

# PERFORMANCE CHEER

## GLOSSARY OF TERMS

AND

## SAFETY RULES

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# GLOSSARY OF TERMS - PERFORMANCE CHEER

## 1. Aerial Cartwheel

An airborne tumbling skill which emulates a cartwheel, performed without placing hands on the ground.

## 2. Airborne (executed by Individuals, Groups or Pairs)

A state or skill in which the athlete is free of contact from another athlete and the performance surface.

## 3. Airborne Hip-Over-Head Rotation

An action in which the hips continuously rotate over the head and there is a moment of no contact with the performance surface.

*Example: Round off or a Back Handspring.*

## 4. Axis Rotation

An action in which an athlete rotates around her/his vertical or horizontal center.

## 5. Category

Denoting the style of the routine.

*Example: Pom, Hip Hop, Jazz, High Kick.*

## 6. Connected / Consecutive Skills

An action in which the athlete performs skills continuously, without a step, pause or break in between.

*Example: Double Pirouette or Double Toe Touch.*

## 7. Contact (Groups or Pairs)

The state or condition of physical touching. Touching of the hair or clothing is not considered contact.

## 8. Division

Denoting the composition of a competing group of individuals.

*Example: Senior, Junior.*

## 9. Drop

An action in which the airborne athlete lands on a body part other than his/her hand(s) or feet.

## 10. Elevated

An action in which an athlete is moved to a higher position from a lower position in relation to the performance surface.

## 11. Head Level

A designated and averaged height; the crown of the head of a standing individual while standing upright with straight legs.

*Clarification: This is an approximate height to measure space, and is not changed by bending, inverting etc.*

## 12. Height of the Skill

Where the action is taking place.

## 13. Hip Level

A designated and averaged height; the height of a standing individual's hips while standing upright with straight legs.

*Clarification: This is an approximate height to measure space, and is not changed by bending, inverting etc.*

## 14. Hip-Over-Head Rotation

An action characterized by continuous movement where an athlete's hips rotate over his/her own head in a skill.

*Example: Back Walkover or Cartwheel.*

## 15. Hip-Over-Head Rotation (Groups or Pairs)

An action characterized by continuous movement where the Performing Athlete's hips rotate over his/her own head in a lift or partnering skill.

## 16. Inversion / Inverted

A position in which the athlete's waist and hips and feet are higher than his/her head and shoulders and there is a stop, stall or change in momentum.

### 17. Inverted Skills

A skill in which the individual's waist and hips and feet are higher than his/her head and shoulders and is characterized by a stop, stall or pause.

### 18. Lift (Groups or Pairs)

A skill in which an athlete(s) is elevated from the performance surface by one or more athletes and placed back onto the performance surface. A Lift is comprised of a Performing Athlete(s) and a Supporting Athlete(s).

### 19. Partnering (Pairs)

A skill in which two athletes use support from one another. Partnering can involve both Supporting and Performing Athlete skills.

### 20. Performing Athlete

An athlete who performs a skill as a part of "Groups or Pairs" who uses support from or maintains contact with another athlete(s).

### 21. Perpendicular Inversion (Individuals)

An inverted position in which the athlete's head, neck and shoulders are directly aligned with the performance surface at a 90 degree angle.

### 22. Prone

A position in which the front of the athlete's body is facing the ground, and the back of the athlete's body is facing up.

### 23. Prop

Anything that is used in the routine choreography that is / was not originally part of the costume.

*Clarification: For Freestyle Pom Categories, Poms are considered part of the uniform.*

### 24. Shoulder Inversion

A position in which the athlete's shoulders / upper back area are in contact with the performance surface and the athlete's waist and hips and feet are higher than his/her head and shoulders.

### 25. Shoulder Level

A designated and averaged height; the height of a standing athlete's shoulders while standing upright with straight legs.

*Clarification: This is an approximate height to measure space and is not changed by bending, inverting, etc.*

### 26. Supine

A position in which the back of the athlete's body is facing the ground, and the front of the athlete's body is facing up.

### 27. Supporting Athlete

An athlete who performs a skill as part of "Groups or Pairs" who supports or maintains contact with a Performing Athlete.

### 28. Toss

A skill where the Supporting Athlete(s) releases the Performing Athlete. The Performing Athlete's feet are free from the performance surface when the toss is initiated.

### 29. Vertical Inversion (Groups or Pairs)

A skill in which the Performing Athlete's waist and hips and feet are higher than his/her own head and shoulders and bears direct weight on the Supporting Athlete(s) by a stop, stall or change in momentum.

# GENERAL SAFETY RULES AND ROUTINE REQUIREMENTS

## GENERAL RULES

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1. All teams must be supervised during all official functions by a qualified director/advisor/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 directors, advisors and coaches should have an emergency response plan in the event of an injury.

## CHOREOGRAPHY AND COSTUMING

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1. Suggestive, offensive or vulgar choreography, costuming, makeup 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.
3. Teams may not compromise the integrity of the performance surface.  
*Example: Residue from sprays, powders, oils, etc.*
4. Use of fire, noxious gases, live animals and other potentially hazardous elements are strictly prohibited.
5. Inappropriate choreography, costuming and/or music may also affect the judges' overall impression and/or score of the routine.
6. All costuming, makeup and choreography should be **age appropriate** and acceptable for family audiences.
7. All costuming should be secure and offer **full coverage of body parts**. Costume malfunctions resulting in team members being exposed may be grounds for disqualification.
8. **Tights** should be **worn under briefs**, hot pants or excessively short shorts.
9. Every effort should be made to ensure that the **lyrics of the music** are appropriate for all audience members.
10. **Shoes must be worn** during the competition. Dance paws are acceptable. Performing barefoot, in socks and/or footed tights, high heels, roller skates, roller blades or any other footwear that is inappropriate for the sport is prohibited. If in doubt please, consult the organizer for approval.
11. **Jewelry** as a part of the costume is allowed.
12. All **male performers' costumes** must include a shirt that is fastened; however, it can be sleeveless.
13. 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.
14. An athlete must not have gum, candy, cough drops or other such edible items or non-edible items, which may cause choking, in her/his mouth during practice and/or performance.

## PROPS

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1. A prop is defined as anything that is used in the routine choreography that is / was not originally part of the costume.  
*Clarification: For Freestyle Pom Categories, poms are considered part of the costume.*
2. **Handheld props** and free standing props in all categories are **not allowed**. Parts of a costume (e.g. elements such as a necklace, jacket, hat, etc.) are allowed and may be used and discarded. (Please see #1 above for further clarification).
3. Within the **Freestyle Pom Category** it is compulsory to **use poms** throughout the **entire routine**. If there are male performers in this category they are not required to use poms.
4. **No large free “standing” props** will be allowed in any category, such as chairs, stools, benches, boxes, stairs, steps, ladders, bars, sheets etc. Any item that bears the weight of the participant is considered a “standing prop”.

## GENRE / CATEGORY DEFINITIONS

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### 1. **Freestyle Pom:**

Poms are required to be used throughout the routine.

Important characteristics of a pom routine include synchronization and **visual effects**, along with proper **pom placement and technique**. Motions should be very **sharp, clean and precise**. Your team should be **synchronized** and appear as “one.” A routine that is visually effective is extremely important, including **level changes, group work, formation changes**, etc.

Keep in mind that a pom routine carries a more traditional cheerleading theme, while incorporating the concepts of Jazz and Hip Hop. See Score Sheet for more information.

### 2. **Hip Hop:**

Incorporates street style influenced movements and rhythms with an emphasis on execution, **style, creativity, body isolations and control, rhythm, uniformity and musical interpretation**. The uniformity of all movement throughout the performance should complement the beats and rhythm of the music.

There is also an additional focus on athletic incorporations such as **jumps, freezes, floor work and other skills**.

Distinctive clothing and accessories reflecting the **Hip Hop Culture** must be worn.

See Score Sheet for more information.

### 3. **Jazz:**

Incorporates and exhibits traditional and stylized movements and combinations with **strength, attack and presence, formation changes, group work and technical elements**. An emphasis is placed on proper technical execution, extension, control, body placement, style, musical interpretation, **continuity of movement** and team uniformity.

The overall impression of the routine should be **up-tempo, lively, energetic and motivating**, while allowing for texture of movement to utilize **musicality**.

See Score Sheet for more information.

### 4. **High Kick:**

Incorporates the creative use of kick styles with an inclusion of a variety of **skills, creativity, and staging**. Choreography should display a **variety of kicks** throughout the entire routine that may include, but are not limited to: high kicks, low kicks, diagonal kicks, fan kicks, jump kicks, etc. Precision, timing, control, technique and **uniformity of height** are to be emphasized.

See Score Sheet for more information.

# FREESTYLE POM

## FREESTYLE POM - INDIVIDUALS (PEEWEE & YOUTH)

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Tumbling and Aerial Street Style Skills are allowed, but not required, with the following limitations:

### 1. **Inverted Skills:**

- a) Non-airborne skills are allowed. (Example: Headstand).
- b) Airborne inverted skills with hand support are **not allowed while holding poms** and / or articles of clothing (e.g. used for choreography purposes).

### 2. **Skills with hip-over-head rotation:**

- a) That include hand support must use **hand(s) free** of any materials in supporting hand(s) for the skill.  
*Exception: Forward rolls and backward rolls are allowed.*
  - b) Non-airborne skills are allowed.
  - c) Airborne skills with hand support are allowed provided:
    - i. They are limited to **two consecutive hip-over-head rotation skills**.
    - ii. They are not airborne in approach but may be **airborne in the descent**.  
*Clarification: In the approach the hands must touch the ground before the feet leave the ground.*
  - d) Airborne skills without hand support are not allowed.  
*Exception: An **aerial cartwheel**, that is not connected to any other skill with hip-over-head rotation, is allowed.*
3. Simultaneous tumbling over or under another athlete that includes hip-over-head rotation by both athletes is not allowed.
4. Drops onto the performing surface are not allowed unless the athlete first bears weight on the hand(s) or foot/feet.  
*Clarification: Drops directly to the knee, thigh, front, head, back, shoulder or seat are not allowed.*
5. **Landing in a push-up** position onto the performance surface from a *jump* where the legs swing from the front of the body to behind the body in the landing is not allowed while holding poms and / or articles of clothing in supporting hands.

## FREESTYLE POM - INDIVIDUALS (JUNIOR & SENIOR)

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Tumbling and Aerial Street Style Skills are allowed, but not required, with the following limitations:

### 1. **Inverted Skills:**

- a) Non-airborne skills are allowed. (Example: Headstand).
- b) Airborne inverted skills with hand support are **not allowed while holding poms** and / or articles of clothing (e.g. used for choreography purposes).

### 2. **Skills with hip-over-head rotation:**

- a) That include hand support must use **hand(s) free** of any materials in supporting hand(s) for the skill.  
*Exception: Forward rolls and backward rolls are allowed.*
  - b) Non-airborne skills are allowed.
  - c) Airborne skills with hand support are allowed provided they are limited to **two consecutive hip-over-head rotation skills**.
  - d) Airborne skills without hand support are allowed provided the following:
    - i. Involves no more than **1 twisting transition**.
    - ii. Does not connect to another skill that is airborne with hip-over-head rotation without hand support.
    - iii. Are / is limited to two consecutive hip-over-head rotation skill(s).
3. Simultaneous tumbling over or under another athlete that includes hip-over-head rotation by both athletes is not allowed.
4. Only drops to the shoulder, back or seat are permitted provided that the height of the airborne skill does not exceed hip level.  
*Clarification: Drops directly to the knee, thigh, front or head are not allowed.*
5. **Landing in a push-up** position onto the performance surface from a *jump* where the legs swing from the front of the body to behind the body in the landing is not allowed while holding poms and / or articles of clothing in supporting hands.

## FREESTYLE POM - GROUPS AND PAIRS (PEEWEE & YOUTH)

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Lifts and Partnering are allowed, but not required, with the following limitations:

1. The Performing Athlete must **maintain contact** with a Supporting Athlete who is in direct contact with the performance surface.
2. At least one Supporting Athlete must maintain contact with the Performing Athlete(s) throughout the entire skill above **shoulder level**.
3. **Hip-over-head rotation** of the Performing Athlete(s) is allowed provided:
  - a) **Contact** between the Performing Athlete and at least one Supporting Athlete(s) is maintained until the Performing Athlete returns to the performance surface or is returning to the upright position.
  - b) The Performing Athlete is limited to 1 continuous hip-over-head rotation.
4. A **Vertical Inversion** is allowed provided:
  - a) **Contact** between the Performing Athlete and at least one Supporting Athlete is maintained until the Performing Athlete returns to the performance surface or is returning to the upright position.
  - b) At the point when the height of the Performing Athlete's shoulders **exceeds shoulder level** there is at least **one additional athlete** to spot who is not concurrently bearing the weight of the Performing Athlete.  
*Clarification: When there are three Supporting Athletes an additional spot is not required.*

## FREESTYLE POM - GROUPS AND PAIRS (JUNIOR & SENIOR)

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Lifts and Partnering are allowed, but not required, with the following limitations:

1. A Supporting Athlete does not have to maintain contact with the performance surface provided the height of the skill does not exceed **shoulder level**.
2. At least one Supporting Athlete must **maintain contact** with the Performing Athlete(s) throughout the entire skill **above head level**.  
*Exception: When a Performing Athlete is supported by a single Supporting Athlete they may be released at any level under the following conditions:*
  - a) The Performing Athlete does not pass through an inverted position after the release.
  - b) The Performing Athlete is either caught by or supported to the performance surface by one or more Supporting Athletes.
  - c) The Performing Athlete is not caught in the prone position.
  - d) Any Supporting Athlete must have hands free for the duration of the skill to aid in the support / catch / release as needed.
3. **Hip-over-head rotation** of the Performing Athlete(s) is allowed provided that **contact** between the Performing Athlete and at least one Supporting Athlete(s) is maintained until the Performing Athlete returns to the performance surface or is returning to the upright position.
4. A **Vertical Inversion** is allowed provided:
  - a) **Contact** between the Performing Athlete and at least one Supporting Athlete is maintained until the Performing Athlete returns to the performance surface or is returning to the upright position.
  - b) At the point when the height of the Performing Athlete's shoulders **exceeds shoulder level** there is at least **one additional athlete** to spot who is not concurrently bearing the weight of the Performing Athlete.  
*Clarification: When there are three Supporting Athletes an additional spot is not required.*

## FREESTYLE POM - DISMOUNTS (ALL AGE GROUPS)

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Performed by Groups & Pairs (may be assisted but not required):

1. A Performing Athlete may **jump, leap, step or push off** a Supporting Athlete(s) provided:
  - a) The highest point of the released skill does not elevate the Performing Athlete's **hips** above **head level**.
  - b) The Performing Athlete does not pass through the prone or inverted position after the release.
2. A Supporting Athlete(s) may **toss** a Performing Athlete provided:
  - a) The highest point of the release/toss does not elevate the Performing Athlete's hips above head level.
  - b) The Performing Athlete is not supine or inverted when released.
  - c) The Performing Athlete does not pass through the prone or inverted position after the release.



# HIP HOP / JAZZ / HIGH KICK

## HIP HOP / JAZZ / HIGH KICK - INDIVIDUALS (PEEWEE & YOUTH)

Tumbling and Aerial Street Style Skills are allowed, but not required, with the following limitations:

### 1. **Inverted Skills:**

- Non-airborne skills are allowed. (Example: Headstand).
- Airborne inverted skills with hand support are **not allowed while holding articles of clothing** (e.g. used for choreography purposes).
- Airborne skills with or without hand support that land in a perpendicular inversion or shoulder inversion are not allowed.  
Clarification: Athletes may not have airborne backward momentum in the approach.

### 2. **Skills with hip-over-head rotation:**

- That include hand support must use **hand(s) free** of any material in supporting hand(s) for the skill.  
Exception: Forward rolls and backward rolls are allowed.
  - Non-airborne skills are allowed.
  - Airborne skills with hand support are allowed provided:
    - They are limited to **two consecutive hip-over-head rotation skills**.
    - They are not airborne in approach but may be **airborne in the descent**.  
Clarification: In the approach the hands must touch the ground before the feet leave the ground.
  - Airborne skills without hand support are not allowed.  
Exception: An aerial cartwheel, that is not connected to any other skill with hip-over-head rotation, is allowed.
3. Simultaneous tumbling over or under another athlete that includes hip-over-head rotation by both athletes is not allowed.
4. Drops onto the performing surface are not allowed unless the athlete first bears weight on the hand(s) or foot/feet.  
Clarification: Drops directly to the knee, thigh, front, head, back, shoulder or seat are not allowed.
5. **Landing in a push-up** position onto the performance surface from a *jump* where the legs swing from the front of the body to behind the body in the landing is not allowed while holding articles of clothing *in supporting hands*.

## HIP HOP / JAZZ / HIGH KICK - INDIVIDUALS (JUNIOR & SENIOR)

Tumbling and Aerial Street Style Skills are allowed, but not required, with the following limitations:

### 1. **Inverted Skills:**

- Non-airborne skills are allowed. (Example: Headstand).
- Airborne inverted skills with hand support are **not allowed while holding articles of clothing** (e.g. used for choreography purposes).
- Airborne skills with hand support that land in a perpendicular inversion or shoulder inversion are allowed.

### 2. **Skills with hip-over-head rotation:**

- That include hand support must use **hand(s) free** of any material in supporting hand(s) for the skill.  
Exception: Forward rolls and backward rolls are allowed.
  - Non-airborne skills are allowed.
  - Airborne skills with hand support are allowed provided they are limited to **two consecutive hip-over-head rotation skills**.
  - Airborne skills without hand support are allowed provided the following:
    - Involves no more than **1 twisting transition**.
    - Does not connect to another skill that is airborne with hip-over-head rotation without hand support.
    - Are / is limited to two consecutive hip-over-head rotation skill(s).
3. Simultaneous tumbling over or under another athlete that includes hip-over-head rotation by both athletes is not allowed.
4. Only drops to the shoulder, back or seat are permitted provided that the height of the airborne skill does not exceed hip level.  
Clarification: Drops directly to the knee, thigh, front or head are not allowed.
5. **Landing in a push-up** position onto the performance surface from an airborne skill, where the legs swing from the front of the body to behind the body, is not allowed while holding articles of clothing *in supporting hands*.

## HIP HOP / JAZZ / HIGH KICK - GROUPS AND PAIRS (PEEWEE & YOUTH)

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Lifts and Partnering are allowed, but not required, with the following limitations:

1. The Performing Athlete must **maintain contact** with a Supporting Athlete who is in direct contact with the performance surface.
2. At least one Supporting Athlete must maintain contact with the Performing Athlete(s) throughout the entire skill above **shoulder level**.
3. **Hip-over-head rotation** of the Performing Athlete(s) is allowed provided :
  - a) **Contact** between the Performing Athlete and at least one Supporting Athlete(s) is maintained until the Performing Athlete returns to the performance surface or is returning to the upright position.
  - b) The Performing Athlete is limited to 1 continuous hip-over-head rotation.
4. A **Vertical Inversion** is allowed provided:
  - a) **Contact** between the Performing Athlete and at least one Supporting Athlete is maintained until the Performing Athlete returns to the performance surface or is returning to the upright position.
  - b) At the point when the height of the Performing Athlete's shoulders **exceeds shoulder level** there is at least **one additional athlete** to spot who is not concurrently bearing the weight of the Performing Athlete.  
*Clarification: When there are three Supporting Athletes an additional spot is not required.*

## HIP HOP / JAZZ / HIGH KICK - GROUPS AND PAIRS (JUNIOR & SENIOR)

---

Lifts and Partnering are allowed, but not required, with the following limitations:

1. A Supporting Athlete does not have to maintain contact with the performance surface provided the height of the skill does not exceed **shoulder level**.
2. At least one Supporting Athlete must **maintain contact** with the Performing Athlete(s) throughout the entire skill **above head level**.  
*Exception: When a Performing Athlete is supported by a single Supporting Athlete they may be released at any level under the following conditions:*
  - a) The Performing Athlete does not pass through an inverted position after the release.
  - b) The Performing Athlete is either caught by or supported to the performance surface by one or more Supporting Athletes.
  - c) The Performing Athlete is not caught in the prone position.
  - d) Any Supporting Athlete must have hands free for the duration of the skill to aid in the support / catch / release as needed.
3. **Hip-over-head rotation** of the Performing Athlete(s) is allowed provided that **contact** between the Performing Athlete and at least one Supporting Athlete(s) is maintained until the Performing Athlete returns to the performance surface or is returning to the upright position.
4. A **Vertical Inversion** is allowed provided:
  - a) **Contact** between the Performing Athlete and at least one Supporting Athlete is maintained until the Performing Athlete returns to the performance surface or is returning to the upright position.
  - b) At the point when the height of the Performing Athlete's shoulders **exceeds shoulder level** there is at least **one additional athlete** to spot who is not concurrently bearing the weight of the Performing Athlete.  
*Clarification: When there are three Supporting Athletes an additional spot is not required.*

## HIP HOP / JAZZ / HIGH KICK - DISMOUNTS (PEEWEE & YOUTH)

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Performed by Groups & Pairs (may be assisted but not required):

1. A Performing Athlete may **jump, leap, step or push off** a Supporting Athlete(s) provided:
  - a) The highest point of the released skill does not elevate the Performing Athlete's **hips** above **head level**.
  - b) The Performing Athlete does not pass through the prone or inverted position after the release.
2. A Supporting Athlete(s) may **toss** a Performing Athlete provided:
  - a) The highest point of the released skill does not elevate the Performing Athlete's hips above head level.
  - b) The Performing Athlete is not supine or inverted when released.
  - c) The Performing Athlete does not pass through the prone or inverted position after the release.

## HIP HOP / JAZZ / HIGH KICK - DISMOUNTS (JUNIOR & SENIOR)

---

Performed by Groups & Pairs (may be assisted but not required):

1. A Performing Athlete may **jump, leap, step or push off** a Supporting Athlete(s) provided:
  - a) At least **one part** of the Performing Athlete's body is **at or below head level** at the highest point of the released skill.
  - b) The Performing Athlete does not pass through the prone or inverted position after the release.
2. A Supporting Athlete(s) may **toss** a Performing Athlete provided:
  - a) At least one part of the Performing Athlete's body is at or below head level at the highest point of the released skill.
  - b) The Performing Athlete may be supine or inverted when released, but **must land on their foot / feet**.
  - c) The Performing Athlete does not pass through an inverted position after the release.



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