 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 competition. Crossover limitations above do not include athletes that crossover from cheer to dance.

SENIOR RESTRICTED LEVEL 5

Division is open to all female (0 males) or female/male (limit 1-4 males) teams with participants 18 yrs and younger and the team size limit of 5 - 36 members. See "Split Guidelines" below for this division.

- The following skill restrictions apply for Senior Restricted Level 5:

Tumbling skills are allowed up to 1 flipping and 1 twisting rotation. In tumbling, twisting skills may ONLY be performed if immediately preceded by a back handspring(s) or round off. During a full-twisting tumbling skill, no trick other than the twist is allowed (including but not limited to: split fulls, hitch kick fulls, X-Fulls, Full-Xouts) and both feet must land and finish on the performing surface (i.e. no full twisting tumbling to seat, prone body landings or similar). **Clarification:** All skills up to a full twist are also allowed (example: half twists and Arabians). Additional tumbling skills may be performed prior to the round-off and/or back handspring.

No tumbling is allowed after the twisting skill. (Exception: A forward or backward roll is allowed after a twisting skill; however, no tumbling is allowed after the roll.) **Clarification:** If any tumbling follows a forward or backward roll or forward or backward twisting skill, at least one step into the next tumbling skill must be included to separate the two passes. Stepping out of a twisting skill (i.e. Arabian) or forward roll is considered a continuation of the same tumbling pass. An athlete must take an additional step out of a twisting skill step out or a forward roll step out. However, if the athlete finishes the twisting skill or stands the forward roll with both feet together, then one step is all that is needed to create a new tumbling pass. Tosses may not exceed three tricks (i.e. hitch kick full, switch kick full, kick double)

Senior Restricted Level 5 and Senior Level 5 divisions may not be combined into one division.

DIVISIONS ARE NOT GUARANTEED.

JAMZ reserves the right to delete divisions based on participation and the USASF All-Star Cheer Age Grid. All divisions listed are not available at every Regional Championship. For the divisions offered for each event, please see the Championship Entry Form. Coaches will be notified of any division changes PRIOR to competition. (**Note:** There are separate registration packets for Six Flags events).

To compete in an "ALL-STAR Division", teams are required to:

- Send a copy of their Official Team Roster, along with the team registration form for Regional Championships. Teams must provide JAMZ with an updated Official Team Roster whenever a team change occurs (addition/drop of participants, name change, etc.) prior to any championship. Only the names listed on the Official Team Roster will be allowed to compete at championships including Nationals (pending team qualification).
- All-Star divisions are determined by the age of oldest team member.
- The participant's age on August 31, 2011 shall be the participant's age through JAMZ Nationals in February, 2012.

ALL-STAR CHEER DIVISIONS

Show Cheer

DIVISION is defined by the age of the oldest participant. LEVEL is defined by the degree of skill difficulty you select.

ALL-STAR SHOW CHEER: *Time Limit 2:30*

NAME OF CHEER DIVISION	AGE	USASF GRID LEVEL	TEAM REQUIREMENTS*
Tiny Level 1:	5 years and younger	1	(5 - 32 members, male and/or female)
Mini Level 1:	8 years and younger	1	(5 - 32 members, male and/or female)
Mini Level 2:	8 years and younger	2	(5 - 32 members, male and/or female)
Mini Level 3:	8 years and younger	3	(5 - 32 members, male and/or female)
Youth All-Star Level 1:	11 years and younger	1	(5 - 32 members, male and/or female)
Youth All-Star Level 2:	11 years and younger	2	(5 - 32 members, male and/or female)
Youth All-Star Level 3:	11 years and younger	3	(5 - 32 members, male and/or female)
Youth All-Star Level 4:	11 years and younger	4	(5 - 32 members, male and or female)
Youth All-Star Level 5:	11 years and younger	5	(5 - 36 members, male and/or female)
Youth All-Star Restricted Level 5:	11 years and younger	5 (limitations)	(5 - 36 members, male and/or female)
Junior Level 1:	14 years and younger	1	(5 - 32 members, male and/or female)
Junior Level 2:	14 years and younger	2	(5 - 32 members, male and/or female)
Junior Level 3:	14 years and younger	3	(5 - 32 members, no males)
Junior Level 4:	14 years and younger	4	(5 - 32 members, no males)
Junior Level 5:	14 years and younger	5	(5 - 36 members, no males)
Junior Co-Ed Level 3:	14 years and younger	3	(5 - 36 members, 1 or more males)
Junior Co-Ed Level 4:	14 years and younger	4	(5 - 36 members, 1 or more males)
Junior Co-Ed Level 5:	14 years and younger	5	(5 - 36 members, 1 or more males)
Senior Restricted Level 5:	18 years and younger	5 (limitations)	(5 - 36 members, Limit 0 - 4 males)
Senior Level 1:	18 years and younger	1	(5 - 32 members, male and/or female)
Senior Level 2:	18 years and younger	2	(5 - 32 members, male and/or female)
Senior Level 3:	18 years and younger	3	(5 - 32 members, no males)
Senior Level 4:	18 years and younger	4	(5 - 32 members, no males)
Senior Level 4.2:	18 years and younger	4 (limitations)	(5 - 32 members, male and/or female)
Senior Level 5:	12 - 18 years	5	(5 - 36 members, no males)
Senior Co-Ed Level 3:	18 years and younger	3	(5 - 32 members, 1 or more males)
Senior Co-Ed Level 4:	18 years and younger	4	(5 - 32 members, 1 or more males)
Senior Small Co-Ed Level 5:	12 - 18 years	5	(5 - 36 members, 1 - 4 males)
Senior Medium Co-Ed Level 5:	12 - 18 years	5	(5 - 36 members, 1 - 6 males)
Senior Large Co-Ed Level 5:	12 - 18 years	5	(5 - 36 members, 1 - 18 males)
International Open Level 5:	14 years and older	5	(5 - 24 members, no males)
International Open Co-Ed Level 5:	14 years and older	5	(5 - 24 members, 1 - 12 males)
International Open All-Girl Level 6:	17 years and older	6	(5 - 24 members, no males)
International Open Co-Ed Level 6:	17 years and older	6	(5 - 24 members, 1 - 12males)

*The Special Needs Division will be a non-ranking category at all competitions, except JAMZ All-star Nationals. At the All-Star Nationals, Special Needs Teams will be scored and ranked but all teams will receive both trophies and participation medallions.

SHOW CHEER DIVISION GUIDELINES

- 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 2011-12 season, an all-star cheer leader 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 competition.
- MAXIMUM TEAM SIZE** of thirty two (32) competitors on the floor for the 2011-2012 season, unless otherwise noted on the age grid. (see Level 5)
- THE AGE OF THE COMPETITOR** as of August 31, 2011 will be the age used for competition purposes throughout the 2011 - 2012 season for all divisions (including Senior teams).
- The USASF/IASF recognizes 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, when possible, a team's composition is made up of participants of similar ages.

Please refer to the [All-Star Cheer Routine Guidelines](#) for further information or contact us at (800) 920-4272.

ALL-STAR CHEER DIVISIONS

Want to show off your superstars? Check out these divisions!

DIVISION is defined by the age of the oldest participant. LEVEL is defined by the degree of skill difficulty you select.

ALL-STAR GROUP STUNT: *Time Limit 1:00*

NAME OF CHEER DIVISION	AGE	USASF GRID LEVEL	TEAM REQUIREMENTS
Junior Level 4:	14 years and younger	4	(4 – 5 members, male and/or female)
Junior Level 5:	14 years and younger	5	(4 – 5 members, male and/or female)
Senior Level 4:	18 years and younger	4	(4 – 5 members, male and/or female)
Senior Level 5:	12 - 18 years	5	(4 – 5 members, male and/or female)
Open All-Girl Level 6:	18 years and <u>older</u>	6	(4 – 5 members, no males)
Open Coed Level 6:	18 years and <u>older</u>	6	(4 – 5 members, 1 or more males)

GROUP STUNT REQUIREMENT: Group Stunt divisions must follow the skill specifications on tumbling and stunting according to the level they are performing in. Please refer to the JAMZ All-Star Cheer Routine Guidelines, Levels Grid, General Safety Rules, Penalty Info and Scoring sections for routine requirements and specifications on skills that are allowed and restricted in these levels. **Group stunt is only offered at Nationals, and is not considered a team category. An extra registration fee is required.** Please see the registration information for Nationals and the Nationals Entry Form for details.

GROUP STUNT LIMITATION: Group Stunt teams must come from registered teams already competing in a team category. The Group Stunt Division entry is LIMITED to ONE representative group from each competing team. This representative group may be comprised of any selected members of your previously qualified team(s).

ALL-STAR PARTNER STUNT: *Time Limit 1:00*

NAME OF CHEER DIVISION	AGE	USASF GRID LEVEL	TEAM REQUIREMENTS
Junior Level 5:	14 years and younger	5	(2 members + spotter, male and/or female)
Senior Level 4:	18 years and younger	4	(2 members + spotter, male and/or female)
Senior Level 5:	12 - 18 years	5	(2 members + spotter, male and/or female)
Open Level 6:	18 years and <u>older</u>	6	(2 members + spotter, male and/or female)

PARTNER STUNT REQUIREMENT: Partner stunt divisions must follow the skill specifications on tumbling and stunting according to the level they are performing in. Please refer to the JAMZ All-Star Cheer Routine Guidelines, Levels Grid, General Safety Rules, Penalty Info and Scoring sections for routine requirements and specifications on skills that are allowed and restricted in these levels. **Partner stunt is only offered at Nationals, and is not considered a team category. An extra registration fee is required.** Please see the registration information for Nationals and the Nationals Entry Form for details. **Teams are required to have 3 people which include 1 base, 1 flyer and 1 spotter. The role of the spotter is for safety purposes and assisting cradles only. A deduction will occur if the spotter assists the base in any stunt.** No registration fee is required for the spotter.

PARTNER STUNT LIMITATION: Partner Stunt teams must come from registered teams already competing in a team category. The Partner Stunt Division entry is LIMITED to ONE representative group from each competing team. This representative group may be comprised of any selected members of your previously qualified team(s).

ALL-STAR SPECIAL PERFORMANCES: *See time limits below.*

NAME OF CHEER DIVISION	AGE	TEAM REQUIREMENTS	TIME LIMIT
Mascot Performance	Youngest Cheerleaders	Unlimited	1:30
Special Needs Performance	Any age	Unlimited	2:30

SPECIAL PERFORMANCE GUIDELINES

- No Ranking or judging in this category.
- May perform any category/style offered, following time restrictions and category guidelines/rules.
- Stunts and pyramids are allowed but must NOT exceed the skills permitted in Level 1.
- Mascot division is not offered at JAMZ Nationals.
- Mascots who perform in a non-mascot division will be considered a member of the team. They do count as part of the team's numerical count.
- Special Needs division WILL BE offered at JAMZ Nationals.
- Special Needs participants who perform in a non-Special Needs division will be considered a member of the team. They do count as part of the team's numerical count.

ALL-STAR CHEER ROUTINE GUIDELINES*

The general requirements for the format of your routine.

- 1) Each team will perform a choreographed performance not to exceed:
 - a. **Show Cheer:** 2 minutes 30 seconds
 - b. **Group Stunt:** 1 minute
 - c. **Partner Stunt:** 1 minute
 - d. **Mascot:** 1 minute 30 seconds
 - e. **Special Needs:** 2 minutes 30 seconds
- 2) Formal entrances are prohibited (i.e. crowd response chants or cheers, choreographed marching, or stunts). A quick team huddle prior to performance is allowed. Spirited entrances are allowed; teams should take no longer than 10 seconds to set for their routine.
- 3) Timing will begin with the first organized word, movement, or note of music following the teams' announcement to take the floor. Timing will end with the last organized word, note of music, or movement by the team. All participants must begin with at least one foot on the ground.
- 4) Items that may damage the performance surface are prohibited.
- 5) The team's name will be called at least twice (once as the team is on deck, and again once the team is next to perform). Teams missing their performance time will only be able to perform at the discretion of a JAMZ official. Teams will not be allowed to perform once their division/category has closed.
- 6) For the categories mentioned below, violations of the following will result in a forfeiture of scores (team receives a overall team score of 0):
 - a. **Show Cheer:** Music must be incorporated into the performance.
 - b. **Group Stunt/Partner Stunt:** Background music is required throughout the entire performance.
 - c. **Show Cheer/Group Stunt/Partner Stunt:** Stunts are required.
- 7) Routines must be appropriate for family viewing. Appropriate choreography and music MUST be used. Teams using excessive vulgar or suggestive movements, words or music will be penalized, forced to forfeit, or disqualified. Actions taken will be under the discretion of a JAMZ official.

DUE TO UNFORESEEN CIRCUMSTANCES, JAMZ RESERVES THE RIGHT TO DISQUALIFY ANY TEAM.

The JAMZ All-Star Cheer Routine Guidelines are of a general nature and are not intended to cover all circumstances. JAMZ American Spirit Connection Inc. makes no warranties either expressed or implied that the JAMZ All-Star Cheer Routine Guidelines will prevent injuries to individual participants.

IMPORTANT NOTE FOR COACHES: The USASF may make revisions to the 2011-2012 All-Star Cheer Levels and General Safety Guidelines since originally issued in May, 2010. Please continue to check the USASF website at www.usaf.net and the JAMZ website at www.jamz.com for the most recent revision to the Cheer Level grids and clarifications. The USASF will continue to update the USASF Glossary as needed. Please check www.jamz.com for the updated 2011-2012 Glossary and revisions to rules as well as www.usaf.net.

AGE CHECKING/ELIGIBILITY

Registered Coaches of teams are allowed to question/ lodge a complaint regarding the age and/or eligibility of another team's athlete. The request to verify or check the age or eligibility of another team must occur within 24 hours of a team's performance. No verification of an athlete will occur between the "Point of No Return" and that team's performance on the competition floor. However that team may be questioned regarding their athletes eligibility either before the point of return and up to 24 hours after a team's performance. Only registered coaches of a team may lodge a complaint against another team regarding age/eligibility. The team lodging the complaint should be prepared to also present proof of their team's age and eligibility on site or within 24 hours of the complaint. Only JAMZ event officials may question or investigate a team's eligibility. All complaints regarding age and/or eligibility should be lodged with the event director or by emailing rules@jamz.com within 24 hours of the close of a competition day.

RULES VIOLATIONS/POINT DEDUCTIONS

Registered Coaches of a team may request a review of another teams Level Rules or General safety rules violations only within 24 hours of the completion of the competition day. A rival team MAY NOT request the review of another team's routine for execution point deductions because those deductions are based on the human eye and are not reviewable for adding additional deductions not viewed live.

Registered coaches may request a review of their own team's execution point deductions/rules violations up to 24 hours after the completion of the competition. However, please be aware any review of your point deductions/ rules violations may result in your team being awarded additional violations that were not viewed during the "live" performance if the video review discovers deductions not originally placed on your team.

If the awards ceremony has already been completed and a team is given additional Level rules violations or general safety rules violations based upon a lodged complaint within 24 hours of the close of the competition day then placements of teams may be altered ONLY if it effects the Top 3 teams in a division. Nevertheless, JAMZ will not strip any team of a National Championship or Top 3 placement once it has been awarded on stage, but instead reward dual placements or co-National Champions to teams in that division.

These rules violations/ point deductions review complaints must be lodged within 24 hours of the completion of the competition day. All complaints should be lodged with the Event Director or by emailing rules@jamz.com within 24 hours of the close of a competition day.

2011-2013 USASF/IASF Safety Rules

Updated September 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.

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 (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.

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 ¼ 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 aeriels 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 aeriels 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.

- C. Twisting mounts and transitions are allowed up to a total of $\frac{1}{2}$ 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 $\frac{1}{2}$ 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. 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:

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 $\frac{1}{4}$ turns are allowed.
- E. Twisting dismounts exceeding $\frac{1}{4}$ 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:
- 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.***
 - Full twisting transitions **must** may land at **and** or originate from prep level or below only.
Example: No full ups to an extended position.
 - 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
- 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.
 - Release moves may not land in an inverted position. **Releasing from inverted to non-inverted is not allowed.**
 - 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.**
 - 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.
 - Release moves must return to original bases.
Clarification: An individual may not land on the performing surface without assistance.
 - Helicopters are not allowed.
 - Release moves may not intentionally travel.
 - Release moves may not pass over, under or through other stunts, pyramids or individuals.
- K. L3 Stunts-Inversions
- 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).
 - 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.

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.
- 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 $\frac{1}{4}$ turns are allowed from any single leg stunt.
- E. Up to $1\frac{1}{4}$ 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, $\frac{1}{2}$ 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 $\frac{3}{4}$ 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 1-1/2 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 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 ½ twist are allowed.
Example: ½ 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 ½ 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.
 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.
- 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.
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
- 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-toc 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.
 - In a pyramid transition, a top person may travel over another top person while connected to that top person at prep level or below.
 - Primary weight may not be borne at second level. *Clarification: The transition must be continuous.*
 - Non-inverted transitional pyramids may involve changing bases. When changing bases:
 - The top person must maintain physical contact with a person at prep level or below.
 - 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.)**
 - Non-inverted pyramid release moves must be caught by at least 2 catchers.
 - In pyramids where the top person travels over their bracer (example: leap frogs, wolf wall transitions), both catchers must be stationary.
 - Both catchers must maintain visual contact with the top person throughout the entire transition.
- F. L4 Pyramids-Inversions
- Must follow L4 Stunt Inversions rules.
- G. L4 Pyramids-Release Moves w/ Braced Inversions
- 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.
 - Braced inversions (including braced flips) are allowed up to 1-¼ flipping rotations, 0 twisting rotations.
 - Braced inversions (including braced flips) may not involve changing bases.
 - Braced inversions (including braced flips) must be in continuous movement.
 - 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).**
 - All 3 catchers must be stationary
 - All 3 catchers must maintain visual contact with the top person throughout the entire transition.
 - 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.)**
 - All braced inversions (including braced flips) that land in an extended upright position require at least one base and 2 additional spotters.**
 - The base(s) and spotter(s) must be stationary.**
 - 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

RESTRICTED DIVISIONS (Youth and Sr Restricted 5)

The following skill restrictions apply for all (and only) Restricted divisions:

STANDING/RUNNING TUMBLING

1. Tumbling skills are allowed up to 1 flipping and 1 twisting rotation.

In tumbling, twisting skills may ONLY be performed if immediately preceded by a back handspring(s) or round off. During a full-twisting tumbling skill, no trick other than the twist is allowed (including but not limited to: split fulls, hitch kick fulls, X-Fulls, Full-Xouts) and both feet must land and finish on the performing surface (i.e. no full twisting tumbling to seat, prone body landings or similar).

Clarification: All skills up to a full twist are also allowed. (example: half twists and Arabians)
Additional tumbling skills may be performed prior to the round-off and/or back handspring.

2. No tumbling is allowed after the twisting skill. (Exception: A forward or backward roll is allowed after a twisting skill; however, no tumbling is allowed after the roll.)

Clarification: If any tumbling follows a forward or backward roll or forward or backward twisting skill, at least one step into the next tumbling skill must be included to separate the two passes. Stepping out of a twisting skill (i.e. Arabian) or forward roll is considered a continuation of the same tumbling pass. An athlete must take an additional step out of a twisting skill step out or a forward roll step out. However, if the athlete finishes the twisting skill or stands the forward roll with both feet together, then one step is all that is needed to create a new tumbling pass.

PYRAMIDS

1. Pyramids-Release moves w/ braced inversions: All pyramid release moves are limited to up to one and ¼ flipping and 0 twisting rotations.

TOSSES

1. Tosses may not exceed three tricks (i.e. hitch kick full, switch kick full, kick double)

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.
 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.
- 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 non-inverted 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
- 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.
 - Primary weight may not be borne at second level.
Clarification: The transition must be continuous.
 - Non-inverted pyramid release moves must be caught by at least 2 catchers.
 - In pyramids where the top person travels over their bracer (example: leap frogs, wolf wall transitions), both catchers must be stationary.
 - Both catchers must maintain visual contact with the top person throughout the entire transition.
 - Non inverted transitional pyramids may involve changing bases. When changing bases:
 - The top person must maintain physical contact with a person at prep level or below.
 - 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
- Must follow L5 stunt inversions rules.
- E. L5 Pyramids-Release moves w/ braced inversions
- 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.
 - Braced inversions (including braced flips) are allowed up to 1-¼ flipping rotations and ½ twisting rotations.
 - 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.**
Clarification: LEGAL - An athlete tossed from an upright, non-inverted position (i.e. basket toss or sponge) performing a full twist and a backward ¾ rotation to a prone position while in contact with one bracer.
 - Inverted transitional pyramids may involve changing bases.
 - Braced inversions (including braced flips) must be in continuous movement.
 - 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).**
 - The 3 catchers must be stationary.
 - The 3 catchers must maintain visual contact with the top person throughout the entire transition.
 - 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.)**
 - All braced inversions (including braced flips) that land in an extended upright position require at least one base and 2 additional spotters.**
 - The base(s) and spotter(s) must be stationary.
 - The base(s) and spotter(s) must maintain visual contact with the top person throughout the entire transition.
 - 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.)**
 - 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 2-¼ 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 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 2-½ 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.
 2. Release moves may not land in a prone **or 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.
 4. Helicopters are allowed up to a 180 degree rotation with a ½ twist 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. See exception in #3 above.
 6. Release moves may not pass over, under or through other stunts, pyramids or individuals.
- 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.
- 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 ~~only~~ and are allowed up to 1 flipping and 1 twisting rotation, or 0 flipping and 2 twisting rotations. Exception: **Free-flyings 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 1-¼ 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 flipping dismounts are allowed up to 1-¼ flipping and 0 twisting rotations.
- E. Free flipping dismounts 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.
- 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 1-½ twisting rotations. The bases involved in the toss must be stationary while tossing.
Exception: ¾ front flips with no twists are allowed.

USASF/IASF GLOSSARY

2011-2012

For updated and complete glossary please go to www.usaf.net

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 maneuver 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 stunt)

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.

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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 an airborne position or inverted position without first bearing most of the weight on the 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 above Extended 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 (also 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.

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USASF/IASF GLOSSARY

2011-2012

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 weight on the arms and using a strong push from the shoulders; can be done 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 majority of the weight on the hands or feet.

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

Layout Stepout: 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 stunt.

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

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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 1/2 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, 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.

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".

- CONTINUED -

USASF/IASF GLOSSARY

2011-2012

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

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.)

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

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 person 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.

- CONTINUED -

USASF/IASF GLOSSARY

2011-2012

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-Toc: 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 1 1/2 body lengths; shoulder stands are 2 body lengths; extended stunts (i.e. extension, liberty, etc.) are 2 1/2 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

ALL-STAR CHEER PENALTY INFO

Protecting integrity, safety and perfection of routine execution.

RULES PENALTIES:

2.5 POINTS (per occurrence) deducted from your total possible score for each violation of any of the following:

- All-Star Cheer Routine Guidelines
- OR
- All-Star Cheer General Safety Rules

5.0 POINTS (per occurrence) deducted from your total possible score for each violation of any of the requirements in the All-Star Cheer Levels Grid

Please refer to the All-Star Cheer Routine Guidelines, General Safety Rules, and Levels Grid for specific skill allowances and restrictions.

EXECUTION PENALTIES:

TUMBLING

0.5 OR 1/2 POINT (per occurrence) deducted from your total possible score for hands down on flipping tumbling skills following the landing. This includes back handsprings or other tumbling skill where the knees of the tumbler make contact with the floor.

1.0 POINT (per occurrence) deducted from your total possible score for each FALL on tumbling skills. Tumbling falls are anytime the majority of the tumbler's body comes in contact with the performing surface either on an over rotation or under rotation during the attempted skill.

STUNT SKILLS*

0.5 OR 1/2 POINT deducted from your total possible score for each obvious BOBBLE on a stunt skill.

1.0 POINT (per occurrence) deducted from your total possible score for each FALL on a stunt skill.

**The category "Stunt Skills" will include inversions, release moves, pyramids, dismounts, tosses, etc. for the purpose of simplifying penalty descriptions.*

BOUNDARY PENALTY:

0.5 OR 1/2 POINT (per occurrence) deducted from your total possible score for each time a competitor steps OUT OF BOUNDS with any part of the body.

TIME LIMIT PENALTIES:

1.0 POINT deducted from your total possible score if your routine goes 6 – 10 SECONDS OVER time requirements.

2.0 POINTS deducted from your total possible score if your routine goes 11 OR MORE SECONDS OVER time requirements.

FORMAL ENTRANCE PENALTY:

1.5 POINTS deducted from your total possible score for performing an organized/choreographed formal entrance prior to the start of a routine (i.e. crowd response chants or cheers, choreographed marching, or stunts). A quick team huddle prior to performance is allowed.

INAPPROPRIATE MUSIC/CHOREOGRAPHY:

Age appropriate choreography and music must be used. Penalties will be assessed under the All-Star Cheer Routine Guidelines.

REASONS FOR DISQUALIFICATION: Teams with illegal competitor(s) will be disqualified. Reasons for disqualification include but are not limited to inappropriate choreography/music (at the discretion of a JAMZ official), overage participant(s), more or less participants than allowed on the floor, participant(s) not listed on team roster, and/or illegal participant(s) listed on team roster. If a team is found with unregistered participants, the team will be disqualified. Teams registering and performing in incorrect divisions will be disqualified.

DUE TO UNFORESEEN CIRCUMSTANCES, JAMZ RESERVES THE RIGHT TO DISQUALIFY ANY TEAM.

REASONS FOR FORFEITURE:

See #5, #6 and #7 in the All-Star Cheer General Routine Guidelines for further details. Teams forfeiting will receive an overall team score of 0.

LEGALITY QUESTIONS:

See the **RULES 411** section with detailed instructions on how to submit a rules question.

SCORE SYSTEM 411

All-Star Cheer Divisions

JAMZ' score system leads the industry in innovation! We take scoring to the next level! We challenge teams to "perform smarter". By understanding JAMZ' scoring structure, coaches should already be able to estimate their 'base' technical element scores before even taking the floor! Use the tips provided below, Scoring Grid, Levels Grid, Routine Guidelines & General Safety Rules, Penalty Info and the Coach's Cheat Sheet to ensure your routine maximizes its potential score.

WHERE DO I FIND ALL INFO ON JAMZ' SCORING?

Everything you need to know about JAMZ scoring is found in the following Championship Guide sections:

- Score System 411 *(the document you're reading right now)*
- Coach's Cheat Sheet
- Scoring Grids
- Levels Grids
- Scoresheets
- Routine Guidelines & General Safety Rules
- Penalty Info

HOW IS A ROUTINE SCORED?... *This is our favorite part!*

JAMZ has separate scoring criteria for EVERY level of cheer! What does this mean? Points for routines are allocated differently for each level! They each have their own point distribution. Why would we go to such great lengths to tailor our score sheets to each level? 'Cause we know that level rules only allow certain difficulties in tumbling, stunting, tosses, pyramids, etc. For example, if a Level 1 team performs a roundoff, that point value of the roundoff will be higher than if the roundoff were performed in Level 3 (where roundoff back handspring back tucks are allowed). JAMZ not only believes in the purpose of skill levels, but also carries this mission throughout the scoring process. If the number of tumbling skills allowed at lower levels is limited, so too should be the percentage of points allocated to tumbling versus other parts of the routine. We get it!

WHAT ARE SCORING GRIDS, ENHANCEMENTS AND EXECUTION?

Score grids show coaches what point ranges certain skills, when performed by the majority, 70% OR 100% of the team depending on skill category. These are generally considered how many credits a team gets for performing a number of skills in the difficulty category of the skill. Stunts, Tosses, Pyramids, Dismounts are 100% to score within the range, Tumbling is 50% + 1 and Jumps with a tumble must have 70% to score within a particular range. Point ranges are assessed by acknowledging whether skills were performed by a partial, majority, super majority, or ALL the team and the amount of enhancements within a point range the team executes or lack thereof. The actual enhancements are listed below and the failure of a team or success of a team in earning enhancements will determine the team's score within a given range. As you can see, JAMZ takes scoring seriously and works hard to identify the slight differences in routine difficulty, execution and team incorporation that make the difference in final team ranking. Execution points are based on how well a team executes the skills within the range given for difficulty. These include were there any drops or bobbles, the degree of flexibility, how sharp, how clean, was the form perfect, etc.

HOW ARE TOTAL SCORES CALCULATED?... *Let's do some math. O'mon, it will be fun!*

Your Total Possible Score will be out of 100 possible points. Total scores from all judges on the panel are added together, and then divided by the total number of judges. This total is referred to as the team's Total Average Score. The team's Total Average Score is then divided into the Total Possible Score which is 100. This percentage is the team's Total Qualifying Percentage and is used to determine Nationals qualification.

Using the team's Total Average Score, any penalties and deductions received are deducted based on their point weight (see calculation below) to provide the Final Team Score. This Final Team Score is then divided into the Total Possible Score of that team's Division and Level. This total becomes the team's Final Team Percentage which is used for awards/ranking at that specific championship.

For example:

Total Possible Score: 100 points

The team receives the following scores:

Judge 1: 72.1

Judge 2: 75.3

Judge 3: 74.1

These scores added together $(72.1+75.3+74.1) = 221.5$

Then divided by the number of judges $(3) = 73.83$

Team Average Score: 73.83 points

Divide this score by Total Possible Score: $(73.83 / 100) = 73.83\%$

Total Qualifying Percentage: 73.83% (used to qualify for Nationals)

The team also received a penalty of 2.5 points.

Team Average Score: 73.83 points

Final Team Score: $(73.83 - 2.5) = 71.33$

Divide this score by Total Possible Score: $(71.33 / 100) = 71.33\%$

Final Team Percentage: 71.33 (used for awards/ranking)

COACH'S CHEAT SHEET

All-Star Cheer Divisions

HOW DO YOU USE JAMZ SCORING GRIDS?... *Don't worry, we'll walk you through it.*

1. FIND YOUR TEAM'S SCORING GRID.

What is your Category & Level (if applicable)?

Example:

- If you are: *SHOW CHEER - LEVEL 5*
- Then select: *ALL-STAR LEVEL 5 - SHOW CHEER SCORING GRID*

2. LOOK AT EACH SKILL ELEMENT ON THE SCORING GRID.

- Scoring grids are consistent with JAMZ' score sheets and display point ranges teams may earn (scoring grids=score sheets).
- *Your* team will be judged and scored on the criteria specified in *your* category and level or dance style scoring grid. Each scoring grid has their own point distribution and allotment.
- Skill sets for standing & running tumbling, stunts, dismounts, tosses (excluding Level 1) and pyramids, motion/dance, choreography/overall impression, and jumps are provided as guidelines. The listed skills are only examples of possible skill sets that might fall within that range. Skills are not limited to the specific skills listed. Use the scoring guideline as a tool to determine how *your* team can expect to be scored.
- Scoring elements are judged based on a level of difficulty & creative incorporation. Elements with a strong level of difficulty & creative incorporation show mastery, excellence, consistency and are performed with confidence. Elements with a weak level of difficulty & creative incorporation lack technique, show inconsistency, need to be polished and lack self-confidence. Strong level = higher score.
- Scoring elements are judged base on majority + 1, super majority, and ALL (100%) vs. partial. Teams will earn more points if the *majority* or higher executes (not attempts) the elements than teams who have partial execution.
- Scoring elements are judged with variety in mind. Variety could include but not limited to: technical skills, motion sequences, dance/stunt choreography, jumps, jump combinations, tumbling sequences/combinations, stunt/pyramid transitions, stunt entries/mounts, stunt exits/dismounts, creative formation changes, roll-offs, level changes, etc.
- **Scoring Example 1:** One element on the ALL-STAR LEVEL 5 - SHOW CHEER SCORING GRID is MOTIONS / DANCE
 - ▶ If the *majority* of your team executes good basic technique. Missing motion strength and sharpness. Varied motions moderately paced. Good incorporation into cheer and/or dance. Average energy level in dance with minimal transitions and level changes in dance.
 - Then you can expect to receive a score in the 7.1 - 8.0 range
 - ▶ If the *majority* of your team executes precise motion technique and placements. Strong sharp motions. Variety of upbeat and stylized fast paced motion sequences. Visually enhancing motion sections. Excellent incorporation into cheer and/or dance. Multiple transitions, level changes and variety in dance with high energy.
 - Then you can expect to receive a score in the 9.1 - 10.0 range
- **Scoring Example 2:** Another element on the ALL-STAR LEVEL 5 - SHOW CHEER SCORING GRID is STANDING TUMBLING
 - ▶ What is the most advanced standing tumbling skill/sequence your team can perform within the level they are competing?
 - Use the example - standing back handspring series
 - If the *majority* of your team is able to perform and execute this skill sequence
 - Then according to the ALL-STAR LEVEL 5 - SHOW CHEER SCORING GRIDE you can expect standing tumbling's score to fall within the 6.10- 7.0 range.
 - If the *majority* of your team performs standing back handspring series and only two team members are able to execute standing back tucks
 - Then your team could fall in a range of 7.1 - 8.0 but will receive enhancement points within the range for the 2 team members who were able to execute the standing tucks.

ALL-STAR SCORING GUIDELINE

All-Star Cheer Divisions

At JAMZ our ranges are based on credits and percentages. We convert our percentage requirements into credits. Therefore, to score within a given range you must perform a certain amount or number of skills listed in the range (or similar to the skills listed in the range) to score within that range.

Tumbling (Standing and Running) = 50% + 1 (Majority)

Jumps (with incorporation of tumbling) = 70% (Super Majority) (decimal places .1 thru .4 are rounded down and .5 thru .9 are rounded up)


Stunts, Dismounts, Tosses, Pyramids = 100% (we take your participant # and divide by 4)


Pyramid explanation: You must in your pyramid sequence perform the requested skills listed in the scoring range the number of times as it corresponds to your # of participants (this can include pyramids skills, stunts, and tosses which are level appropriate as long as they all occur in the pyramid section of your routine) (dismounts from the pyramid will not be included in order to get credits to score in a particular range but they can be included when a judge evaluates what score to give a team in that determined range)

JAMZ is not concerned, when determining if a team has scored within a range, how many separate individuals perform the skill. What is important is HOW MANY TIMES a skill is performed regardless if 1 individual or 20 individuals throw the skill. (Warning: this is taken into account when determining what score a judge gives a team WITHIN the range). Your required credits/ # of skills are determined by the number of people on the competition floor. So to determine what range you will score in you:


1. Determine the number of participants
2. Look to the left hand side of grid for your participant number
3. Then scroll across and this will tell you how many skills you must perform to score in a given range
4. Please remember that the listed numbers are only minimums. Teams are encouraged in order to score higher to exceed the minimums.


# of Participants	# of tumbling tricks required to meet 50% + 1 to score within a range	# of participants performing Jumps to meet 70% requirement to score within a range	# of building (stunts, dismounts, pyramids, & tosses) skills required to score within a range
5	3	4	1
6	4	4	1
7	4	5	1
8	5	6	2
9	5	6	2
10	6	7	2
11	6	8	2
12	7	8	3
13	7	9	3
14	8	10	3
15	8	11	3
16	9	11	4
17	9	12	4
18	10	13	4
19	10	13	4
20	11	14	5
21	11	15	5
22	12	15	5
23	12	16	5
24	13	17	6
25	13	18	6
26	14	18	6
27	14	19	6
28	15	20	7
29	15	20	7
30	16	21	7
31	16	22	7
32	17	22	8
33	17	23	8
34	18	24	8
35	18	24	8
36	19	25	9


 2011-2012 Season		
All-Star Level 1		
SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Choreography	10	
Dismounts	5	
Dismounts Execution	1	
Formations/Transitions	6	
Jumps	10	
Motions/Dance	10	
Overall Impression	10	
Pyramids	12	
Pyramids Execution	1	
Running Tumbling	10	
Running Tumbling Execution	1	
Standing Tumbling	10	
Standing Tumbling Execution	1	
Stunts	12	
Stunts Execution	1	
Comment:	POSSIBLE: 100	YOUR TOTAL:


 2011-2012 Season		
All-Star Level 2		
SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Choreography/Overall Impression	5	
Dismounts	5	
Dismounts Execution	1	
Formations/Transitions	5	
Jumps	10	
Motions/Dance	10	
Pyramids	12	
Pyramids Execution	1	
Running Tumbling	10	
Running Tumbling Execution	1	
Standing Tumbling	10	
Standing Tumbling Execution	1	
Stunts	12	
Stunts Execution	1	
Synchronized Tumbling	5	
Tosses	10	
Tosses Execution	1	
Comment:	POSSIBLE: 100	YOUR TOTAL:


 2011-2012 Season		
All-Star Level 3		
SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Choreography/Overall Impression	5	
Dismounts	5	
Dismounts Execution	1	
Formations/Transitions	5	
Jumps	10	
Motions/Dance	10	
Pyramids	12	
Pyramids Execution	1	
Running Tumbling	10	
Running Tumbling Execution	1	
Standing Tumbling	10	
Standing Tumbling Execution	1	
Stunts	12	
Stunts Execution	1	
Synchronized Tumbling	5	
Tosses	10	
Tosses Execution	1	
Comment:	POSSIBLE: 100	YOUR TOTAL:

 2011-2012 Season		
All-Star Level 4		
SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Choreography/Overall Impression	5	
Dismounts	5	
Dismounts Execution	1	
Formations/Transitions	5	
Jumps	10	
Motions/Dance	10	
Pyramids	12	
Pyramids Execution	1	
Running Tumbling	10	
Running Tumbling Execution	1	
Standing Tumbling	10	
Standing Tumbling Execution	1	
Stunts	12	
Stunts Execution	1	
Synchronized Tumbling	5	
Tosses	10	
Tosses Execution	1	
Comment:	POSSIBLE: 100	YOUR TOTAL:

 2011-2012 Season		
All-Star Level 4.2		
SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Choreography/Overall Impression	5	
Dismounts	5	
Dismounts Execution	1	
Formations/Transitions	5	
Jumps	10	
Motions/Dance	10	
Pyramids	12	
Pyramids Execution	1	
Running Tumbling	10	
Running Tumbling Execution	1	
Standing Tumbling	10	
Standing Tumbling Execution	1	
Stunts	12	
Stunts Execution	1	
Synchronized Tumbling	5	
Tosses	10	
Tosses Execution	1	
Comment:	POSSIBLE: 100	YOUR TOTAL:

 2011-2012 Season		
All-Star Level 5		
SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Choreography/Overall Impression	5	
Dismounts	5	
Dismounts Execution	1	
Formations/Transitions	5	
Jumps	10	
Motions/Dance	10	
Pyramids	12	
Pyramids Execution	1	
Running Tumbling	10	
Running Tumbling Execution	1	
Standing Tumbling	10	
Standing Tumbling Execution	1	
Stunts	12	
Stunts Execution	1	
Synchronized Tumbling	5	
Tosses	10	
Tosses Execution	1	
Comment:	POSSIBLE: 100	YOUR TOTAL:

 2011-2012 Season		
Senior Restricted Level 5		
SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Choreography/Overall Impression	5	
Dismounts	5	
Dismounts Execution	1	
Formations/Transitions	5	
Jumps	10	
Motions/Dance	10	
Pyramids	12	
Pyramids Execution	1	
Running Tumbling	10	
Running Tumbling Execution	1	
Standing Tumbling	10	
Standing Tumbling Execution	1	
Stunts	12	
Stunts Execution	1	
Synchronized Tumbling	5	
Tosses	10	
Tosses Execution	1	
Comment:	POSSIBLE: 100	YOUR TOTAL:

 2011-2012 Season		
All-Star Level 6		
SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Choreography/Overall Impression	5	
Dismounts	5	
Dismounts Execution	1	
Formations/Transitions	5	
Jumps	10	
Motions/Dance	10	
Pyramids	12	
Pyramids Execution	1	
Running Tumbling	10	
Running Tumbling Execution	1	
Standing Tumbling	10	
Standing Tumbling Execution	1	
Stunts	12	
Stunts Execution	1	
Synchronized Tumbling	5	
Tosses	10	
Tosses Execution	1	
Comment:	POSSIBLE: 100	YOUR TOTAL:

All-Star Group Stunt

SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Overall Presentation - Perfection of Routine	10	
Overall Presentation - Showmanship	10	
Stunt Choreography - Variety / Creativity	8	
Stunt Execution - Dismounts	10	
Stunt Execution - Stunt Difficulty	15	
Stunt Execution - Stunt Flow within Routine	6	
Stunt Execution - Stunt Strength	10	
Stunt Execution - Stunt Technique	15	
Stunt Execution - Stunt Transitions	10	
Stunt Execution - Tosses	6	
Comment:	POSSIBLE: 100	YOUR TOTAL:

All-Star Partner Stunt

SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Overall Presentation - Perfection of Routine	10	
Overall Presentation - Showmanship	10	
Stunt Choreography - Variety / Creativity	10	
Stunt Execution - Dismounts	10	
Stunt Execution - Stunt Difficulty	15	
Stunt Execution - Stunt Flow within Routine	10	
Stunt Execution - Stunt Strength	10	
Stunt Execution - Stunt Technique	15	
Stunt Execution - Stunt Transitions	10	
Comment:	POSSIBLE: 100	YOUR TOTAL:

SCORING GRIDS

All-Star Cheer Divisions

The following suggested guidelines require specific skill sets performed by the majority of the team. Failure of the MAJORITY (in Tumbling), SUPER MAJORITY (in certain Jump categories) and ALL (100% in Stunts, Pyramids, Tosses, and Dismounts) of a team to perform a skill will move that team into a LOWER SCORE RANGE more appropriate with your skill level. These are suggested scoring ranges by which judges will assess your team's skills and performance.

ENHANCEMENTS WITHIN EACH POINT RANGE... *Maximize these to score the most points in each section!*

Stunts:

- Percentage of team participation
- Body position and control
- Minimal use of bases
- Degree of difficulty
- Creativity

Dismounts:

- Completion of rotation
- Sharpness of landing (how tight are bases catching and set out)
- Pointed toes by flyer at landing
- Legs together and no crossed legs on landings
- Creativity

Pyramids:

- Percentage of team participation
- Body position and control
- Minimal use of bases
- Degree of difficulty
- Creativity
- Transition speed and variety

Tosses:

- Percentage of team participation
- Body position and control
- Degree of difficulty
- Use of arm movements
- Minimal use of bases (lacking front spots)
- Creativity
- Landings
- Height

Standing/Running Tumbling:

- Percentage of team participation
- Form
- Height
- Combinations of skills
- Creativity
- Synchronization
- Landings
- Was jump skill performed after or before tumbling

Jumps:

- Percentage of team participation
- Degree of difficulty
- Synchronization
- Difficulty of approaches
- Landings
- Arm movements
- Pointed toes
- Was tumbling performed after or before jump skill
- Variety

All-Star Level 1

CHOREOGRAPHY (Max Score: 10.0)	
0.0 - 5.9	Lacking/poor pace and flow of routine, smooth transitions, choice and use of music and/or timing. Lacking/poor visual effects, level changes, roll offs. Lacking/poor creativity.
6.0 - 7.0	Minimal/inconsistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Minimal/inconsistent visual effects, level changes, roll offs. Minimal/inconsistent creativity.
7.1 - 8.0	Moderate/consistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Moderate/consistent visual effects, level changes, roll offs. Moderate/consistent creativity.
8.1 - 9.0	Good pace and flow of routine, smooth transitions, choice and use of music and/or timing. Good visual effects, level changes, roll offs. Good creativity.
9.1 - 10.0	Excellent/innovative pace and flow of routine, smooth transitions, choice and use of music and/or timing. Excellent/innovative visual effects, level changes, roll offs. Excellent/innovative creativity.
DISMOUNTS (Max Score: 5.0 - An additional point will be reserved for execution)	
0.0 - 2.9	Minimal to no incorporation, weak level of execution and perfection
3.0 - 4.0	pop off, step, shove wrap
4.1 - 5.0	straight ride cradle
JUMPS (Max Score: 10.0)	
0.0 - 5.9	Lacking/Poor technique, variety, form, height, pointed toes and/or incorporation. Lacking/poor combinations/sequences. No to minimal jumps.
6.0 - 7.0	Single jumps not in combination executed with weak technique, variety, form, height, pointed toes and/or incorporation. Weak below level jumps.
7.1 - 8.0	Multiple jump combination executed by majority of team with weak level of execution. Below level combination jumps. Or single jumps executed not in combination with average technique (level), variety, form, height, pointed toes and/or incorporation.
8.1 - 9.0	Multiple continuous jump combination executed by majority of team with level jumps or jumps (not continuous) executed by team with hyper-extended jumps by majority. Standard to good technique, variety, form, height, pointed toes and/or incorporation.
9.1 - 10.0	Multiple continuous jump combination executed by team with a majority of team performing hyper-extended well-executed jumps. Excellent technique, variety, form, height, pointed toes.
MOTIONS/DANCE (Max Score: 10.0)	
0.0 - 5.9	Lacking strength and technique in motions. Movements lacking basic technique. Slow paced, drawn out lengthy sections. Little or no control over arm placement. Lacking sharpness. Lacking/poor incorporation into cheer and/or dance.
6.0 - 7.0	Moderate motion technique. Lacking sharpness and overall motion control. Moderate paced. Lacking creativity and variety in motions. Weak incorporation into cheer and/or dance. Low Energy Dance with minimal to zero transitions and level changes in dance.
7.1 - 8.0	Good basic technique. Missing motion strength and sharpness. Varied motions moderately paced. Good incorporation into cheer and/or dance. Average energy level in dance with minimal transitions and level changes in dance.
8.1 - 9.0	Great technique and control. Sharp motions. Excellent pace. Motion sequences include variety. Minimal visual enhancement. Great incorporation into cheer and/or dance. Moderate energy with some transitions and level changes in dance.
9.1 - 10.0	Precise motion technique and placements. Strong sharp motions. Variety of upbeat and stylized fast paced motion sequences. Visually enhancing motion sections. Excellent incorporation into cheer and/or dance. Multiple transitions, level changes and variety in dance with high energy and floor work.
PYRAMIDS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 6.9	Minimal to no incorporation, weak level of execution and perfection
7.0 - 8.0	Pyramids involving below prep level stunts
8.1 - 9.0	Pyramids involving two leg prep level stunts and transitions
9.1 - 10.0	Pyramids involving single leg prep level stunts braced on BOTH sides and transitions
10.1 - 11.0	Pyramids involving extended 2 leg stunts OR prep level single leg stunts braced on only one side and multiple transitions.
11.1 - 12.0	Pyramids involving extended 2 leg stunts AND prep level single leg stunts braced on only one side and multiple transitions.
RUNNING TUMBLING (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 6.9	Minimal to no incorporation- weak level of execution
7.0 - 8.0	Cartwheels
8.1 - 9.0	Round off
9.1 - 10.0	Front walkover or roundoff w/ incorp of back walkover immediatly afterwards
STANDING TUMBLING (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Zero to minimal incorporation of standing skills. Weak level of execution and perfection
6.0 - 7.0	Forward and Backward Rolls
7.1 - 8.0	Cartwheels
8.1 - 9.0	Roundoffs
9.1 - 10.0	Back Walkovers/ Front Walkovers
STUNTS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 7.9	Minimal to no incorporation, weak level of execution and perfection
8.0 - 9.0	Thigh stands (two legs)/ shoulder sits
9.1 - 10.0	Below prep level liberties (performed in thigh stand position)
10.1 - 11.0	Below prep level single leg stunt variations/body positions(stretches, scorpions, scales, arabesque) performed in a thigh stand position OR below prep level liberties performed with bases in standing position
11.1 - 12.0	Prep level two leg stunts or below prep level single leg stunts variations/body positions(stretches, scorpions, scales, arabesque)performed with bases in standing position.

All-Star Level 2

CHOREOGRAPHY/OVERALL IMPRESSION (Max Score: 5.0)	
0.0 - 0.9	Lacking/poor pace and flow of routine, smooth transitions, choice and use of music and/or timing. Lacking/poor visual effects, level changes, roll offs. Lacking/poor creativity.
1.0 - 2.0	Minimal/inconsistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Minimal/inconsistent visual effects, level changes, roll offs. Minimal/inconsistent creativity.
2.1 - 3.0	Moderate/consistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Moderate/consistent visual effects, level changes, roll offs. Moderate/consistent creativity.
3.1 - 4.0	Good pace and flow of routine, smooth transitions, choice and use of music and/or timing. Good visual effects, level changes, roll offs. Good creativity.
4.1 - 5.0	Excellent/innovative pace and flow of routine, smooth transitions, choice and use of music and/or timing. Excellent/innovative visual effects, level changes, roll offs. Excellent/innovative creativity.
DISMOUNTS (Max Score: 5.0 - An additional point will be reserved for execution)	
0.0 - 0.9	Minimal to no incorporation, weak level of execution and perfection
1.0 - 3.0	Pop off, step, shove wrap
3.1 - 4.0	Straight ride cradles from prep level stunts
4.1 - 5.0	Straight ride cradle extended stunts/pyramids
JUMPS (Max Score: 10.0)	
0.0 - 5.9	Lacking/Poor technique, variety, form, height, pointed toes and/or incorporation. Lacking/poor combinations/sequences. No to minimal jumps.
6.0 - 7.0	Single jumps not in combination executed with weak technique, variety, form, height, pointed toes and/or incorporation. Weak below level jumps.
7.1 - 8.0	Multiple continuous jump combination executed by majority of team with weak level of execution. Below level combination jumps. Or Single jumps executed not in combination with average technique (level), variety, form, height, pointed toes and/or incorporation.
8.1 - 9.0	Multiple continuous jump combination executed by majority of team with level jumps Or Jumps (not continuous) executed by team with hyper-extended jumps by majority. Standard to good technique, variety, form, height, pointed toes and/or incorporation.
9.1 - 10.0	Multiple continuous jump combination executed by team with a majority of team performing hyper-extended well executed jumps OR Multiple continuous jump combination with level jumps executed by a super majority (70%) of the team with a back handspring after the jump (pause). Excellent technique, variety, form, height, pointed toes.
MOTIONS/DANCE (Max Score: 10.0)	
0.0 - 5.9	Lacking strength and technique in motions. Movements lacking basic technique. Slow paced, drawn out lengthy sections. Little or no control over arm placement. Lacking sharpness. Lacking/poor incorporation into cheer and/or dance.
6.0 - 7.0	Moderate motion technique. Lacking sharpness and overall motion control. Moderate paced. Lacking creativity and variety in motions. Weak incorporation into cheer and/or dance. Low Energy Dance with minimal to zero transitions and level changes in dance.
7.1 - 8.0	Good basic technique. Missing motion strength and sharpness. Varied motions moderately paced. Good incorporation into cheer and/or dance. Average energy level in dance with minimal transitions and level changes in dance.
8.1 - 9.0	Great technique and control. Sharp motions. Excellent pace. Motion sequences include variety. Minimal visual enhancement. Great incorporation into cheer and/or dance. Moderate energy with some transitions and level changes in dance.
9.1 - 10.0	Precise motion technique and placements. Strong sharp motions. Variety of upbeat and stylized fast paced motion sequences. Visually enhancing motion sections. Excellent incorporation into cheer and/or dance. Multiple transitions, formations changes, ground work, level changes and variety in dance with high energy.
PYRAMIDS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 7.9	Minimal to no incorporation, weak level of execution and perfection. Pyramids below prep level.
8.0 - 9.0	Pyramids involving prep level stunts and transitions
9.1 - 10.0	Pyramids involving extended 2 leg stunts and multiple transitions
10.1 - 11.0	Pyramids involving creative transitions 2 high and connected extended single leg stunts braced on BOTH sides.
11.1 - 12.0	Pyramids involving creative transitions 2 high and connected extended single leg stunts braced on only ONE side.
RUNNING TUMBLING (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Minimal to no incorporation- weak level of execution
6.0 - 7.0	Cartwheels or round offs
7.1 - 8.0	Round offs w/ incorp of back or front walkovers
8.1 - 9.0	Round off back handspring single or single front handspring
9.1 - 10.0	Round off back handspring series (more than one back handspring must be performed in the series to qualify) or incorporation of front handspring series
STANDING TUMBLING (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Forward and Backward Rolls. Zero to minimal incorporation of standing skills. Weak Level of execution and perfection.
6.0 - 7.0	Cartwheels
7.1 - 8.0	Roundoffs
8.1 - 9.0	Front and Back Walkovers
9.1 - 10.0	Single standing back handsprings or standing front handspring
STUNTS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 6.9	Minimal to no incorporation, weak level of execution and perfection
7.0 - 8.0	Thigh stands/ shoulder sits
8.1 - 9.0	Below prep level liberties and various body positions or single full twisting barrel roll.
9.1 - 10.0	Prep level 2 leg stunts or below prep level single leg stunt variations/body positions (stretches, scorpions, scales, arabesque) or prep level liberty or use of transitions from ground level inversions or 1/2 twist load in/ mount transitions to sponge position
10.1 - 11.0	Prep level single leg stunt variations (stretches, scorpions, scales, arabesque) OR two leg extended stunts or 1/2 twist load in/ mount transitions to two leg prep.
11.1 - 12.0	1/2 twist load in mount transitions to immediate single leg prep level stunt or extension (two feet).
TOSSES (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 7.9	Minimal to no incorporation - weak level of execution
8.0 - 9.0	Basic straight ride toss from a shot gun or other position.
9.1 - 10.0	Basic Straight ride tosses from a true "basket position"

All-Star Level 3



MOTIONS/DANCE (Max Score: 10.0)	
0.0 - 5.9	Lacking strength and technique in motions. Movements lacking basic technique. Slow paced, drawn out lengthy sections. Little or no control over arm placement. Lacking sharpness. Lacking/poor incorporation into cheer and/or dance.
6.0 - 7.0	Moderate motion technique. Lacking sharpness and overall motion control. Moderate paced. Lacking creativity and variety in motions. Weak incorporation into cheer and/or dance. Low Energy Dance with minimal to zero transitions and level changes in dance.
7.1 - 8.0	Good basic technique. Missing motion strength and sharpness. Varied motions moderately paced. Good incorporation into cheer and/or dance. Average energy level in dance with minimal transitions and level changes in dance.
8.1 - 9.0	Great technique and control. Sharp motions. Excellent pace. Motion sequences include variety. Minimal visual enhancement. Great incorporation into cheer and/or dance. Moderate energy with some transitions and level changes in dance.
9.1 - 10.0	Precise motion technique and placements. Strong sharp motions. Variety of upbeat and stylized fast paced motion sequences. Visually enhancing motion sections. Excellent incorporation into cheer and/or dance. Multiple transitions, level changes and variety in dance with high energy.
CHOREOGRAPHY/OVERALL IMPRESSION (Max Score: 5.0)	
0.0 - 0.9	Lacking/poor pace and flow of routine, smooth transitions, choice and use of music and/or timing. Lacking/poor visual effects, level changes, roll offs. Lacking/poor creativity.
1.0 - 2.0	Minimal/inconsistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Minimal/inconsistent visual effects, level changes, roll offs. Minimal/inconsistent creativity.
2.1 - 3.0	Moderate/consistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Moderate/consistent visual effects, level changes, roll offs. Moderate/consistent creativity.
3.1 - 4.0	Good pace and flow of routine, smooth transitions, choice and use of music and/or timing. Good visual effects, level changes, roll offs. Good creativity.
4.1 - 5.0	Excellent/innovative pace and flow of routine, smooth transitions, choice and use of music and/or timing. Excellent/innovative visual effects, level changes, roll offs. Excellent/innovative creativity. Highest/strongest level of execution of routine.
DISMOUNTS (Max Score: 5.0 - An additional point will be reserved for execution)	
0.0 - 0.9	Pop off, step, shove wrap
1.0 - 2.0	Straight ride cradle
2.1 - 3.0	Alternate cradles no twisting- (toe touch, pike arch, etc)
3.1 - 4.0	Single twist cradles from prep level two leg stunts
4.1 - 5.0	Single twist cradles from extended two leg stunts
JUMPS (Max Score: 10.0)	
0.0 - 4.9	No to minimal jumps.
5.0 - 6.0	Single jumps not in combination executed with weak technique, variety, form, height, pointed toes and/or incorporation. Weak below level jumps lacking/Poor technique, variety, form, height, pointed toes and/or incorporation. Lacking/poor combinations/sequences.
6.1 - 7.0	Multiple jump combination executed by majority of team with weak level of execution. Below level combination jumps OR Single jumps executed not in combination with average technique (level), variety, form, height, pointed toes and/or incorporation.
7.1 - 8.0	Multiple jump combination executed by majority of team with level jumps
8.1 - 9.0	Single jumps executed not continuously with average technique (level) with a standing back handspring OR Multiple continuous jump combination executed by majority of team with hyper extended jumps Standard to good technique, variety, form, height, pointed toes with incorporation.
9.1 - 10.0	Multiple continuous jump combination executed by super majority (70%) of team with hyper extended jumps OR Multiple continuous jump combination executed by super majority (70%) of team with level jumps executed continuously with a standing back handspring. Standard to good technique, variety, form, height, pointed toes with incorporation.
PYRAMIDS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Pyramids below prep level. Minimal to no incorporation, weak level of execution and perfection.
6.0 - 7.0	Pyramids involving prep level stunts and transitions
7.1 - 8.0	Pyramids involving extended 2 leg stunts and multiple transitions
8.1 - 9.0	Pyramids involving creative transitions 2 high, and extended single leg stunts braced on BOTH sides
9.1 - 10.0	Pyramids involving creative transitions 2 high and connected extended single leg stunts braced on only ONE side.
10.1 - 12.0	Pyramid involving 2.5 high transitions (tic tocs/ release moves) OR Inversions or full ups (to prep only) allowed in Level 3 but not allowed in Level 2 OR stunts incorporated in pyramid located in the 11.1 - 12.0 range of the Stunt category.
RUNNING TUMBLING (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 4.9	Minimal to no incorporation- weak level of execution
5.0 - 6.0	Cartwheels
6.1 - 7.0	Round offs
7.1 - 8.0	Round off back handspring single OR front handspring single
8.1 - 9.0	Round off back handspring series (more than one back handspring must be performed in the series to qualify)OR front handspring series
9.1 - 10.0	Round off or Round off back Handspring entry into a flip (tuck)OR running front tuck OR 3/4 front flip
STANDING TUMBLING (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Forward and Backward Rolls. Zero to minimal incorporation of standing skills. Weak Level of execution and perfection
6.0 - 7.0	Roundoffs /Cartwheels,
7.1 - 8.0	Front and Back Walkovers
8.1 - 9.0	Single standing back handsprings
9.1 - 10.0	Standing back handspring series
STUNTS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 5.9	High stands/ shoulder sits. Minimal to no incorporation, weak level of execution and perfection
6.0 - 7.0	Below prep level liberties
7.1 - 8.0	Prep level 2 leg stunt or below prep level single leg stunt variations/body positions (stretches, scorpions, scales, arabesque) or single full twisting barrel rolls.
8.1 - 9.0	Prep level single leg stunt variations (stretches, scorpions, scales, arabesque) OR two leg extended stunts
9.1 - 10.0	Extended single leg liberties OR full and half twist transitions to below prep level and smush positions.
10.1 - 11.0	Multi-based extended Single leg stunt variations/body positions (stretches, scorpions, scales, arabesque) OR full twisting mount to 2 leg prep level stunts OR 1/2 twist load in/ mount to extended 2 leg stunt
11.1 - 12.0	Half twisting load in mount to extended single leg stunts OR full twisting to prep level single leg stunt.or Single based (coed style) two leg extended stunts (only in coed divisions).
TOSSES (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 6.9	Minimal to no incorporation weak level of execution
7.0 - 8.0	Basic straight ride tosses
8.1 - 9.0	Non- twisting toss execution (toe touch, ball out, pretty girl, etc..)
9.1 - 10.0	Single twisting tosses

All-Star Level 4



CHOREOGRAPHY/OVERALL IMPRESSION (Max Score: 5.0)	
0.0 - 0.9	Lacking/poor pace and flow of routine, smooth transitions, choice and use of music and/or timing. Lacking/poor visual effects, level changes, roll offs. Lacking/poor creativity.
1.0 - 2.0	Minimal/inconsistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Minimal/inconsistent visual effects, level changes, roll offs. Minimal/inconsistent creativity.
2.1 - 3.0	Moderate/consistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Moderate/consistent visual effects, level changes, roll offs. Moderate/consistent creativity.
3.1 - 4.0	Good pace and flow of routine, smooth transitions, choice and use of music and/or timing. Good visual effects, level changes, roll offs. Good creativity.
4.1 - 5.0	Excellent/innovative pace and flow of routine, smooth transitions, choice and use of music and/or timing. Excellent/innovative visual effects, level changes, roll offs. Excellent/innovative creativity.
DISMOUNTS (Max Score: 5.0 - An additional point will be reserved for execution)	
0.0 - 1.0	Straight ride cradle, Pop off, step, shove wrap. Minimal to no incorporation, weak level of execution and perfection
1.1 - 1.5	Alternate cradles no twisting- (toe touch, pike arch, etc)
1.6 - 2.4	Prep level two leg single twist cradle
2.5 - 3.4	Single twist cradles from prep level single leg stunts OR extended two leg stunts
3.5 - 4.0	Double twist cradles from prep level two leg stunts.
4.1 - 5.0	Single twisting cradles from extended single leg stunts OR double twist cradles from two leg extended stunts
JUMPS (Max Score: 10.0)	
0.0 - 4.9	Single jumps executed not in combination with average technique (level), variety, form, height, pointed toes and/or incorporation.
5.0 - 6.0	Multiple continuous jump combination executed by majority of team with level jumps Or Single jumps executed not in combination with average technique (level), variety, form, height, pointed toes w a back handspring after the jump stop.
6.1 - 7.0	Single jumps executed not in combination with average technique (level) with a standing back handspring, variety, form, height, pointed toes and/or incorporation.
7.1 - 8.0	Multiple continuous jump combination executed by super majority (70%) of team with level jumps executed with a standing back handspring series OR Multiple continuous jump combination executed by super majority (70%) of team with hyper-extended well executed jumps
8.1 - 9.0	Multiple continuous jump combination executed by super majority (70%) of team with level jumps executed with a standing back handspring series. Standard to good technique, variety, form, height, pointed toes and/or incorporation.
9.1 - 10.0	Multiple continuous jump combination executed by super majority of team (70%) with at least level jumps executed with a handspring tuck. Excellent technique, variety, form, height, pointed toes.
MOTIONS/DANCE (Max Score: 10.0)	
0.0 - 5.9	Lacking strength and technique in motions. Movements lacking basic technique. Slow paced, drawn out lengthy sections. Little or no control over arm placement. Lacking sharpness. Lacking/poor incorporation into cheer and/or dance.
6.0 - 7.0	Moderate motion technique. Lacking sharpness and overall motion control. Moderate paced. Lacking creativity and variety in motions. Weak incorporation into cheer and/or dance. Low Energy Dance with minimal to zero transitions and level changes in dance.
7.1 - 8.0	Good basic technique. Missing motion strength and sharpness. Varied motions moderately paced. Good incorporation into cheer and/or dance. Average energy level in dance with minimal transitions and level changes in dance.
8.1 - 9.0	Great technique and control. Sharp motions. Excellent pace. Motion sequences include variety. Minimal visual enhancement. Great incorporation into cheer and/or dance. Moderate energy with some transitions and level changes in dance.
9.1 - 10.0	Precise motion technique and placements. Strong sharp motions. Variety of upbeat and stylized fast paced motion sequences. Visually enhancing motion sections. Excellent incorporation into cheer and/or dance. Multiple transitions, level changes, ground work and variety in dance with high energy.
PYRAMIDS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Pyramids involving prep level stunts and transitions. Pyramids below prep level. Minimal to no incorporation, weak level of execution and perfection
6.0 - 7.0	Pyramids involving extended 2 leg stunts and multiple transitions OR single leg stunts braced on both sides
7.1 - 7.9	Pyramids involving creative transitions 2 high and extended single leg stunts braced on only one side.
8.1 - 10.0	Pyramid involving extended single leg stunts and 2.5 high transitions (non-flipping release moves) (Level 3 pyramids and skills)
10.1 - 12.0	Pyramid Involving Braced flips OR Inversions allowed in Level 4 but not allowed in Level 3 or Incorporation of stunts located in the 11.1 - 12.0 of the Level 4 stunts category.
RUNNING TUMBLING (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 4.9	Minimal to no incorporation- weak level of execution
5.0 - 6.0	Round off/ Cartwheels
6.1 - 7.0	Round off back handspring series, front handspring series,
7.1 - 8.0	Round off back handspring single OR front handspring single
8.1 - 9.0	Round off back Handspring entry into a flip (tuck)
9.1 - 10.0	Round off back Handspring entry into a layout, layout step out, whips, OR pikes
STANDING TUMBLING (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 4.9	Roundoffs /Cartwheels. Forward and Backward Rolls. Zero to minimal incorporation of standing skills. Weak Level of execution and perfection.
5.0 - 6.0	Front and Back Walkovers
6.1 - 7.0	Single standing back handsprings single
7.1 - 8.0	Single standing back handsprings series.
8.1 - 9.0	Standing back handspring back tuck
9.1 - 10.0	Standing flips (tucks) OR standing through to layout
STUNTS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 6.9	Below prep level liberties. Thigh stands/ shoulder sits. Minimal to no incorporation, weak level of execution and perfection.
7.0 - 8.0	Prep level single leg stunt variations (stretches, scorpions, scales, arabesque), two leg extended stunts, 1/2 twist load in/ mount transitions, single full. Mult
8.1 - 9.0	Multi-based single leg extended liberties or coed style prep level stunts
9.1 - 10.0	Multi-based single leg stunt variations/body positions (stretches, scorpions, scales, arabesque), half twisting load in mount or transitions landing at extended two feet. Single based two leg extended stunt (coed division only) .
10.1 - 11.0	True half ups to immediate single leg stunt position OR "fake" full ups to two leg stunts Creative transitions/entrances. Single based liberty/high torch extended stunt (coed division only)
11.1 - 12.0	True full ups to extended two leg stunts OR release moves that originate from ground level that land in extended position(switch ups).(w/ incorp single leg body positions). Single based single leg extended stunt variations and body positions or single based one arm stunts (coed division only)
TOSSES (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Minimal to no incorporation - weak level of execution
6.0 - 7.0	Basic straight ride tosses
7.1 - 8.0	Non- twisting toss execution (toe touch, ball out, pretty girl, etc..)
8.1 - 9.0	Single twisting tosses
9.1 - 10.0	Trick/single twist combinations (ex. Kick full) or straight double twist,

All-Star Level 4.2

MOTIONS/DANCE (Max Score: 10.0)	
0.0 - 5.9	Lacking strength and technique in motions. Movements lacking basic technique. Slow paced, drawn out lengthy sections. Little or no control over arm placement. Lacking sharpness. Lacking/poor incorporation into cheer and/or dance.
6.0 - 7.0	Moderate motion technique. Lacking sharpness and overall motion control. Moderate paced. Lacking creativity and variety in motions. Weak incorporation into cheer and/or dance. Low Energy Dance with minimal to zero transitions and level changes in dance.
7.1 - 8.0	Good basic technique. Missing motion strength and sharpness. Varied motions moderately paced. Good incorporation into cheer and/or dance. Average energy level in dance with minimal transitions and level changes in dance.
8.1 - 9.0	Great technique and control. Sharp motions. Excellent pace. Motion sequences include variety. Minimal visual enhancement. Great incorporation into cheer and/or dance. Moderate energy with some transitions and level changes in dance.
9.1 - 10.0	Precise motion technique and placements. Strong sharp motions. Variety of upbeat and stylized fast paced motion sequences. Visually enhancing motion sections. Excellent incorporation into cheer and/or dance. Multiple transitions, level changes and variety in dance with high energy.
CHOREOGRAPHY/OVERALL IMPRESSION (Max Score: 5.0)	
0.0 - 0.9	Lacking/poor pace and flow of routine, smooth transitions, choice and use of music and/or timing. Lacking/poor visual effects, level changes, roll offs. Lacking/poor creativity.
1.0 - 2.0	Minimal/inconsistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Minimal/inconsistent visual effects, level changes, roll offs. Minimal/inconsistent creativity.
2.1 - 3.0	Moderate/consistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Moderate/consistent visual effects, level changes, roll offs. Moderate/consistent creativity.
3.1 - 4.0	Good pace and flow of routine, smooth transitions, choice and use of music and/or timing. Good visual effects, level changes, roll offs. Good creativity.
4.1 - 5.0	Excellent/innovative pace and flow of routine, smooth transitions, choice and use of music and/or timing. Excellent/innovative visual effects, level changes, roll offs. Excellent/innovative creativity.
DISMOUNTS (Max Score: 5.0 - An additional point will be reserved for execution)	
0.0 - 0.9	Pop off, step, shove wrap. Minimal to no incorporation, weak level of execution and perfection
1.0 - 2.0	Straight ride cradle
2.1 - 3.0	Alternate cradles no twisting- (toe touch, pike arch, etc)
3.1 - 4.0	Single twist cradles from prep level stunts or extended two leg stunts
4.1 - 5.0	Single twisting cradles from extended single leg stunts, double twist cradles from two leg stunts
JUMPS (Max Score: 10.0)	
0.0 - 5.9	Lacking/Poor technique, variety, form, height, pointed toes and/or incorporation. Lacking/poor combinations/sequences. No to minimal jumps.
6.0 - 7.0	Single jumps not in combination executed with weak technique, variety, form, height, pointed toes and/or incorporation. Weak below level jumps.
7.1 - 8.0	Multiple continuous jump combination executed by majority of team with weak level of execution. Below level combination jumps. Or Single jumps executed not in combination with average technique (level), variety, form, height, pointed toes and/or incorporation.
8.1 - 9.0	Multiple continuous jump combination executed by majority of team with level jumps Or Jumps (not continuous) executed by team with hyper-extended jumps by majority. Standard to good technique, variety, form, height, pointed toes and/or incorporation.
9.1 - 10.0	Multiple continuous jump combination executed by team with a majority of team performing hyper-extended well executed jumps OR Multiple continuous jump combination with level jumps executed by a super majority (70%) of the team with a back handspring after the jump (pause). Excellent technique, variety, form, height, pointed toes.
PYRAMIDS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Pyramids involving prep level stunts and transitions executed by majority of team. Pyramids below prep level executed by majority of team. Minimal to no incorporation, weak level of execution and perfection executed by majority of team
6.0 - 7.0	Pyramids involving single leg extended stunts braced on both sides multiple transitions executed by majority of team
7.1 - 8.0	Pyramids involving creative transitions 2 high and extended single leg stunts braced on only one side.
8.1 - 10.0	Pyramid involving extended single leg stunts and 2.5 high transitions (non-flipping release moves) (Level 3 pyramids and skills)
10.1 - 12.0	Pyramid Involving Braced flips OR Inversions allowed in Level 4 but not allowed in Level 3 or Incorporation of stunts located in the 11.1 - 12.0 of the Level 4 stunts category.
RUNNING TUMBLING (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 6.9	Minimal to no incorporation- weak level of execution. Roundoffs, Cartwheels, forward rolls,
7.0 - 8.0	Round offs w/ incorp of front or back walkovers
8.1 - 9.0	Round off back handspring single, front handspring single
9.1 - 10.0	Round off back handspring series OR front handspring series.(more than one back handspring must be performed in the series to qualify) or incorp of front handspring series.
STANDING TUMBLING (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Forward and Backward Rolls. Zero to minimal incorporation of standing skills. Weak Level of execution and perfection
6.0 - 7.0	Cartwheels
7.1 - 8.0	Roundoffs
8.1 - 9.0	Front and Back Walkovers
9.1 - 10.0	Single standing back handsprings or standing front handspring.
STUNTS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 6.9	Below prep level liberties. High stands/ shoulder sits. Minimal to no incorporation, weak level of execution and perfection
7.0 - 8.0	Prep level single leg stunt variations (stretches, scorpions, scales, arabesque), two leg extended stunts, 1/2 twist load in/ mount transitions, single full twisting barrel rolls.
8.1 - 9.0	Multi-based single leg extended liberties or coed style prep level stunts
9.1 - 10.0	Multi-based single leg stunt variations/body positions (stretches, scorpions, scales, arabesque), half twisting load in mount or transitions landing at extended two feet. Single based two leg extended stunt (coed division only) .
10.1 - 11.0	True half ups to immediate single leg stunt position OR "fake" full ups to two leg stunts Creative transitions/entrances. Single based liberty/high torch extended stunt (coed division only)
11.1 - 12.0	True full ups to extended two leg stunts OR release moves that originate from ground level that land in extended position(switch ups). (w/ incorp of single leg body positions) Single based single leg extended stunt variations and body positions or single based one arm stunts (coed division only)
TOSSES (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Minimal to no incorporation - weak level of execution
6.0 - 7.0	Basic straight ride tosses
7.1 - 8.0	Non- twisting toss execution (toe touch, ball out, pretty girl, etc..)
8.1 - 9.0	Single twisting tosses
9.1 - 10.0	Trick/single twist combinations (ex. Kick full) or double twist

All-Star Senior Restricted Level 5

MOTIONS/DANCE (Max Score: 10.0)	
0.0 - 5.9	Lacking strength and technique in motions. Movements lacking basic technique. Slow paced, drawn out lengthy sections. Little or no control over arm placement. Lacking sharpness. Lacking/poor incorporation into cheer and/or dance.
6.0 - 7.0	Moderate motion technique. Lacking sharpness and overall motion control. Moderate paced. Lacking creativity and variety in motions. Weak incorporation into cheer and/or dance. Low Energy Dance with minimal to zero transitions and level changes in dance.
7.1 - 8.0	Good basic technique. Missing motion strength and sharpness. Varied motions moderately paced. Good incorporation into cheer and/or dance. Average energy level in dance with minimal transitions and level changes in dance.
8.1 - 9.0	Great technique and control. Sharp motions. Excellent pace. Motion sequences include variety. Minimal visual enhancement. Great incorporation into cheer and/or dance. Moderate energy with some transitions and level changes in dance.
9.1 - 10.0	Precise motion technique and placements. Strong sharp motions. Variety of upbeat and stylized fast paced motion sequences. Visually enhancing motion sections. Excellent incorporation into cheer and/or dance. Multiple transitions, level changes and variety in dance with high energy.
CHOREOGRAPHY/ OVERALL IMPRESSION (Max Score: 5.0)	
0.0 - 0.9	Lacking/poor pace and flow of routine, smooth transitions, choice and use of music and/or timing. Lacking/poor visual effects, level changes, roll offs. Lacking/poor creativity.
1.0 - 2.0	Minimal/inconsistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Minimal/inconsistent visual effects, level changes, roll offs. Minimal/inconsistent creativity.
2.1 - 3.0	Moderate/consistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Moderate/consistent visual effects, level changes, roll offs. Moderate/consistent creativity.
3.1 - 4.0	Good pace and flow of routine, smooth transitions, choice and use of music and/or timing. Good visual effects, level changes, roll offs. Good creativity.
4.1 - 5.0	Excellent/innovative pace and flow of routine, smooth transitions, choice and use of music and/or timing. Excellent/innovative visual effects, level changes, roll offs. Excellent/innovative creativity.
DISMOUNTS (Max Score: 5.0 - An additional point will be reserved for execution)	
0.0 - 0.9	Straight ride cradle. Pop off, step, shove wrap. Minimal to no incorporation, weak level of execution and perfection
1.0 - 2.0	Alternate cradles no twisting- (toe touch, pike arch, etc)
2.1 - 3.0	Single twist cradles from prep level stunts or extended two leg stunts
3.1 - 4.0	Single twisting cradles from extended single leg stunts, double twist cradles from two leg stunts
4.1 - 5.0	Double twisting cradles from extended single leg stunts or extended inversions.
JUMPS (Max Score: 10.0)	
0.0 - 5.9	Single jumps not in combination executed with average level technique, variety, form, height, pointed toes and/or incorporation. Weak below level jumps.
6.0 - 7.0	Multiple continuous jump combination executed by majority of team with level jumps Or Single jumps not executed in combination with average technique with a back hand spring single.
7.1 - 8.0	Multiple jump combination executed by super majority (70%) of team with hyper- extended jumps. Or Single jumps executed not in combination with average technique (level) with a standing back handspring series, variety, form, height, pointed toes and/or incorporation.
8.1 - 9.0	Multiple continuous jump combination executed by super majority (70%) of team with level jumps executed with a standing back handspring back tuck. Standard to good technique, variety, form, height, pointed toes and/or incorporation.
9.1 - 10.0	Multiple continuous jump combination by super majority (70%) of team with level jumps executed with a standing flip/tuck. Excellent technique, variety, form, height, pointed toes.
PYRAMIDS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Pyramids involving prep level stunts and transitions. Pyramids below prep level. Minimal to no incorporation, weak level of execution and perfection
6.0 - 7.0	Pyramids involving extended 2 leg stunts and multiple transitions
7.1 - 8.0	Pyramids involving creative transitions 2 high and extended single leg stunts
8.1 - 10.0	Pyramid involving braced flips (braced on two sides OR AND extended single leg stunts and 2.5 high transitions. Tick tocs or other skills generally considered Level 4.
10.1 - 12.0	Pyramid Involving Braced flips (braced on 1 side only) OR braced twist flips (2 bracers), OR other pyramid inversions and or releases allowed in Level 5 but not allowed in Level 4 OR the incorp of stunts within the Level 5 Stunts 11.1 - 12.0 category.
RUNNING TUMBLING (Max Score: 10.0)	
0.0 - 5.9	Roundoffs/Cartwheels. Minimal to no incorporation- weak level of execution
6.0 - 7.0	Round off back handspring single/series, front handspring sing/series,
7.1 - 8.0	Round off back Handspring entry into a flip (tuck)
8.1 - 9.0	Round off back Handspring entry into a layout, layout step out, whips, pikes,
9.1 - 10.0	Full twisting Flips executed by majority of the team.
STANDING TUMBLING (Max Score: 10.0)	
0.0 - 5.9	Front and Back Walkovers. Roundoffs. Cartwheels. Forward and Backward Rolls. Zero to minimal incorporation of standing skills. Weak Level of execution and perfection
6.0 - 7.0	Single standing back handsprings
7.1 - 8.0	Standing back handspring series or standing through to tuck
8.1 - 9.0	Back handspring back tucks or standing through to layout. Must begin first skill executed in series from a standing position. executed by majority of the team
9.1 - 10.0	Standing handspring through to full twist flips OR standing tucks. Must begin first skill executed in series from a standing position. executed by majority of the team.
STUNTS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 6.9	Extended 2 leg stunts, below prep level single leg stunt variations/body positions (stretches, scorpions, scales, arabesque) Prep level single leg stunt variations (stretches, scorpions, scales, arabesque), two leg extended stunts, 1/2 twist load in/ mount transitions
7.0 - 8.0	Multi based single leg stunt variations/body positions.
8.1 - 9.0	Multi-based single leg stunt variations/body positions with true half twisting load in mount
9.1 - 10.0	"Fake" full ups with immediate pull to single leg position or ground level release move that lands in extended position. Single based two leg extended stunts (co-ed only).
10.1 - 11.0	True full up to two leg position with single leg position coming after square to front. OR release move that occurs at prep level and lands in extended position Single based single leg extended stunts with no release(co-ed only).
11.1 - 12.0	True full ups to immediate single leg body position and/or true tick-tocs (full release) from single leg extended position (release and catch must both occur at extension-single leg) or combination of release and twist(at least 1/2 twist with catch from release coming at immediate single leg extend position) . (w/ incorporation of body positions)
TOSSES (Max Score: 10.0)	
0.0 - 5.9	Basic straight ride tosses. Minimal to no incorporation - weak level of execution
6.0 - 7.0	Non- twisting toss execution (toe touch, ball out, pretty girl, etc..)
7.1 - 8.0	Single twisting tosses
8.1 - 9.0	Trick/single twist combinations (ex. Kick full) or double twist.
9.1 - 10.0	Trick/double twist OR 2 tricks/single twist combinations ex. (switch kick full, hitch kick full, kick double)

All-Star Level 5

MOTIONS/DANCE (Max Score: 10.0)	
0.0 - 5.9	Lacking strength and technique in motions. Movements lacking basic technique. Slow paced, drawn out lengthy sections. Little or no control over arm placement. Lacking sharpness. Lacking/poor incorporation into cheer and/or dance.
6.0 - 7.0	Moderate motion technique. Lacking sharpness and overall motion control. Moderate paced. Lacking creativity and variety in motions. Weak incorporation into cheer and/or dance. Low Energy Dance with minimal to zero transitions and level changes in dance.
7.1 - 8.0	Good basic technique. Missing motion strength and sharpness. Varied motions moderately paced. Good incorporation into cheer and/or dance. Average energy level in dance with minimal transitions and level changes in dance.
8.1 - 9.0	Great technique and control. Sharp motions. Excellent pace. Motion sequences include variety. Minimal visual enhancement. Great incorporation into cheer and/or dance. Moderate energy with some transitions and level changes in dance.
9.1 - 10.0	Precise motion technique and placements. Strong sharp motions. Variety of upbeat and stylized fast paced motion sequences. Visually enhancing motion sections. Excellent incorporation into cheer and/or dance. Multiple transitions, level changes and variety in dance with high energy.
CHOREOGRAPHY/OVERALL IMPRESSION (Max Score: 5.0)	
0.0 - 0.9	Lacking/poor pace and flow of routine, smooth transitions, choice and use of music and/or timing. Lacking/poor visual effects, level changes, roll offs. Lacking/poor creativity.
1.0 - 2.0	Minimal/inconsistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Minimal/inconsistent visual effects, level changes, roll offs. Minimal/inconsistent creativity.
2.1 - 3.0	Moderate/consistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Moderate/consistent visual effects, level changes, roll offs. Moderate/consistent creativity.
3.1 - 4.0	Good pace and flow of routine, smooth transitions, choice and use of music and/or timing. Good visual effects, level changes, roll offs. Good creativity.
4.1 - 5.0	Excellent/innovative pace and flow of routine, smooth transitions, choice and use of music and/or timing. Excellent/innovative visual effects, level changes, roll offs. Excellent/innovative creativity.
DISMOUNTS (Max Score: 5.0 - An additional point will be reserved for execution)	
0.0 - 0.9	Straight ride cradle. Pop off, step, shove wrap. Minimal to no incorporation, weak level of execution and perfection
1.0 - 2.0	Alternate cradles no twisting- (toe touch, pike arch, etc)
2.1 - 3.0	Single twist cradles from prep level stunts or extended two leg stunts
3.1 - 4.0	Single twisting cradles from extended single leg stunts, double twist cradles from two leg stunts
4.1 - 5.0	Double twisting cradles from extended single leg stunts OR extended inversions.
JUMPS (Max Score: 10.0)	
0.0 - 5.9	Single jumps not in combination executed with average level technique, variety, form, height, pointed toes and/or incorporation. Weak below level jumps.
6.0 - 7.0	Multiple continuous jump combination executed by majority of team with level jumps Or Single jumps not executed in combination with average technique with a back hand spring single.
7.1 - 8.0	Multiple jump combination executed by supermajority (70%) of team with hyper- extended jumps. Or Single jumps executed not in combination with average technique (level) with a standing back handspring series, variety, form, height, pointed toes and/or incorporation.
8.1 - 9.0	Multiple continuous jump combination executed by super majority (70%) of team with level jumps executed with a standing back handspring back tuck OR Single level jump executed by super majority (70%) of team with a standing tuck. Standard to good technique, variety, form, height, pointed toes and/or incorporation.
9.1 - 10.0	Multiple continuous jump combination by super majority (70%) of team with level jumps executed with an immediate standing flip/tuck. Excellent technique, variety, form, height, pointed toes.
PYRAMIDS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Pyramids involving prep level stunts and transitions. Pyramids below prep level. Minimal to no incorporation, weak level of execution and perfection
6.0 - 7.0	Pyramids involving extended 2 leg stunts and multiple transitions
7.1 - 8.0	Pyramids involving creative transitions 2 high and extended single leg stunts
8.1 - 10.0	Pyramid involving braced flips (braced on two sides OR AND extended single leg stunts and 2.5 high transitions. Tick tocs or other skills generally considered Level 4.
10.1 - 12.0	Pyramid Involving Braced flips (braced on 1 side only) OR braced twist flips (2 bracers), OR other pyramid inversions and or releases allowed in Level 5 but not allowed in Level 4 OR the incorp of stunts within the Level 5 Stunts 11.1 - 12.0 category.
RUNNING TUMBLING (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Round off back handspring single/series, front handspring sing/series. Round off/ Cartwheels. Minimal to no incorporation- weak level of execution
6.0 - 7.0	Round off back Handspring entry into a flip (tuck)
7.1 - 8.0	Round off back Handspring entry into a layout, layout step out, whips, pikes,
8.1 - 9.0	Full twisting Flips or punch fronts into full twisting flips executed by majority of the team.
9.1 - 10.0	Double Twisting Flips (1) OR Arabians through to fulls (1) OR fulls through to fulls (1) OR kick full (1) OR Kick Double (1.5) OR whip bounder full (1) OR whip bounder double (2) OR full bounder full (2) OR full bounder double or double bounder full (3) OR double bounder double (4). Skills must be executed to equal majority of the team.(numbers denote credits given for each skill)(bounder- immediately from previous skill)
STANDING TUMBLING (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Front and Back Walkovers. Roundoffs/Cartwheels. Forward and Backward Rolls. Zero to minimal incorporation of standing skills. Weak Level of execution and perfection
6.0 - 7.0	Single standing back handsprings series or standing through to tuck. Must begin first skill executed in series from a standing position. executed by majority of the team
7.1 - 8.0	Standing through to layout. Must begin first skill executed in series from a standing position. executed by majority of the team. Back handspring back tuck by majority of team.
8.1 - 9.0	Standing flips incorporated with jump by majority of team
9.1 - 10.0	Standing handspring through to full (1) or double full (2), OR standing full twist flips (2 if performed by female (1) if performed by male) OR whip bounder full (2) OR whip bounder double(2.5) OR full bounder full (3) or double bounder double(3.5). Must begin first skill executed in series from a standing position. Executed by majority of the team.(numbers denote credits given for each skill)(bounder- immediately from previous sk
STUNTS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 6.9	Extended 2 leg stunts, below prep level single leg stunt variations/body positions (stretches, scorpions, scales, arabesque)Prep level single leg stunt variations (stretches, scorpions, scales, arabesque), two leg extended stunts, 1/2 twist load in/ mount transitions
7.0 - 8.0	Multi based single leg stunt variations/body positions.
8.1 - 9.0	Multi-based single leg stunt variations/body positions with true half twisting load in mount
9.1 - 10.0	"Fake" full ups with immediate pull to single leg position or ground level release move that lands in extended position. Single based two leg extended stunts (co-ed only).
10.1 - 11.0	True full up to two leg position with single leg position coming after square to front. OR release move that occurs at prep level and lands in extended position Single based single leg extended stunts with no release (co-ed only).
11.1 - 12.0	True full ups to immediate single leg body position and/or true tick-tocs (full release) from single leg extended position (release and catch must both occur at extension-single leg)or combination of release and twist (at least 1/2 twist with catch from release coming at immediate single leg extend position) . (w/ incorporation of body positons)
TOSSES (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 4.9	Basic straight ride tosses. Minimal to no incorporation - weak level of execution
5.0 - 6.0	Non- twisting toss execution (toe touch, ball out, pretty girl, etc..)
6.1 - 7.0	Single twisting tosses
7.1 - 8.0	Trick/single twist combinations (ex. Kick full) or double twist,
8.1 - 9.0	3 Trick/double twist combinations ex. (kick double fulls). It must be clear to the judges that you are incorporating 4 tricks.
9.1 - 10.0	4 trick baskets which incorporate a double twist. (ex. hitch kick double, Kick/Kick(switch)double, etc.) It must be clear to the judges that you are incorporating 4 tricks. (incorp of a full twist skill then full twist at the end ex. full twist, toe touch, full twist will score in this range - must incorporate at least 2 twist separated by the skill)

All-Star Level 6

CHOREOGRAPHY/OVERALL IMPRESSION (Max Score: 5.0)	
0.0 - 0.9	Lacking/poor pace and flow of routine, smooth transitions, choice and use of music and/or timing. Lacking/poor visual effects, level changes, roll offs.
1.0 - 2.0	Minimal/inconsistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Minimal/inconsistent visual effects, level changes, roll offs. Minimal/inconsistent creativity.
2.1 - 3.0	Moderate/consistent pace and flow of routine, smooth transitions, choice and use of music and/or timing. Moderate/consistent visual effects, level changes, roll offs. Moderate/consistent creativity.
3.1 - 4.0	Good pace and flow of routine, smooth transitions, choice and use of music and/or timing. Good visual effects, level changes, roll offs. Good creativity.
4.1 - 5.0	Excellent/innovative pace and flow of routine, smooth transitions, choice and use of music and/or timing. Excellent/innovative visual effects, level changes, roll offs. Excellent/innovative creativity.
DISMOUNTS (Max Score: 5.0 - An additional point will be reserved for execution)	
0.0 - 0.9	Straight ride cradle executed by a majority of possible stunts that could have been placed in the air. Pop off, step, shove wrap executed by a majority of possible stunts that could have been placed in the air. Minimal to no incorporation, weak level of execution and perfection executed by a majority of possible stunts that could have been placed in the air.
1.0 - 2.0	Alternate cradles no twisting- (toe touch, pike arch, etc) executed by a majority of possible stunts that could have been placed in the air.
2.1 - 3.0	Single twist cradles from prep level stunts or extended two leg stunts executed by a majority of possible stunts that could have been placed in the air.
3.1 - 4.0	Single twisting cradles from extended single leg stunts OR double twist cradles from two leg stunts OR flip from stunts executed by a majority of possible stunts that could have been placed in the air.
4.1 - 5.0	Double twisting cradles from extended single leg stunts executed by a majority of possible stunts that could have been placed in the air.
JUMPS (Max Score: 10.0)	
0.0 - 5.9	Single jumps not in combination executed with weak technique, variety, form, height, pointed toes and/or incorporation. Weak below level jumps.
6.0 - 7.0	Multiple jump combination executed by majority of team with level jumps Or Single jumps executed not in combination with back hand spring single.
7.1 - 8.0	Multiple jump combination executed by supermajority (70%) of team with hyper- extended jumps. Or Single jumps executed not in combination with average technique (level) with a standing back handspring series, variety, form, height, pointed toes and/or incorporation.
8.1 - 9.0	Multiple continuous jump combination executed by super majority (70%) of team with level jumps executed with a standing back handspring back tuck. Standard to good technique, variety, form, height, pointed toes and/or incorporation.
9.1 - 10.0	Multiple continuous jump combination by super majority (70%) of team with level jumps executed with an immediate standing flip/tuck. Excellent technique, variety, form, height, pointed toes.
MOTIONS/DANCE (Max Score: 10.0)	
0.0 - 5.9	Lacking strength and technique in motions. Movements lacking basic technique. Slow paced, drawn out lengthy sections. Little or no control over arm placement. Lacking sharpness. Lacking/poor incorporation into cheer and/or dance. executed by majority of team
6.0 - 7.0	Moderate motion technique. Lacking sharpness and overall motion control. Moderate paced. Lacking creativity and variety in motions. Weak incorporation into cheer and/or dance. Low Energy Dance with minimal to zero transitions and level changes in dance. executed by majority of team
7.1 - 8.0	Good basic technique. Missing motion strength and sharpness. Varied motions moderately paced. Good incorporation into cheer and/or dance. Average energy level in dance with minimal transitions and level changes in dance. executed by majority of team
8.1 - 9.0	Great technique and control. Sharp motions. Excellent pace. Motion sequences include variety. Minimal visual enhancement. Great incorporation into cheer and/or dance. Moderate energy with some transitions and level changes in dance. executed by majority of team
9.1 - 10.0	Precise motion technique and placements. Strong sharp motions. Variety of upbeat and stylized fast paced motion sequences. Visually enhancing motion sections. Excellent incorporation into cheer and/or dance. Multiple transitions, level changes and variety in dance with high energy. executed by majority of team
PYRAMIDS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 7.9	Pyramids involving extended 2 leg stunts and multiple transitions executed by majority of the team. Minimal to no incorporation, weak level of execution and perfection executed by majority of the team.
8.0 - 9.0	Pyramids involving creative transitions 2 high and extended single leg stunts executed by majority of the team.
9.1 - 10.0	Pyramid involving extended single leg stunts AND Braced flips and 2.5 high transitions, tic tocs executed by majority of the team.
10.1 - 11.0	2 1/2 Pyramids mounts Involving multiple creative transitions and extended single leg stunts and creative transitions and entrances. executed by majority of the team.(2-2-1, swedish falls, 2-1-1 etc.)
11.1 - 12.0	2 1/2 pyramids with multiple creative transitions and flips or single twist mounts and /or release moves and single leg stunts executed by majority of the team. (2-2-1, swedish falls, 2-1-1 etc.)
RUNNING TUMBLING (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Round off back handspring single/series, front handspring sing/series executed by majority of the team. Round off Cartwheels executed by majority of the team. Minimal to no incorporation - weak level of execution executed by majority of team
6.0 - 7.0	Round off back Handspring entry into a flip (tuck) executed by majority of the team.
7.1 - 8.0	Round off back Handspring entry into a layout, layout step out, whips, or pikes, executed by majority of team
8.1 - 9.0	Full twisting Flips executed by majority of the team.
9.1 - 10.0	Double Twisting Flips (1) OR Arabians through to fulls (1) OR fulls through to fulls (1) OR whip to full (1) OR whip to double (2). Executed by majority of the team.(numbers denote how many credits are given for each skill)
STANDING TUMBLING (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 5.9	Zero to minimal incorporation of standing skills. Weak Level of execution and perfection. Forward and Backward Rolls by majority of the team. Roundoffs /Cartwheels by majority of the team. Front and Back Walkovers by majority of the team.
6.0 - 7.0	Single standing back handsprings or series by majority of the team or Standing through to tucks
7.1 - 8.0	Standing through to layout. Must begin first skill executed in series from a standing position. executed by majority of the team
8.1 - 9.0	Back handspring back tucks or standing flips. Must begin first skill executed in series from a standing position. executed by majority of the team
9.1 - 10.0	Standing handspring through to full (1) or double full (2), OR standing full twist flips (2 if performed by female (1) if performed by male) OR whip to full (2) OR whip to double (3.) Must begin first skill executed in series from a standing position. Executed by majority of the team. (numbers denote how many credits are given for each skill)
STUNTS (Max Score: 12.0 - An additional point will be reserved for execution)	
0.0 - 7.9	Prep level 2 leg stunts executed by majority of team. Below prep level stunts executed by majority of team. Minimal to no incorporation, weak level of execution and perfection executed by majority of team
8.0 - 9.0	Straight single leg Two leg extended stunts, 1/2 twist load in/ mount transitions executed by majority of team
9.1 - 10.0	Single leg stunt variations with no twist entries and (no release (Co-ed only)) executed by majority of team
10.1 - 11.0	Single leg stunt variations/body positions executed with half twisting load in mount or transitions. (Coed division need to be a FULL release in order count in this range or otherwise skill counts in lower range) executed by majority of team
11.1 - 12.0	Rewinds/ true full release flips/ true full ups or greater to Single leg stunt or one arm variations. (in Co-ed division must be a FULL release or otherwise skill counts in lower range) Multiple body positions displayed before dismount. Creative transitions/ entrances. Full twisting or greater mounts or tick tocs. executed by majority of team
TOSSES (Max Score: 10.0 - An additional point will be reserved for execution)	
0.0 - 6.9	Non- twisting toss execution (toe touch, ball out, pretty girl, etc.) executed by a majority of possible stunts that could have been placed in the air. Basic straight ride tosses executed by a majority of possible stunts that could have been placed in the air. OR Trick/single twist combinations (ex. Kick full) or double twist, single twisting tosses executed by a majority of possible flyers that could have been placed in the air.
7.0 - 8.0	Trick/double twist combinations ex. (switch kick double fulls, hitch double fulls OR flipping baskets- tucks/layouts (no twisting)) executed by a majority of possible flyers that could have been placed in the air.
8.1 - 9.0	Straight Flipping single twisting baskets no trick (ex. full twist and flip) executed by a majority of baskets that could have been placed in the air OR Kick triple with no flip.
9.1 - 9.5	Double twisting flipping baskets or single trick flipping twisting baskets executed by a majority of possible fliers that could have been placed in the (double full flipping or kick single full flipping basket)
9.6 - 10.0	Double twisting single/double tick flipping basket executed by a majority of possible stunts that could have been placed in the air. (ex. Kick double flipping, x out double)

ALL-STAR/STUDIO DANCE CATEGORIES

What type of routine will your team perform?

CATEGORY is defined by the type of performance you select.

POM PERFORMANCE: Performance must consist of three dance styles (Pom, Jazz, Cheer-Funk) with the majority of emphasis on Pom. See the scoring section for details on point distribution. Poms must be used 80% of the routine.

POM: The most important characteristic of this style is synchronization and visual effect. Cheer style motions emphasizing uniformity, motion sharpness, technique and placement. Visually effective routine including ground work, level changes, group work, and roll-offs.

JAZZ: Dance style including Jazz-Performance Skills and Jazz Technique. **Jazz-Performance Skills:** Combination of dance movements with an emphasis on use of space, visual effects, body placement, as well as artistic expression and style through movement with team uniformity.

Jazz Technique: Kicks, leaps/leap combinations, pirouettes, turning sequences, body placement, control, etc. When incorporating these skills it is very important to make sure proper technique is maintained (for example, leaps demonstrating height, extended legs, correct arm placement, and pointed toes. Pirouettes demonstrating proper foot placement, arm placement, spotting and performed on relevé). **Improper execution of technique may negatively affect your score.**

CHEER-FUNK: Dance style with an emphasis on uniformity, rhythm, body isolation, creativity, and execution yet still incorporating the basic fundamentals of cheer such as sharp precise movements and visual effect. **This style of dance does NOT include pop and lock, street or excessive vibrating. Incorporating these skills may negatively affect your score.**

FUNK/HIP-HOP: A routine focusing on street style movements with an emphasis on variety, execution, creativity, body isolations/control, rhythm, uniformity and musical interpretation. Choreography demonstrating various styles and elements of hip-hop while incorporating athletic tricks, footwork, jumps, stalls, etc. When incorporating these skills it is very important to make sure proper technique is maintained. Improper execution of any trick, stall, etc may negatively affect your score.

CHEER-FUNK: Dance style with an emphasis on uniformity, rhythm, body isolation, creativity, and execution yet still incorporating the basic fundamentals of cheer such as sharp precise movements and visual effect.

STREET: An urban style of dance that is often improvisational or raw and social in nature. This style of dance can also encourage interaction between performers such as battling and/or partner work.

POP AND LOCK: A dance style with an emphasis on body isolation that implements "popping" (muscle flexes) and "locking" (short pauses or freezes within movement).

BREAK DANCE: A very athletic style of skills combining forms and maneuvers from activities such as gymnastics*, hip-hop, and martial arts. *See Dance General Rules: Tumbling & Tricks for details.

KRUMPING: An evolving new style of dance that involves fast, expressive, and highly energetic movements.

LIQUID DANCE: Liquid like movements that can sometimes involve pantomime.

JAZZ: Performance demonstrating various elements of jazz technique and performance skills. This routine should focus on a mixture of difficulty, creativity, and technique. The following elements should be included in this category:

JAZZ TECHNIQUE: Kicks, leaps/leap combinations, pirouettes, turning sequences, body placement, control, etc. When incorporating these skills, it is very important to make sure proper technique is maintained (for example, leaps demonstrated with height, extended legs, correct arm placement, and pointed toes. Pirouettes demonstrating proper foot placement, arm placement, spotting and performed on relevé.) **Improper execution of technique may negatively affect your score.**

JAZZ-PERFORMANCE SKILLS: Combination of dance movements with an emphasis on use of space, visual effects, body placement, routine demonstration as well as artistic expression and style through movement with team uniformity. Creative choreography will capture your audience and the judge's attention.

LYRICAL: A form of dance that fuses from jazz, modern and ballet influences. The main focus of Lyrical is emphasizing strong and proper technical execution, flexibility, balance and mood. Intense emotional expressions are used to tell a story that develops with the music. Expressing proper technique and emotions will bring shape and life to the story.

VARIETY*: Routines will incorporate a blend of jazz, pom and hip hop styles. Emphasis should be placed on overall creativity and flow of routine and successful technical execution of the dance styles performed.

**The Variety category will be offered in the Junior and Senior divisions at JAMZ All -Star/Studio Dance Nationals only.*

Please refer to the remainder of the All-Star/Studio Dance section for complete details on dance routine requirements and scoring.

ALL-STAR/STUDIO DANCE CATEGORIES

(continued)

The requirements for the optional category below have been created by USASF. Due to USASF mandate, JAMZ no longer offers Novice levels for Pom and Jazz.

PREP: The Prep Category is offered for emerging teams. A routine in this category may incorporate any one style or combination of styles outlined in the USASF category listings. All styles will be judged against each other in this category. A dancer may not compete in a non-prep category and a Prep Category within the same style.

- 1) Tumbling Skills in this category are limited to:
 - a) Skills with hip over head rotation must have hand support
Airborne skills with hip over head rotation are not allowed
- 2) Lifts/Tricks and Partnering
 - a) No Lifts allowed
 - b) Non elevated Partnering and Tricks are allowed (refer to Dance Lifts, Tricks and Partnering)
- 3) Skills are limited to:
 - a) No more than 3 technical skills/tricks are allowed in direct combination (see exceptions below)
 - b) No more than two rotations in a turn/pirouette in passé or coupe; performing an elevated skill during the rotation is not allowed (Example: axle, tour jetté, calypso and/or turning leaps)
 - c) Fouetté turns/turns in second are not allowed
 - d) Only forward leaps/tricks are allowed (Example: jetté/developpé, and stag)
 - e) Turning leaps/jumps are not allowed
 - f) Only single leaps, jumps and tricks are allowed (Example: C jumps, tilt jumps/leaps and toe touches are allowed; switch leaps and consecutive jumps are not allowed.)

Teams in the Prep Category must follow all guidelines and restrictions listed in the Prep Category description. See the All-Star/ Studio Dance Penalty Info for details.

ALL-STAR/STUDIO DANCE DIVISIONS

General Division Guidelines

COMBINING AND SPLITTING

- 1) Event producers will split a division into Small and Large if there are 10 or more teams in the division before the split occurs. There must be at least 3 teams in each division once the split occurs. If the split occurs, "small" and "large" will be defined as:
 - Small: 4 – 14 performers
 - Large: 15 and up performers
- 2) *Event producers must combine Senior and Senior Coed and/or Open and Open Coed, if there is only one team entered in either division/ category. Event producers may not combine the Senior Division with the Open Division.

CROSSOVERS

- 1) Dancer(s) may compete in more than one division and/or category as long as they abide by the age restrictions in all divisions in which they compete.
- 2) Dancers may not compete in more than one routine in the same category and division. (Example: A dancer may not compete in 2 Senior Jazz routines)
 - a. Exception: If a dancer is on a Senior team and a Senior Coed team and the event producer combines the divisions, this rule does not apply (Example: A dancer may not compete in Senior Small Jazz and Senior Large Jazz, but a dancer may compete in Senior Jazz and Senior Coed Jazz)
 - b. Exception: the Prep Category (Example: A dancer may compete in a Senior Prep and a Senior Jazz * see prep category guidelines)

DIVISIONS ARE NOT GUARANTEED.

JAMZ RESERVES THE RIGHT TO COMBINE/DELETE DIVISIONS BASED ON PARTICIPATION. All divisions listed are not available at every Regional Championship. For the divisions offered for each event, please see the Championship Entry Form (**NOTE:** there are separate registration packets for Six Flags events). Coaches will be notified of this type of division change PRIOR to competition.

TO COMPETE IN AN "ALL-STAR/STUDIO" DIVISION, TEAMS ARE REQUIRED TO:

- Send a copy of their Official Team Roster, along with the team registration form for Regional Championships.
- Teams must provide JAMZ with an updated Official Team Roster whenever a team change occurs (addition/drop of participants, name change, etc.) prior to any championship. Only the names listed on the Official Team Roster will be allowed to compete at championships including Nationals

Please refer to the [All-Star/Studio Dance General Rules](#) for further information or contact us at (800) 920-4272.

ALL-STAR/STUDIO DANCE DIVISIONS

General Division Guidelines (continued)

ALL-STAR/STUDIO POM PERFORMANCE: *Time: Minimum 1:45, Maximum 2:30*

DIVISIONS

Tiny:	6 years and younger
Mini:	9 years and younger
Youth:	12 years and younger
Junior:	15 years and younger
Senior:	18 years and younger
Senior Coed*:	18 years and younger
Open:	14 years and older
Open Coed*:	14 years and older

PARTICIPANTS

(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)

ALL-STAR/STUDIO FUNK/HIP-HOP: *Time: Minimum 1:45, Maximum 2:30*

DIVISIONS

Tiny:	6 years and younger
Mini:	9 years and younger
Youth:	12 years and younger
Junior:	15 years and younger
Senior:	18 years and younger
Senior Coed*:	18 years and younger
Open:	14 years and older
Open Coed*:	14 years and older

PARTICIPANTS

(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)

ALL-STAR/STUDIO JAZZ: *Time: Minimum 1:45, Maximum 2:30*

DIVISIONS

Tiny:	6 years and younger
Mini:	9 years and younger
Youth:	12 years and younger
Junior:	15 years and younger
Senior:	18 years and younger
Senior Coed*:	18 years and younger
Open:	14 years and older
Open Coed*:	14 years and older

PARTICIPANTS

(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)

*Coed is defined as 2 or more males; Coed Divisions will only be offered at JAMZ Nationals.

ALL-STAR/STUDIO VARIETY* *Time: Minimum 1:45, Maximum 2:30*

DIVISIONS

Junior:	15 years and younger
Senior:	18 years and younger

PARTICIPANTS

(4 and over members, male and/or female)
(4 and over members, male and/or female)

*The Variety category will be offered in the Junior and Senior divisions at JAMZ All -Star/Studio Dance Nationals only.

DIVISION CATEGORIES

1. Event Producers may offer an Open category (any style) instead of separate categories, i.e. Jazz, Pom, Hip Hop, at any age division. (Example: An event producer may offer Tiny Open instead of Tiny Jazz, Tiny Pom and Tiny Hip Hop.)
2. Event producers may also offer separate categories in Open Division (14 years & older). (Example: An Event Producer may offer Open Jazz, Open Pom).
3. Event producers must only split or divide by categories listed above. They may not further split or add categories and/or divisions by style, level, skill, age or ability. (Examples: Event producers cannot offer a Stylized Jazz category and a Character Jazz category)

ALL-STAR/STUDIO DANCE DIVISIONS

General Division Guidelines (continued)

ALL-STAR/STUDIO PREP: *Time: Minimum 1:45, Maximum 2:30*

DIVISIONS

Tiny:	6 years and younger
Mini:	9 years and younger
Youth:	12 years and younger
Junior:	15 years and younger
Senior:	18 years and younger
Open:	14 years and older

AGE AS OF AUGUST 31, 2011

PARTICIPANTS

(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)

ALL-STAR/STUDIO LYRICAL: *Time: Minimum 1:45, Maximum 2:30*

DIVISIONS

Youth:	12 years and younger
Junior:	15 years and younger
Senior:	18 years and younger
Open:	14 years and older

AGE AS OF AUGUST 31, 2011

PARTICIPANTS

(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)
(4 and over members, male and/or female)

ALL-STAR/STUDIO SPECIAL PERFORMANCES: *See time limits below.*

DIVISION	AGE	PARTICIPANTS	TIME LIMIT
Mascot Performance	Youngest Cheerleaders	Unlimited	1:30
Special Needs Performance	Any age	Unlimited	2:30

SPECIAL PERFORMANCE GUIDELINES

- No Ranking or judging in this category.
- May perform any category/style offered, following time restrictions and category guidelines/rules.
- Mascot division is not offered at JAMZ Nationals.
- Mascots who perform in a non-mascot division will be considered a member of the team. They do count as part of the team's numerical count.
- Special Needs division WILL BE offered at JAMZ Nationals.
- Special Needs participants who perform in a non-Special Needs division will be considered a member of the team. They do count as part of the team's numerical count.

ALL-STAR/STUDIO DANCE GENERAL RULES

The general requirements for your dance routine.

GENERAL GUIDELINES

- 1) All teams should 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/instructor/coach of each team is responsible for seeing that team members, coaches, parents, and any other person affiliated with the team conduct themselves accordingly. Severe demonstrations of unsportsmanlike conduct are grounds for disqualification.
- 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. There is no maximum limit.
- 6) Each team will have a **minimum of 1 minute and 45 seconds to a maximum of 2 minutes and 30 seconds** to demonstrate their style and expertise. Timing will begin with the first choreographed movement or note of music. Timing will end with the last choreographed movement or note of music, whichever comes last.
- 7) Substitutions may be made in the event of an injury or other serious circumstances. 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) The teams name will be called at least twice (once as the team is on deck, and again once the team is next to perform). Teams missing their performance time will only be able to perform at the discretion of a JAMZ official. Teams will not be allowed to perform once their division/category has closed.
- 10) Footwear is recommended but not required. Wearing socks and/or footed tights only is prohibited. (Exception, socks are allowed on a carpeted performance surface)
- 11) Jewelry as a part of a costume is allowed.
- 12) 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	Windmills/Flairs
Shoulder Rolls	Kip Up
Cartwheels	Dive Rolls (in a pike position)
Headstands	Round Off
Handstands	Headsprings with Hand Support
Backbends	Aerial Cartwheel
Front/Back Walkover	Front/Back Handsprings (in Hip Hop ONLY)
Stalls	
Head Spins	

Not Allowed

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

(continued)

ALL-STAR/STUDIO DANCE GENERAL RULES

(continued)

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 dancers hips above shoulder level of the the lifting/supporting dancer when standing upright and the executing dancer is not prone or inverted. When released the executing dancer can not pass through an inverted position.
- 5) Swinging lifts and tricks are allowed provided the elevated/executing dancers 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, MUSIC 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. Please make sure all choreography is age appropriate.
- 3) All choreography, costuming and makeup should be age appropriate and acceptable for family viewing.
- 4) Team using excessive vulgar or suggestive movements, words, costuming or music will be penalized, forced to forfeit or disqualified. Actions taken will be under the discretion of a JAMZ official.
- 5) Music is required throughout this performance. Teams performing without music will result in a forfeiture of scores (teams receive an overall team score of 0). Choreographed artistic pauses are allowed. If music is interrupted due to technical failure, performers will continue to be judged on dance skills outlined in the routine specifics.

PROPS

- 1) Wearable and handheld items are allowed in all categories and can be removed or discarded from the body.
- 2) Standing props are only allowed in the Prop and Production categories. Any item(s) that bears the weight of the participant is considered a standing prop. (Examples- chairs, stools, benches, ladders, boxes, stairs, etc.) JAMZ does not offer the Prop or Production categories at any event.
- 3) Items that may damage the performance surface are prohibited.

ALL-STAR/STUDIO DANCE GENERAL RULES

(continued)

DUE TO UNFORESEEN CIRCUMSTANCES, JAMZ RESERVES THE RIGHT TO DISQUALIFY ANY TEAM.

The All-Star/Studio Dance General Rules are of a general nature and are not intended to cover all circumstances. JAMZ American Spirit Connection Inc. makes no warranties either expressed or implied that the JAMZ All-Star/Studio Dance General Rules will prevent injuries to individual participants.

AGE CHECKING/ELIGIBILITY

Registered Coaches of teams are allowed to question/ lodge a complaint regarding the age and/or eligibility of another team's athlete. The request to verify or check the age or eligibility of another team must occur within 24 hours of a team's performance. No verification of an athlete will occur between the "Point of No Return" and that team's performance on the competition floor. However that team may be questioned regarding their athletes eligibility either before the "Point of No Return" and up to 24 hours after a team's performance. Only registered coaches of a team may lodge a complaint against another team regarding age/eligibility. The team lodging the complaint should be prepared to also present proof of their team's age and eligibility on site or within 24 hours of the complaint. Only JAMZ event officials may question or investigate a team's eligibility. All complaints regarding age and/or eligibility should be lodged with the event director or by emailing rules@jamz.com within 24 hours of the close of a competition day.

RULES VIOLATIONS/POINT DEDUCTIONS

Registered Coaches of a team may request a review of another teams Level Rules or General safety rules violations only within 24 hours of the completion of the competition day. A rival team MAY NOT request the review of another team's routine for execution point deductions because those deductions are based on the human eye and are not reviewable for adding additional deductions not viewed live.

Registered coaches may request a review of their own team's execution point deductions/rules violations up to 24 hours after the completion of the competition. However, please be aware any review of your point deductions/ rules violations may result in your team being awarded additional violations that were not viewed during the "live" performance if the video review discovers deductions not originally placed on your team.

If the awards ceremony has already been completed and a team is given additional Level rules violations or general safety rules violations based upon a lodged complaint within 24 hours of the close of the competition day then placements of teams may be altered ONLY if it effects the Top 3 teams in a division. Nevertheless, JAMZ will not strip any team of a National Championship or Top 3 placement once it has been awarded on stage but instead reward dual placements or co-National Champions to teams in that division.

These rules violations/ point deductions review complaints must be lodged within 24 hours of the completion of the competition day. All complaints should be lodged with the Event Director or by emailing rules@jamz.com within 24 hours of the close of a competition day.

ALL STAR/STUDIO DANCE GLOSSARY

Reference guide for all skills mentioned in the General Safety Rules.

A la Seconde Turns (Turns in Second): A turning series that opens from a plié out to the front in second position (extended directly out to the side, level with hips) on relevé, and repeats with a turn in plié and so on. Very similar to fouetté turns but instead of the leg whipping in to passé, it stays in second position.

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

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

Arabesque (air-u-besk): When the dancer stands on one leg while the other is fully extended behind at a 90 degree angle.

Attitude: A position where one leg is the supporting leg and the other is extended back/front at a 90 degree angle, with a bent knee and well turned out so that the knee is level with the foot.

Axle: The working leg kicks out from a low chaîné and around through second position, where it meets the other leg in a tucked position while completing a full rotation in mid-air.

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.

Backward Roll: A non-airborne 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.

Break Dancing: A rhythmic style of hip hop dance involving rapid acrobatic moves, jumps, and twists in which different parts of the body are in contact with the performance surface.

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

Calypso (ka-lip-so): A rotating leap in which the working leg opens from a low chaîné and fully extends to the side while the supporting leg pushes off the ground to execute a back attitude position. Also often referred to as a back attitude leap or rotating back attitude leap.

Cartwheel: A non-airborne 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.

Chaîné Turns (sha-nay): A series of rapid turns, chained together, on the balls of the feet. One foot steps out and the other follows in to a closed turn, repeat.

Chassé (sha-say): A step in which one foot replaces the other and literally chases it out of its position. Usually done across the floor or as a prep into a leap or other aerial skill.

Coupe (koo-pay): A position of the foot lifted and held tightly against the ankle of the supporting leg.

Dance Lifts (executed as partners or in a group): 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). *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 partners or in a group): An action in which a dancer(s) executes 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.*

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ALL STAR/STUDIO DANCE GLOSSARY

(continued)

Développé (dayv-law-pay): An action in which the working leg moves through passé before extending into position. Means 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 piked position.

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.

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

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.

Fouetté Turns (fweh-tay): A turning series that opens from a pirouette in slight plié (with a turned out passé) and then extends out to the front in second position (extended directly out to the side, level with hips) on relevé, and whips in to repeat with a pirouette in plié and so on. Very similar to al a seconde turns but instead of the leg staying in second position it whips in to passé.

Front Heel Stretch: The dancer first grabs his/her foot before stretching the leg up to the front of the body at the highest point of extension.

Front Leap/Grand Jeté (Leap): A large leap forward with one leg extended in front and the other extended in back to create the splits in mid-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 non inverted position with 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 hip hop technique in which the dancer spins on his/her head with use of the hands to aid in rotation and 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.

Heel Stretch: When the dancer first grabs his/her foot before stretching the leg out to the side of the body at the highest point of extension.

Hip Over Head Rotation: An action where hips move over the head in a tumbling skill (Example: Back walkover or cartwheel).

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

Kick and Hold: When the dancer kicks one leg to the front, grabs the foot, and holds it at the highest point of extension.

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ALL STAR/STUDIO DANCE GLOSSARY

(continued)

Kip Up: From lying down, stomach up, the dancer bends knees, thrusts legs into the chest, rolls back slightly, and then kicks up. The force of the kick causes the dancer to land in an upright position with both feet planted on the floor.

Krumping: This is a very expressive style of dance involving movements that are fast, aggressive, and highly energetic.

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.*

Liquid Dancing: Liquid like movements and gestured dancing that can sometimes involve pantomime.

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

Passé (pah-say): A position that has one leg, the working leg, connected to the supporting leg with a pointed toe. The working leg should connect the arch of the foot to the knee of the supporting leg.

Piqué Turns (pee-kay): A series of rapid turns with the supporting leg stepping directly on to relevé as the other, the working leg, pulls up to passé while completing a full rotation, repeat.

Pirouette Turns (pir-o-et): A full rotation of the body with the supporting leg on relevé and the working leg pulled up to passé.

Plié (plee-ay): A bending of the knee or knees.

Pop & Lock: Sudden muscle contractions that create a visual of the dancer popping their body rather than moving more naturally. Intricate and robotic movements that can create the image of a strobe light, "Snap Shot Effect".

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.

Prop: An object that can be manipulated.

Relevé (reh-la-vay): A rising of the body on the balls of the feet.

Scale: When the dancer pulls one leg, fully extended and turned out, directly to the back and stretches it to the highest point of extension. Similar to an arabesque, but the dancer uses his/her hand to stretch it to a higher point.

Shoulder Roll: A non airborne tumbling skill in which the dancer rolls where the back of the shoulder is the contact with the floor. Head is tilted to the side to avoid contact with the floor.

Shushunova: 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.

Side Leap/Jeté à la Seconde: A leap to the side in which one leg rises to second position, or highest point of extension, while the other leg follows by doing the same on the opposite side to meet in a straddle position in mid-air before landing.

Side Somi: An airborne 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.

Spotting: A term used for the movement of the head and focusing of the eyes during pirouettes and other turning movements. The dancer chooses a spot to focus on with their eyes and as the turn is executed, the eyes stay focused on that spot until the head has no choice but to whip around. This will prevent dizziness and help the dancer to not fall out or travel during the turn(s).

- CONTINUED -

ALL STAR/STUDIO DANCE GLOSSARY

(continued)

Stall: A hip hop technique that involves halting all body motion, often in an interesting, inverted or balance-intensive position with the support of one or both hands. Also often referred to as a Freeze.

Stepping: This is a form of percussive dance in which the dancer uses their entire body as an instrument to produce complex rhythms and sounds through a mixture of footsteps, spoken word and hand claps.

Street Dancing: This type of dancing includes break dancing, krumping, liquid dancing, popping, etc.

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.

Supporting Dancer: A supporting dancer (s), who is 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 that supports the weight of the body and is connected to the ground while executing a skill.

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 working leg kicks forward then switches to the back as the other leg comes to the front to create the ending position of a leap before landing.

Switch Second: Facing the side, the dancer begins a leap by extending one leg forward, then rotates the hips and body to the front while switching the leg position in mid-air to end with both legs extended at each side (straddle position).

Tilt: An angled body position, usually tilting at a diagonal to one side bending at the torso. This can be performed in a kick, jump or leaping action.

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

Turning Kick and Hold: Executing a full turn(s) while remaining in the position of a kick and hold until rotation(s) is complete.

Turning Switch: When the dancer begins the skill with a low chainé that leads into a leap starting in one direction and then switches leg position (like a switch leap) while body rotates in mid-air before completing the skill.

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 one body part without any other body part on the ground.

Windmill: Beginning in a position laying down on the back, the dancer 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 that is responsible for the momentum, power and/or position of a skill during execution.

ALL-STAR/STUDIO DANCE PENALTY INFO

Protecting integrity and perfection of routine execution.

RULES PENALTIES:

2.5 POINTS (per occurrence) deducted from your total possible score for each violation of any of the **All-Star/Studio Dance General Rules**.

10.0 POINTS (per occurrence) deducted from your total possible score for each violation of any of the restrictions in the **All-Star/Studio Dance Prep Category**.

Please refer to the All-Star/Studio Dance General Rules and the All-Star/Studio Dance Categories and Divisions for specific allowances and restrictions.

TIME LIMIT PENALTIES:

Timing will begin with the first organized word, movement, or note of music following the teams' announcement to take the floor. Timing will end with the last organized word, note of music, or movement by the team.

1.0 POINT deducted from your total possible score if your routine goes 6 – 10 SECONDS OVER/UNDER time requirements.

2.0 POINTS deducted from your total possible score if your routine goes 11 OR MORE SECONDS OVER/UNDER time requirements.

INAPPROPRIATE MUSIC/CHOREOGRAPHY:

Age appropriate choreography and music must be used. Penalties will be assessed under the All-Star/Studio Dance General Rules.

REASONS FOR DISQUALIFICATION:

Teams with illegal participant(s) will be disqualified. Reasons for disqualification include but are not limited to inappropriate choreography/music (at the discretion of a JAMZ official), severe demonstrations of unsportsmanlike conduct, overage participant(s), less participants than allowed on the floor, participant(s) not listed on the team roster, and/or illegal participant(s) listed on the team roster. If a team is found with unregistered participants, the team will be disqualified. Teams registering and performing in incorrect divisions will be disqualified. **Due to unforeseen circumstances, JAMZ reserves the right to disqualify any team.**

REASONS FOR FORFEITURE:

In the All-Star/Studio Dance General Rules, see #8 and #9 in the General Guidelines and #2, #4 and #5 (under Choreography, Music and Costuming). Teams forfeiting will receive an overall team score of 0.

LEGALITY QUESTIONS:

See the **RULES 411** section with detailed instructions on how to submit a rules question.

SCORE SYSTEM 411

All-Star/Studio Dance Divisions

JAMZ' score system leads the industry in innovation! We take scoring to the next level! We challenge teams to "perform smarter". By understanding JAMZ' scoring structure, coaches should already be able to estimate their 'base' technical element scores before even taking the floor! Use the tips provided below, Scoring Grid, General Rules, Penalty Info and the Coach's Cheat Sheet to ensure your routine maximizes its potential score.

WHERE DO I FIND ALL INFO ON JAMZ' SCORING?

Everything you need to know about JAMZ scoring is found in the following Championship Guide sections:

- Score System 411 *(the document you're reading right now)*
- Coach's Cheat Sheet
- Scoring Grids
- Dance General Rules
- Penalty Info

HOW IS A ROUTINE SCORED? ... *This is our favorite part!*

This is our favorite part! JAMZ has created separate scoring criteria for EVERY style of dance! What does this mean? Points are allocated differently for each routine style! Why would we go to such great lengths to tailor our score sheets to each style? 'Cause we know that different styles of dance demand different skill levels. For example, a Lyrical routine demands different skills and a different performance than a Pom Performance routine. Lyrical does not call for motion technique and sharpness but it does call for a routine built on emotion and expressive movements. Therefore the score sheets for Lyrical have a scoring section solely for Emotion/Expression of Movement. JAMZ not only believes in the purpose of skills/performance levels, but also carries this mission throughout the scoring process. If the routine is less demanding of a certain skill or style, then less points will be allocated for this versus other parts of the routine. We get it!

WHAT ARE SCORING GRIDS?

Scoring grids show coaches what point ranges certain skills may achieve. However, point ranges are assessed by acknowledging whether skills were performed by a partial or majority of the team, at what difficulty level the majority of the skills were performed, and the perfection of execution of the skills. Therefore, for example in Pom Performance, having one participant execute a single pirouette while the rest of the members perform a front kick does NOT guarantee a scoring in the range of 4 - 5 in Incorporation of Jazz Technique/Performance Skills. Other factors must be considered. When entering a category that specifically calls for mandatory skills/styles, JAMZ must ensure that the difference is recognized between teams who perform a sufficient amount of the required skills/styles vs. teams that have only included a limited amount. With perfection of execution and creative incorporation, that team may be able to achieve a score in the range of 4 - 5. As you can see, JAMZ takes scoring seriously and works hard to identify the slight differences in routine difficulty, execution and team incorporation that make the difference in final team ranking.

HOW ARE TOTAL SCORES CALCULATED? ... *Let's do some math. O'mon, it will be fun!*

Each division is scored out of 100 possible points. Total scores from all judges on the panel are added together, and then divided by the total number of judges. This total is referred to as the team's Total Average Score. The team's Total Average Score is then divided into the Total Possible Score. This percentage is the team's Total Qualifying Percentage and is used to determine Nationals qualification.

Using the team's Total Average Score, any penalties and deductions received are deducted based on their percentage weight (see calculation below) to provide the Final Team Score. This Final Team Score is then divided into the Total Possible Score. This total becomes the team's Final Team Percentage which is used for awards/ranking at that specific championship.

For example, say that in a particular Division and Level there is a potential of 100 points possible:

Total Possible Score: 100 points

The team receives the following scores:

Judge 1: 72.1

Judge 2: 75.3

Judge 3: 74.1

These scores added together $(72.1 + 75.3 + 74.1) = 221.5$

Then divided by the number of judges $(3) = 73.83$

Team Average Score: 73.83 points

Divide this score by Total Possible Score: $(73.8 / 100) = 73.8\%$

Total Qualifying Percentage: 73.8% (used to qualify for Nationals)

The team also received a penalty of 2.5 points.

Team Average Score: 73.83 points

Final Team Score: $(73.83 - 2.5) = 71.33$

Divide this score by Total Possible Score: $(71.33 / 100) = 71.33\%$

Final Team Percentage: 71.33 (used for awards/ranking)

COACH'S CHEAT SHEET

All-Star/Studio Dance Divisions

HOW DO YOU USE JAMZ SCORING GRIDS? ... *Don't worry, we'll walk you through it.*

1. FIND YOUR TEAM'S SCORING GRID.

What is your Category?

Example:

→ If you are: *POM PERFORMANCE*


→ Then select: *ALL STAR/STUDIO- POM PERFORMANCE SCORING GRID*


2. LOOK AT EACH ELEMENT ON THE SCORING GRID.

- Your team will be judged and scored on the criteria specified in your category and level or dance style scoring grid. Each scoring grid has its own point distribution and allotment.
- Scoring elements are judged based on a level of execution, perfection & creative incorporation. Elements with a strong level of execution, perfection & creative incorporation show mastery, excellence, consistency and are performed with confidence. Elements with a weak level of execution, perfection & creative incorporation lack technique, show inconsistency, need to be polished and lack self-confidence. Strong level = higher score.
- Scoring elements are judged based on majority vs. partial execution. Teams will earn more points if the *majority* (over half of the team) executes (not attempts) the elements than teams who have partial (less than half of the team) execution.
- **Scoring Example:** An element on the ALL-STAR / STUDIO - POM PERFORMANCE SCORING GRID is CHOREOGRAPHY FORMATIONS- Variety, Spacing and Transitions
 - ▶ If the *majority* of the routine contains seamless and creative transitions, variety in formations, great spacing, etc.
 - Then you can expect to receive a score in the 9.0 - 10.0 range
 - ▶ If the *majority* of the routine contains basic formation changes with standard transitions and inconsistent spacing, etc.
 - Then you can expect to receive a score in the 7.0 - 7.9 range


WHAT ARE JUDGES LOOKING FOR? ... *Here's a quick checklist.*

- Were all skills performed 'legally'?
- Did the majority (over half) of the team perform/execute (not attempt) the skill(s)?
- Did the routine include variety?
- Was the routine executed with proper presentation and level of energy?
- Was it clean & exciting? Were there many timing errors?
 - Examples:**
 - Was choreography varied to hold audience attention? OR did the routine become repetitive & monotonous?
 - Did the performance have consistent energy throughout the entire routine? Or did the confidence and energy level drop half way through or towards the end?
- How did the team *execute* the skills?
 - Strong Level = Higher Score
 - Mastery of skill
 - Excellence of performance/skill
 - Confidence in performance
 - Weak Level = Lower Score
 - Inconsistent in skill
 - Needs polish
 - Lacks self confidence
- Were there mistakes, improper execution of technique/tricks/styles, timing errors, etc.?

 2011-2012 Season		
All-Star Pom Performance		
SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Cheer Funk - Execution of Cheer Funk Skills	5	
Cheer Funk - Incorporation of Cheer Funk Skills	5	
Choreography - Creativity And Variety	10	
Choreography - Formations- Variety, Spacing and Transitions	10	
Jazz - Execution of Jazz Technique	5	
Jazz - Incorporation of Jazz Technique/Performance Skills	5	
Pom - Motion Technique and Sharpness	20	
Pom - Synchronization and Visual Effect	20	
Routine Execution - Degree of Difficulty	10	
Routine Execution - Performance Presentation and Execution	10	
Comment:	POSSIBLE: 100	YOUR TOTAL:

 2011-2012 Season		
All-Star Funk Hip-Hop		
SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Choreography - Creativity and Variety	10	
Choreography - Formations- Variety, Spacing and Transitions	10	
Choreography - Visual Effect	10	
Hip-Hop Fundamentals - Execution of Hip Hop Styles	20	
Hip-Hop Fundamentals - Interpretation and Incorporation of Hip Hop Styles	20	
Routine Execution - Degree of Difficulty	10	
Routine Execution - Performance Presentation and Execution	10	
Routine Execution - Team Uniformity	10	
Comment:	POSSIBLE: 100	YOUR TOTAL:

 2011-2012 Season		
All-Star Jazz		
SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Choreography - Creativity and Variety	10	
Choreography - Formations- Variety, Spacing and Transitions	10	
Choreography - Visual Effect	10	
Jazz Fundamentals - Execution of Jazz Technique	20	
Jazz Fundamentals - Incorporation of Jazz Technique/Performance Skills	20	
Routine Execution - Degree of Difficulty	10	
Routine Execution - Performance Presentation and Execution	10	
Routine Execution - Team Uniformity	10	
Comment:	POSSIBLE: 100	YOUR TOTAL:

 2011-2012 Season		
All-Star Lyrical		
SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Choreography - Creativity and Visual Effect	10	
Choreography - Formations- Variety, Spacing and Transitions	10	
Lyrical Fundamentals - Emotion/Expression of Movement	20	
Lyrical Fundamentals - Execution of Technical Skills	15	
Lyrical Fundamentals - Incorporation of Technical Skills	15	
Routine Execution - Degree of Difficulty	10	
Routine Execution - Performance Presentation and Execution	10	
Routine Execution - Team Uniformity	10	
Comment:	POSSIBLE: 100	YOUR TOTAL:

All Star Prep

SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Choreography - Creativity and Visual Effect	20	
Choreography - Flow of Routine	10	
Choreography - Formations- Variety, Spcaing and Transitions	10	
Routine Exdcution - Synchronization and Team Uniformity	20	
Routine Execution - Degree of Difficulty	20	
Routine Execution - Performance Presentation and Execution	20	
Comment:	POSSIBLE: 100	YOUR TOTAL:

All-Star Variety

SCORING ELEMENTS	MAX POINTS	YOUR SCORE
Choreography - Creativity and Visual Effect	15	
Choreography - Flow of Routine	15	
Choreography - Formations- Variety, Spacing and Transitions	10	
Routine Execution - Degree of Difficulty	10	
Routine Execution - Performance Presentation and Execution	10	
Routine Execution - Synchronization and Team Uniformity	10	
Variety Fundamentals - Execution of Hip Hop	5	
Variety Fundamentals - Execution of Jazz	5	
Variety Fundamentals - Execution of Pom	5	
Variety Fundamentals - Incorporation of Hip Hop	5	
Variety Fundamentals - Incorporation of Jazz	5	
Variety Fundamentals - Incorporation of Pom	5	
Comment:	POSSIBLE: 100	YOUR TOTAL:

All-Star Pom Performance



CHEER FUNK - EXECUTION OF CHEER FUNK SKILLS (Max Score: 5.0)	
0.0 - 2.9	Little to no cheer-funk style executed. Lacking energy. Movements short of personality and uniformity. Proper rhythm and body control not maintained by majority. Numerous timing errors.
3.0 - 3.9	Average energy executed. Minimal timing errors. Movements performed with basic rhythm/body control.
4.0 - 5.0	Good sense of rhythm and energy. Nice body control and execution. Minor timing errors.
CHEER FUNK - INCORPORATION OF CHEER FUNK SKILLS (Max Score: 5.0)	
0.0 - 2.9	Little to no cheer funk movements in choreography. Movements short of personality and variety.
3.0 - 3.9	Basic incorporation of cheer-funk movements. Standard level of creative choreography and movements.
4.0 - 5.0	Good incorporation of cheer-funk movements. Expressive and varied style. Nice visuals and creativity.
CHOREOGRAPHY - CREATIVITY AND VARIETY (Max Score: 10.0)	
0.0 - 5.9	Routine contains little to no variety in style. Choreography is without personality and creative movements.
6.0 - 6.9	Routine lacks variety. Movements are repetitive and fall short of creativity.
7.0 - 7.9	Standard incorporation of creative choreography. Average variety displayed throughout routine.
8.0 - 8.9	Good variety in styles and movements. Choreography displays creativity.
9.0 - 10.0	Excellent incorporation of variety. Great interpretation and variety in movements. Routine is creative and unique.
CHOREOGRAPHY - FORMATIONS- VARIETY, SPACING AND TRANSITIONS (Max Score: 10.0)	
0.0 - 5.9	Little to no formation changes. Spacing off throughout routine. Lacking awareness of floor spacing. Transitions are chaotic and confusing.
6.0 - 6.9	Team lacking in knowledge of routine spacing. Formations are short of variety. Transitions are chaotic and lack in variety.
7.0 - 7.9	Basic incorporation of formation changes. Standard transitions. Spacing is inconsistent throughout routine.
8.0 - 8.9	Good use of various formations and floor space. Minor inconsistent spacing issues. Majority of transitions smooth.
9.0 - 10.0	Tricky/creative transitions between formation changes. Great use of the floor with proper spacing. Great variety in formations.
JAZZ - EXECUTION OF JAZZ TECHNIQUE (Max Score: 5.0)	
0.0 - 2.9	Lacking proper technical execution. Poor body placement. Skills are too rushed/too slow and not being performed at proper pace.
3.0 - 3.9	Basic knowledge of proper technique and execution. Few issues with incorrect body placement and timing of skills. Standard skills with some being performed at improper pace, too fast/too slow.
4.0 - 5.0	Skills performed with good execution and presentation. Minor timing errors. Nice body placement/extensions. Appropriately paced jazz skills executed properly by majority.
JAZZ - INCORPORATION OF JAZZ TECHNIQUE/PERFORMANCE SKILLS (Max Score: 5.0)	
0.0 - 2.9	Little to no incorporation of skills. Minimal team participation in jazz technique throughout routine. Little to no variety in jazz skill.
3.0 - 3.9	Moderate jazz skills/technique incorporated within routine. Jazz skills lack variety. Minimal team participation.
4.0 - 5.0	Good incorporation of technique. Routine includes solid combinations. Nice variety and team participation.
POM - MOTION TECHNIQUE AND SHARPNESS (Max Score: 20.0)	
0.0 - 11.9	Motions are executed without proper strength and technique. Slow paced, drawn out lengthy sections.
12.0 - 13.9	Motions lacking correct placement and are not being executed with proper technique. Lacking sharpness and control.
14.0 - 15.9	Basic cheer technique performed at a moderate pace. Areas of routine lacking in motion strength and placement.
16.0 - 17.9	Good technique and control. Sharp motions performed at a good pace. Motion sequences include variety and strength.
18.0 - 20.0	Amazing motion technique and placement. Strong sharp motions. Variety of upbeat & stylized fast paced motion sequences.
POM - SYNCHRONIZATION AND VISUAL EFFECT (Max Score: 20.0)	
0.0 - 11.9	Routine lacks visual appeal and team precision. No incorporation of level changes, ground work, roll offs etc. Lacking synchronization. Major timing errors throughout entire routine.
12.0 - 13.9	Numerous timing errors. Minimal level changes, ground work and roll-offs. Missing visual appeal. Lacking team synchronization.
14.0 - 15.9	Lacking team uniformity and synchronization. Slight incorporation of visual effects. Moderate use of roll-offs, level changes and/or group work.
16.0 - 17.9	Great team uniformity and group work. Minimal timing errors. Great visual effect. Good incorporation of level changes, ground work and/or roll-offs.
18.0 - 20.0	Amazing team uniformity and stylized group work. Remarkable timing. Excellent visual effects. Variety of level changes incorporated. Creative incorporation of ground work and/or roll-offs.
ROUTINE EXECUTION - DEGREE OF DIFFICULTY (Max Score: 10.0)	
0.0 - 5.9	Routine difficulty level is too easy/too hard and causes confusion throughout routine. Routine displays a complete lack in knowledge of proper difficulty level.
6.0 - 6.9	Routine difficulty is not apparent throughout the routine. Routine difficulty is minimal or above team ability. Routine lacks dance technique and challenging choreography. Majority of routine not executed properly.
7.0 - 7.9	Routine difficulty is age appropriate. Average emphasis on technical skills and choreography. Need to focus on proper execution of routine. Standard incorporation of difficulty.
8.0 - 8.9	Nice difficulty level and incorporation of challenging movements and technical dance skills . Routine difficulty level is age appropriate yet challenging. Majority of team executing routine correctly.
9.0 - 10.0	High level of routine difficulty including challenging choreography, innovative movements technical dance skills. Technique and choreography executed properly throughout routine. Difficulty level keeps audience engaged and performance exciting.
ROUTINE EXECUTION - PERFORMANCE PRESENTATION AND EXECUTION (Max Score: 10.0)	
0.0 - 5.9	Routine execution is inconsistent. Performance lacks energy and audience appeal. Displays no showmanship or confidence. Flow of routine is lost.
6.0 - 6.9	Little energy and showmanship. Routine flow and presentation is inconsistent. Routine short of proper execution and lacks confidence and audience appeal.
7.0 - 7.9	Average presentation of routine. Performance is standard and lacks energy throughout. Standard routine execution.
8.0 - 8.9	Nice entertainment value and crowd appeal. Good energy and presentation. Routine performed with good execution and consistent confidence from majority. Routine carries good flow throughout.
9.0 - 10.0	Great routine flow. Engaging performance and audience appeal. Ownership of routine and confidence felt from the entire team. Routine performed with great execution and with natural showmanship and energy.

JAMZ 2011-2012 Scoring System (c)

All-Star Funk Hip-Hop

CHOREOGRAPHY - CREATIVITY AND VARIETY (Max Score: 10.0)	
0.0 - 5.9	Choreography lacks personality and innovative movements. Little to no creativity and variety throughout entire routine choreography.
6.0 - 6.9	Routine lacks creative style throughout majority of routine. Movements are repetitive and personality is lost.
7.0 - 7.9	Average creativity displayed throughout routine. Choreography lacks innovative style and variety in movements.
8.0 - 8.9	Good display of creative choreography. Routine holds personality and varied movements throughout majority of routine.
9.0 - 10.0	Excellent incorporation of creative choreography. Routine created with a unique and clever style. Personality and diversity maintained throughout entire routine.
CHOREOGRAPHY - FORMATIONS- VARIETY, SPACING AND TRANSITIONS (Max Score: 10.0)	
0.0 - 5.9	Little to no formation changes. Spacing off throughout routine. Lacking awareness of floor spacing. Transitions are chaotic and confusing.
6.0 - 6.9	Team lacking in knowledge of routine spacing. Formations are short of variety. Transitions are chaotic and lack in variety.
7.0 - 7.9	Basic incorporation of formation changes. Standard transitions. Spacing is inconsistent throughout routine.
8.0 - 8.9	Good use of various formations and floor space. Minor inconsistent spacing issues. Majority of transitions smooth.
9.0 - 10.0	Tricky/creative transitions between formation changes. Great use of the floor with proper spacing. Great variety in formations.
CHOREOGRAPHY - VISUAL EFFECT (Max Score: 10.0)	
0.0 - 5.9	Little to no visually appealing choreography incorporated. Lacking levels, roll offs, group work, etc.
6.0 - 6.9	Minimal incorporation of visual movements. Routine lacks visual appeal.
7.0 - 7.9	Moderate visual effects. Routine incorporates basic levels, roll offs, group work, etc. Standard visual appeal.
8.0 - 8.9	Nice incorporation of visual movements. Good amount of level changes, roll offs, group work, etc. Routine contains sections that are visually appealing and entertaining.
9.0 - 10.0	Includes several visually effective sections. Routine grabs the attention of the audience with prominent and definite moves that are visually impressive. Very creative use of levels, roll offs, group work, etc. Routine visuals keep the choreography exciting and audience entertained.
HIP HOP FUNDAMENTALS - EXECUTION OF HIP HOP STYLES (Max Score: 20.0)	
0.0 - 11.9	Majority of routine is executed improperly. Hip hop styles are lost throughout routine.
12.0 - 13.9	Routine lacks proper execution of hip hop styles throughout entire performance. Majority of team lacking body control and basic rhythm.
14.0 - 15.9	Standard rhythm and body control. Hip hop styles and movements are inconsistently executed throughout.
16.0 - 17.9	Nice body control and rhythm throughout routine. Most movements and styles are executed properly and with strength by majority.
18.0 - 20.0	Wonderful execution of all incorporated movements. Variety of styles executed with strength, emotion and personality. Moves contain body control and natural rhythm.
HIP HOP FUNDAMENTALS - INTERPRETATION AND INCORPORATION OF HIP HOP STYLES (Max Score: 20.0)	
0.0 - 11.9	Little to no understanding of hip hop styles. Routine lacks in diversity and variety of styles. Poor interpretation and knowledge of movements.
12.0 - 13.9	Team lacks knowledge of basic hip hop styles. Routine short of variety and proper incorporation of style.
14.0 - 15.9	Basic incorporation of style variety throughout routine. Movements are repetitive and lack in diversity. Average understanding of hip hop styles.
16.0 - 17.9	Nice variety in styles. Good awareness and interpretation of hip hop styles. Diversity and variety maintained throughout majority of routine.
18.0 - 20.0	Remarkable knowledge and interpretation of hip hop styles. Routine incorporates diversity and demands attention. Great variety in styles and movements.
ROUTINE EXECUTION - DEGREE OF DIFFICULTY (Max Score: 10.0)	
0.0 - 5.9	Routine difficulty level too easy/too hard and causes confusion throughout the routine. Routine displays a complete lack in knowledge of proper difficulty level.
6.0 - 6.9	Routine difficulty is not apparent throughout the routine. Difficulty is minimal or above team ability. Routine lacks athletic street style and challenging choreography. Majority of routine not executed properly.
7.0 - 7.9	Routine difficulty is age appropriate. Average emphasis on challenging choreography and athletic tricks. Need to focus on proper execution of routine. Standard incorporation of difficulty.
8.0 - 8.9	Good routine difficulty. Level of difficulty is age appropriate yet challenging. Majority of team executing athletic choreography, tricks, difficult choreography, etc correctly.
9.0 - 10.0	High level of routine difficulty including intricate and innovative movements, tricks, athletic street skills, etc. Challenging choreography maintained throughout routine with proper execution. Difficulty level keeps audience engaged and performance exciting.
ROUTINE EXECUTION - PERFORMANCE PRESENTATION AND EXECUTION (Max Score: 10.0)	
0.0 - 5.9	Routine execution is inconsistent. Performance lacks energy and audience appeal. Displays no showmanship or confidence. Flow of routine is lost.
6.0 - 6.9	Little energy and showmanship. Routine flow and presentation is inconsistent. Routine short of proper execution and lacks confidence and audience appeal.
7.0 - 7.9	Average presentation of routine. Performance is standard and lacks energy throughout. Standard routine execution.
8.0 - 8.9	Nice entertainment value and crowd appeal. Good energy and presentation. Routine performed with good execution and consistent confidence from majority. Routine carries good flow throughout.
9.0 - 10.0	Great routine flow. Engaging performance and audience appeal. Ownership of routine and confidence felt from the entire team. Routine performed with great execution and with natural showmanship and energy.
ROUTINE EXECUTION - TEAM UNIFORMITY (Max Score: 10.0)	
0.0 - 5.9	Lacks team uniformity and synchronization. Major timing errors throughout the entire routine. Team is unsure of choreography and timing. Routine personality lost.
6.0 - 6.9	Routine lacking in uniformity and synchronization. Team is not working as one to convey choreography to audience. Many timing errors throughout the routine.
7.0 - 7.9	Moderate team uniformity and synchronization. Timing errors throughout routine.
8.0 - 8.9	Good team synchronization and uniformity. Good sense of team style. Minimal timing errors.
9.0 - 10.0	Developed team style. Amazing synchronization and team uniformity. Very clean and precise.

All-Star Jazz



CHOREOGRAPHY - CREATIVITY AND VARIETY (Max Score: 10.0)	
0.0 - 5.9	Choreography lacks personality and innovative movements. Little to no creativity and variety throughout entire routine choreography.
6.0 - 6.9	Routine lacks creative style throughout majority of routine. Movements are repetitive and personality is lost.
7.0 - 7.9	Average creativity displayed throughout routine. Choreography lacks innovative style and variety in movements.
8.0 - 8.9	Good display of creative choreography. Routine holds personality and varied movements throughout majority of routine.
9.0 - 10.0	Excellent incorporation of creative choreography. Routine created with a unique and clever style. Personality and diversity maintained throughout entire routine.
CHOREOGRAPHY - FORMATIONS- VARIETY, SPACING AND TRANSITIONS (Max Score: 10.0)	
0.0 - 5.9	Little to no formation changes. Spacing off throughout routine. Lacking awareness of floor spacing. Transitions are chaotic and confusing.
6.0 - 6.9	Team lacking in knowledge of routine spacing. Formations are short of variety. Transitions are chaotic and lack in variety.
7.0 - 7.9	Basic incorporation of formation changes. Standard transitions. Spacing is inconsistent throughout routine.
8.0 - 8.9	Good use of various formations and floor space. Minor inconsistent spacing issues. Majority of transitions smooth.
9.0 - 10.0	Tricky/creative transitions between formation changes. Great use of the floor with proper spacing. Great variety in formations.
CHOREOGRAPHY - VISUAL EFFECT (Max Score: 10.0)	
0.0 - 5.9	Little to no visually appealing choreography incorporated. Lacking levels, roll offs, group work, etc.
6.0 - 6.9	Minimal incorporation of visual movements. Routine lacks visual appeal.
7.0 - 7.9	Moderate visual effects. Routine incorporates basic levels, roll offs, group work, etc. Standard visual appeal.
8.0 - 8.9	Nice incorporation of visual movements. Good amount of level changes, roll offs, group work, etc. Routine contains sections that are visually appealing and entertaining.
9.0 - 10.0	Includes several visually effective sections. Routine grabs the attention of the audience with prominent and definite moves that are visually impressive. Very creative use of levels, roll offs, group work, etc. Routine visuals keep the choreography exciting and audience entertained.
JAZZ FUNDAMENTALS - EXECUTION OF JAZZ TECHNIQUE (Max Score: 20.0)	
0.0 - 11.9	Little to no understanding of jazz technique/performance skills. Poor execution and body placement. Skills are too rushed/too slow and not being performed at proper pace. Most to all skills attempted were executed incorrectly. Complete lack of artistic expression.
12.0 - 13.9	Lacking knowledge of jazz style/technical elements. Most skills performed were executed improperly. Poor placement and extension of the body. Little artistic expression and style. Skills not performed at proper pace.
14.0 - 15.9	Average understanding of technical skills and proper execution. Incorrect placement with skills being performed at improper pace, too fast/too slow.
16.0 - 17.9	Good execution and presentation of jazz technique. Minor timing errors. Nice placement and extension of the body throughout majority of routine. Good artistic expression. Appropriately paced jazz skills nicely executed.
18.0 - 20.0	Wonderful jazz technique and presentation. Proper execution maintained throughout routine. Great pace of movements and technical skills. Excellent body placement and extension of body lines.
JAZZ FUNDAMENTALS - INCORPORATION OF JAZZ TECHNIQUE/PERFORMANCE SKILLS (Max Score: 20.0)	
0.0 - 11.9	Little to no incorporation of technical jazz skills. Routine lacks in performance skills and variety. Majority of team not participating.
12.0 - 13.9	Minimal team participation. Routine lacks incorporation of jazz technique and performance skills. Very little variety in jazz skills.
14.0 - 15.9	Standard incorporation of jazz technique and skill sequences. Lack of team participation throughout routine. Basic variety in technical and performance skills.
16.0 - 17.9	Good incorporation of technical skills. Nice team participation and variety. Good use of technical combinations.
18.0 - 20.0	Excellent variety of technical skills incorporated into routine. Great use of technical combinations and skill sequences. Majority to entire team participation.
ROUTINE EXECUTION - DEGREE OF DIFFICULTY (Max Score: 10.0)	
0.0 - 5.9	Routine difficulty level too easy/too hard and causes confusion throughout the routine.
6.0 - 6.9	Routine difficulty is not apparent throughout the routine. Difficulty is minimal or above team ability. Routine lacks jazz technique and challenging choreography. Majority of routine not executed properly.
7.0 - 7.9	Routine difficulty is age appropriate. Average emphasis on challenging choreography and technical skills. Need to focus on proper execution of routine. Standard incorporation of difficulty.
8.0 - 8.9	Good routine difficulty. Level of difficulty is age appropriate yet challenging. Majority of team executing routine technique and difficult choreography correctly.
9.0 - 10.0	High level of routine difficulty including innovative and expressive movements, tricks, technical skills, etc. Challenging choreography maintained throughout routine with proper execution. Difficulty level keeps audience engaged and performance exciting.
ROUTINE EXECUTION - PERFORMANCE PRESENTATION AND EXECUTION (Max Score: 10.0)	
0.0 - 5.9	Routine execution is inconsistent. Performance lacks energy and audience appeal. Displays no showmanship or confidence. Flow of routine is lost.
6.0 - 6.9	Little energy and showmanship. Routine flow and presentation is inconsistent. Routine short of proper execution and lacks confidence and audience appeal.
7.0 - 7.9	Average presentation of routine. Performance is standard and lacks energy throughout. Standard routine execution.
8.0 - 8.9	Nice entertainment value and crowd appeal. Good energy and presentation. Routine performed with good execution and consistent confidence from majority. Routine carries good flow throughout.
9.0 - 10.0	Great routine flow. Engaging performance and audience appeal. Ownership of routine and confidence felt from the entire team. Routine performed with great execution and with natural showmanship and energy.
ROUTINE EXECUTION - TEAM UNIFORMITY (Max Score: 10.0)	
0.0 - 5.9	Lacks team uniformity and synchronization. Major timing errors throughout the entire routine. Team is unsure of choreography and timing. Routine personality lost.
6.0 - 6.9	Routine lacking in uniformity and synchronization. Team is not working as one to convey choreography to audience. Many timing errors throughout the routine.
7.0 - 7.9	Moderate team uniformity and synchronization. Timing errors throughout routine.
8.0 - 8.9	Good team synchronization and uniformity. Good sense of team style. Minimal timing errors.
9.0 - 10.0	Developed team style. Amazing synchronization and team uniformity. Very clean and precise.

All-Star Lyrical

CHOREOGRAPHY - CREATIVITY AND VISUAL EFFECT (Max Score: 10.0)	
0.0 - 5.9	Routine falls short of creative and visual choreography. Lacks originality and personality. Levels, group work, etc. not included
6.0 - 6.9	Minor creativity incorporated into routine. Choreography consists of simple and repetitive movements. Minimal incorporation of visual effect. Routine sections/movements are small and unnoticeable to the audience.
7.0 - 7.9	Standard level of creative movements and visual effects incorporated into routine. Choreography includes basic skills and moves that lack in variety.
8.0 - 8.9	Good incorporation of unique skills and visual movements. Creative and visually appealing choreography included throughout majority of routine.
9.0 - 10.0	Variety of movements and skills creatively choreographed throughout the entire routine. Includes several visually effective sections. Unique and creative style is noticeable and entertaining. Original choreography used to create a visual and expressive routine. Excellent use of levels, roll offs, group work, etc.
CHOREOGRAPHY - FORMATIONS- VARIETY, SPACING AND TRANSITIONS (Max Score: 10.0)	
0.0 - 5.9	Little to no formation changes. Spacing off throughout routine. Lacking awareness of floor spacing. Transitions are chaotic and confusing.
6.0 - 6.9	Team lacking in knowledge of routine spacing. Formations are short of variety. Transitions are chaotic and lack in variety.
7.0 - 7.9	Basic incorporation of formation changes. Standard transitions. Spacing is inconsistent throughout routine.
8.0 - 8.9	Good use of various formations and floor space. Minor inconsistent spacing issues. Majority of transitions smooth.
9.0 - 10.0	Tricky/creative transitions between formation changes. Great use of the floor with proper spacing. Great variety in formations.
LYRICAL FUNDAMENTALS - EMOTION/EXPRESSION OF MOVEMENT (Max Score: 20.0)	
0.0 - 11.9	Poor incorporation of expressive movements. Lack of emotion throughout the entire routine. Performance does not relay any feelings to the audience. Knowledge of lyrical style is not shown.
12.0 - 13.9	Lacking in expressive and interpretive movements throughout most of the routine. Story not understood and not believable. Routine not connecting with audience and is not danced with emotion.
14.0 - 15.9	Basic use of expressive movements. Routine contains few areas of emotion and connection.
16.0 - 17.9	Good expression and emotion conveyed throughout routine. Emotion is believable and compliments mood of choreography.
18.0 - 20.0	Routine is performed with wonderful expressive movements. Emotions evolved with the music selection and brought the story to life. Performance was convincing and captured the audience.
LYRICAL FUNDAMENTALS - EXECUTION OF TECHNICAL SKILLS (Max Score: 15.0)	
0.0 - 8.9	Complete lack of knowledge in lyrical form and proper technical execution. Poor execution and body placement. Skills are too rushed/too slow and not being performed at proper pace. Most to all skills attempted were executed incorrectly. Complete lack of artistic expression.
9.0 - 9.9	Most skills performed were executed improperly. Little understanding of lyrical form/technique. Poor placement and extension of the body. Little artistic expression and style. Skills not performed at proper pace.
10.0 - 11.9	Average understanding of technical skills and proper execution. Incorrect placement and timing throughout routine. Standard skills with some being performed at improper pace, too fast/too slow.
12.0 - 12.9	Good execution and presentation of technical skills. Minor timing errors. Nice placement and extension of the body throughout majority of routine. Good artistic expression.
13.0 - 15.0	Wonderful technique and presentation. Complete understanding of lyrical form with proper execution maintained throughout routine. Great pace of movements and technical skills. Excellent body placement and extension of body lines.
LYRICAL FUNDAMENTALS - INCORPORATION OF TECHNICAL SKILLS (Max Score: 15.0)	
0.0 - 8.9	Routine is without technical skills. Routine lacks technique and variety. Majority of team not participating.
9.0 - 9.9	Minimal team participation. Routine lacks incorporation of technique. Little to no variety in technical skills.
10.0 - 11.9	Standard technical skills incorporated within routine. Basic variety and team participation throughout routine.
12.0 - 12.9	Good incorporation of technical skills. Nice team participation and variety. Good use of technical combinations.
13.0 - 15.0	Excellent variety of technical skills incorporated into routine. Great use of technical combinations and skill sequences. Majority to entire team participation. Technique is creative and unique.
ROUTINE EXECUTION - DEGREE OF DIFFICULTY (Max Score: 10.0)	
0.0 - 5.9	Routine difficulty level too easy/too hard and causes confusion throughout the routine. Routine displays a complete lack in knowledge of proper difficulty level.
6.0 - 6.9	Routine difficulty is not apparent throughout the routine. Difficulty is minimal or above team ability. Routine lacks athletic street style and challenging choreography. Majority of routine not executed properly.
7.0 - 7.9	Routine difficulty is age appropriate. Average emphasis on challenging choreography and technical skills. Need to focus on proper execution of routine. Standard incorporation of difficulty.
8.0 - 8.9	Good routine difficulty. Level of difficulty is age appropriate yet challenging. Majority of team executing technical skills, lyrical form, difficult choreography, etc correctly.
9.0 - 10.0	High level of routine difficulty including intricate and innovative movements, tricks, technical skills, etc. Challenging choreography maintained throughout routine with proper execution. Difficulty level keeps audience engaged and performance exciting.
ROUTINE EXECUTION - PERFORMANCE PRESENTATION AND EXECUTION (Max Score: 10.0)	
0.0 - 5.9	Routine execution is inconsistent. Performance lacks energy and audience appeal. Displays no showmanship or confidence. Flow of routine is lost.
6.0 - 6.9	Little energy and showmanship. Routine flow and presentation is inconsistent. Routine short of proper execution and lacks confidence and audience appeal.
7.0 - 7.9	Average presentation of routine. Performance is standard and lacks energy throughout. Standard routine execution.
8.0 - 8.9	Nice entertainment value and crowd appeal. Good energy and presentation. Routine performed with good execution and consistent confidence from majority. Routine carries good flow throughout.
9.0 - 10.0	Great routine flow. Engaging performance and audience appeal. Ownership of routine and confidence felt from the entire team. Routine performed with great execution and with natural showmanship and energy.
ROUTINE EXECUTION - TEAM UNIFORMITY (Max Score: 10.0)	
0.0 - 5.9	Lacks team uniformity and synchronization. Major timing errors throughout the entire routine. Team is unsure of choreography and timing. Routine personality lost.
6.0 - 6.9	Routine lacking in uniformity and synchronization. Team is not working as one to convey choreography to audience. Many timing errors throughout the routine.
7.0 - 7.9	Moderate team uniformity and synchronization. Timing errors throughout routine.
8.0 - 8.9	Good team synchronization and uniformity. Good sense of team style. Minimal timing errors.
9.0 - 10.0	Developed team style. Amazing synchronization and team uniformity. Very clean and precise.

CHOREOGRAPHY - CREATIVITY AND VISUAL EFFECT (Max Score: 20.0)	
0.0 - 11.9	Routine falls short of creative and visual choreography. Lacks originality and personality. Levels, group work, etc. not included
12.0 - 13.9	Minor creativity incorporated into routine. Choreography consists of simple and repetitive movements. Minimal incorporation of visual effect. Routine sections/movements are small and unnoticeable to the audience.
14.0 - 15.9	Standard level of creative movements and visual effects incorporated into routine. Choreography includes basic skills and moves that lack in variety.
16.0 - 17.9	Good incorporation of unique skills and visual movements. Creative and visually appealing choreography included throughout majority of routine.
18.0 - 20.0	Variety of movements and skills creatively choreographed throughout the entire routine. Includes several visually effective sections. Unique and creative style is noticeable and entertaining. Original choreography used to create a visual and expressive routine. Excellent use of levels, roll offs, group work, etc.
CHOREOGRAPHY - FLOW OF ROUTINE (Max Score: 10.0)	
0.0 - 5.9	Flow of routine is lost. Music and movements do not compliment each other. Routine is choppy and hard to follow throughout entire performance.
6.0 - 6.9	Routine flow is inconsistent and choppy throughout majority of performance.
7.0 - 7.9	Routine flow and presentation is average. Lacking continuity and consistency within music, movements, etc.
8.0 - 8.9	Routine carries good flow throughout. Music and movements are complimentary to one another.
9.0 - 10.0	Great routine continuity. Flow of routine is seamless and creative.
FORMATIONS - VARIETY, SPACING AND TRANSITIONS (Max Score: 10.0)	
0.0 - 5.9	Tricky/creative transitions between formation changes. Great use of the floor with proper spacing. Great variety in formations.
6.0 - 6.9	Little to no formation changes. Spacing off throughout routine. Lacking awareness of floor spacing. Transitions are chaotic and confusing.
7.0 - 7.9	Team lacking in knowledge of routine spacing. Formations are short of variety. Transitions are chaotic and lack in variety.
8.0 - 8.9	Basic incorporation of formation changes. Standard transitions. Spacing is inconsistent throughout routine.
9.0 - 10.0	Good use of various formations and floor space. Minor inconsistent spacing issues. Majority of transitions smooth.
ROUTINE EXECUTION - DEGREE OF DIFFICULTY (Max Score: 20.0)	
0.0 - 11.9	Routine difficulty level too easy/too hard and causes confusion throughout the routine. Routine displays a complete lack in knowledge of proper difficulty level.
12.0 - 13.9	Routine difficulty is not apparent throughout the routine. Difficulty is minimal or above team ability. Routine lacks challenging choreography. Majority of routine not executed properly.
14.0 - 15.9	Routine difficulty is age appropriate. Average emphasis on challenging choreography. Need to focus on proper execution of routine. Standard incorporation of difficulty.
16.0 - 17.9	Good routine difficulty. Level of difficulty is age appropriate yet challenging. Majority of team executing difficult choreography, etc correctly.
18.0 - 20.0	High level of routine difficulty. Challenging choreography maintained throughout routine with proper execution. Difficulty level keeps audience engaged and performance exciting.
ROUTINE EXECUTION - PERFORMANCE PRESENTATION AND EXECUTION (Max Score: 20.0)	
0.0 - 11.9	Routine execution is inconsistent. Performance lacks energy and audience appeal. Displays no showmanship or confidence.
12.0 - 13.9	Little energy and showmanship. Routine short of proper execution and lacks confidence and audience appeal.
14.0 - 15.9	Average presentation of routine. Performance is standard and lacks energy throughout. Standard routine execution.
16.0 - 17.9	Nice entertainment value and crowd appeal. Good energy and presentation. Routine performed with good execution and consistent confidence from majority.
18.0 - 20.0	Engaging performance and audience appeal. Ownership of routine and confidence felt from the entire team. Routine performed with great execution and with natural showmanship and energy.
ROUTINE EXECUTION - SYNCHRONIZATION AND TEAM UNIFORMITY (Max Score: 20.0)	
0.0 - 11.9	Lacks team uniformity and synchronization. Major timing errors throughout the entire routine. Team is unsure of choreography and timing. Routine personality lost.
12.0 - 13.9	Routine lacking in uniformity and synchronization. Team is not working as one to convey choreography to audience. Many timing errors throughout the routine.
14.0 - 15.9	Moderate team uniformity and synchronization. Timing errors throughout routine.
16.0 - 17.9	Good team synchronization and uniformity. Good sense of team style. Minimal timing errors.
18.0 - 20.0	Developed team style. Amazing synchronization and team uniformity. Very clean and precise.

All-Star Variety

0.0 - 0.0	
Choreography - Creativity and Visual Effect (Max Score: 15.0)	
0.0 - 8.9	Routine falls short of creative and visual choreography. Lacks originality and personality. Levels, group work, etc. not included
9.0 - 9.9	Minor creativity incorporated into routine. Choreography consists of simple and repetitive movements. Minimal incorporation of visual effect. Routine sections/movements are small and unnoticeable to the audience.
10.0 - 11.9	Standard level of creative movements and visual effects incorporated into routine. Choreography includes basic skills and moves that lack in variety.
12.0 - 12.9	Good incorporation of unique skills and visual movements. Creative and visually appealing choreography included throughout majority of routine.
13.0 - 15.0	Variety of movements and skills creatively choreographed throughout the entire routine. Includes several visually effective sections. Unique and creative style is noticeable and entertaining. Original choreography used to create a visual and expressive routine. Excellent use of levels, roll offs, group work, etc.
Choreography - Flow of Routine (Max Score: 15.0)	
0.0 - 8.9	Flow of routine is lost. Music and movements do not compliment each other. Routine is choppy and hard to follow throughout entire performance.
9.0 - 9.9	Routine flow is inconsistent and choppy throughout majority of performance.
10.0 - 11.9	Routine flow and presentation is average. Lacking continuity and consistency within music, movements, etc.
12.0 - 12.9	Routine carries good flow throughout. Music and movements are complimentary to one another.
13.0 - 15.0	Great routine continuity. Flow of routine is seamless and creative.
Choreography - Formations- Variety, Spacing and Transitions (Max Score: 10.0)	
0.0 - 5.9	Little to no formation changes. Spacing off throughout routine. Lacking awareness of floor spacing. Transitions are chaotic and confusing.
6.0 - 6.9	Team lacking in knowledge of routine spacing. Formations are short of variety. Transitions are chaotic and lack in variety.
7.0 - 7.9	Basic incorporation of formation changes. Standard transitions. Spacing is inconsistent throughout routine.
8.0 - 8.9	Good use of various formations and floor space. Minor inconsistent spacing issues. Majority of transitions smooth.
9.0 - 10.0	Tricky/creative transitions between formation changes. Great use of the floor with proper spacing. Great variety in formations.
Routine Execution - Degree of Difficulty (Max Score: 10.0)	
0.0 - 5.9	Routine difficulty level is too easy/too hard and causes confusion throughout routine. Routine displays a complete lack in knowledge of proper difficulty level.
6.0 - 6.9	Routine difficulty is not apparent throughout the routine. Routine difficulty is minimal or above team ability. Routine lacks dance technique and challenging choreography. Majority of routine not executed properly.
7.0 - 7.9	Routine difficulty is age appropriate. Average emphasis on technical skills and choreography. Need to focus on proper execution of routine. Standard incorporation of difficulty.
8.0 - 8.9	Nice difficulty level and incorporation of challenging movements and technical dance skills . Routine difficulty level is age appropriate yet challenging. Majority of team executing routine correctly.
9.0 - 10.0	High level of routine difficulty including challenging choreography, innovative movements technical dance skills. Technique and choreography executed properly throughout routine. Difficulty level keeps audience engaged and performance exciting.
Routine Execution - Performance Presentation and Execution (Max Score: 10.0)	
0.0 - 5.9	Routine execution is inconsistent. Performance lacks energy and audience appeal. Displays no showmanship or confidence.
6.0 - 6.9	Little energy and showmanship. Routine short of proper execution and lacks confidence and audience appeal.
7.0 - 7.9	Average presentation of routine. Performance is standard and lacks energy throughout. Standard routine execution.
8.0 - 8.9	Nice entertainment value and crowd appeal. Good energy and presentation. Routine performed with good execution and consistent confidence from majority.
9.0 - 10.0	Engaging performance and audience appeal. Ownership of routine and confidence felt from the entire team. Routine performed with great execution and with natural showmanship and energy.
Routine Execution - Synchronization and Team Uniformity (Max Score: 10.0)	
0.0 - 5.9	Lacks team uniformity and synchronization. Major timing errors throughout the entire routine. Team is unsure of choreography and timing. Routine personality lost.
6.0 - 6.9	Routine lacking in uniformity and synchronization. Team is not working as one to convey choreography to audience. Many timing errors throughout the routine.
7.0 - 7.9	Moderate team uniformity and synchronization. Timing errors throughout routine.
8.0 - 8.9	Good team synchronization and uniformity. Good sense of team style. Minimal timing errors.
9.0 - 10.0	Developed team style. Amazing synchronization and team uniformity. Very clean and precise.
Variety Fundamentals - Execution of Hip Hop (Max Score: 5.0)	
0.0 - 2.9	Hip Hop skills lack in strength. Minimal team knowledge of proper Hip Hop technique.
3.0 - 3.9	Average knowledge of Hip Hop technique. Basic execution performed by majority of team.
4.0 - 5.0	Nice movement and strength throughout entire routine. Knowledge of proper placement and technique demonstrated by full team.
Variety Fundamentals - Execution of Jazz (Max Score: 5.0)	
0.0 - 2.9	Jazz skills lack in strength and body placement. Minimal team knowledge of proper Jazz technique.
3.0 - 3.9	Average knowledge of Jazz technique. Basic execution performed by majority of team.
4.0 - 5.0	Nice strength throughout entire routine. Knowledge of proper placement and technique demonstrated by full team.
Variety Fundamentals - Execution of Pom (Max Score: 5.0)	
0.0 - 2.9	Pom skills lack in strength and placement. Minimal team knowledge of proper Pom technique.
3.0 - 3.9	Average knowledge of Pom technique. Basic execution performed by majority of team.
4.0 - 5.0	Nice motions and strength throughout entire routine. Knowledge of proper placement and technique demonstrated by full team.
Variety Fundamentals - Incorporation of Hip Hop (Max Score: 5.0)	
0.0 - 2.9	Little to no Hip Hop skills incorporated. Minimal team participation in style. Lacking variety of style.
3.0 - 3.9	Average Hip Hop incorporated throughout routine. Standard team participation and variety of skills and movements.
4.0 - 5.0	Great level of team participation and variety of Hip Hop style incorporated throughout entire routine.
Variety Fundamentals - Incorporation of Jazz (Max Score: 5.0)	
0.0 - 2.9	Little to no Jazz skills and technique incorporated. Minimal team participation in style. Lacking variety of style.
3.0 - 3.9	Average Jazz incorporated throughout routine. Standard team participation and variety of technical skills and movements.
4.0 - 5.0	Great level of team participation. Nice variety of Jazz style, movements and technique incorporated throughout entire routine.
Variety Fundamentals - Incorporation of Pom (Max Score: 5.0)	
0.0 - 2.9	Little to no Pom skills incorporated. Minimal team participation in style. Lacking variety of style.
3.0 - 3.9	Average Pom incorporated throughout routine. Standard team participation and variety of motions and movements.
4.0 - 5.0	Great level of team participation and variety of Pom style incorporated throughout entire routine.