



Acrobatic Manual



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DANCE MASTERS OF AMERICA

ACROBATIC MANUAL

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PREFACE

Dance Masters of America continually strives to emphasize the importance of continuing education both in the knowledge of technique and teaching concepts. This revised syllabus will provide a sound educational experience that will not only make you a better teacher but also prepare you for the Dance Masters of America Acrobatic/Gymnastics Exam.

DMA hopes you will constantly strive to increase your knowledge through books, periodicals, workshops, videos and any other educational sources available. The Acrobatic/Gymnastics world never stops growing. It is our responsibility **NEVER** to stop learning and to continue our search for knowledge.

TESTING AND HOW TO USE THE SYLLABUS

All the information needed for your exam is provided for you in this syllabus and its recommended readings. The test consists of two sections. The first section of the exam will test your general knowledge and is worth 50% of the final grade. You then may choose to take either “Acrobatic Specific” or “Gymnastics Specific” which will account for the remaining 50% of your grade. You may choose to take both if you so desire. Some sections will require spotting demonstrations. It may be necessary for you to bring a student that you can use for this purpose. Please check with your examiner prior to testing to see if students will be provided on sight or if you will be required to provide your own.

For the gymnastics exam it is necessary to purchase the **CODE OF POINTS** for Women’s Artistic Gymnastics available through USA Gymnastics. The **USA GYMNASTICS SAFETY HANDBOOK** is also strongly recommended reading for both disciplines and is referred to frequently during the Safety Section of this syllabus. There is a Safety Certification exam available through USA Gymnastics that would be highly beneficial for any teaching professional in this field. Check the bibliography section for other valuable teaching texts referred to in this syllabus.

Information needed for the exams is highlighted.

INTRODUCTION

This syllabus is arranged for the teacher who prepares students for acrobatic dancing and gymnastics that are primarily related to tumbling skills. Over the years these two disciplines have begun to merge. They share many similar techniques related to the execution of skills and the preparation of the students both mentally and physically.

DMA strongly emphasizes the importance of having knowledge and technical understanding of skills with attention given to proper fundamental progressions. It is through this systematic approach that strong basic and sound advanced skills are mastered. Skills have been listed with a code from 1 to 4 referring to level of difficulty. These levels are based on the professional opinions of several well respected acrobatic and gymnastics teachers and coaches. The symbol “*” has been used to indicate that the skill is based on the use of contortionist movements. “G” has been used to designate skills that are primarily used by gymnasts in relation to apparatus. Refer to the PROGRESSION section for several examples of the progressive stacking of simple basic skills to form more complicated skills.

“The balance, coordination and ability children learn by age 10 are what they will carry with them through life. The acrobatic teacher and gymnastics coach have the opportunity to guide young students to achieve their potential.” (from TEACHING DEVELOPMENTAL by Garland O’Quinn, Jr.) For this reason it is imperative that this syllabus provide you with the philosophy and psychological needs of the student/teacher relationship. The teacher must learn to work through skills and movements based on the individual needs of each student.

It is also our duty to give attention to health and safety precautions in every possible aspect, both mentally and physically. This must be addressed through correct teaching procedures, safe equipment, safe facilities and adequate knowledge of first aid.

Class procedure must include thorough warm-up exercises for the major muscle groups, sound progressions and combinations that will introduce terminology of skills and movements for acrobatics, tumbling and gymnastics. It must also include effective conditioning exercises for strengthening the student. Elements necessary for composition of routines for performance and competition are also necessary.

Through this resource, DMA hopes to improve your knowledge and teaching experience. We are thrilled to offer one of the most extensive directories of single, double and triple skills ever assembled. It has been a collaborative effort of many highly successful and respected educators in these fields and has strong literary support. We thank all those who have so selflessly contributed.

THE HISTORY OF GYMNASTICS

Gymnastics has been around since the beginning of man. Although no cave paintings specifically depict prehistoric tumbling, surely the children of that time rolled and twisted head over heels in an untrained manner much like many children of today. Later more advanced civilizations left pictures of “acrobats” performing inverted positions.

The word “gymnastics” was used by ancient Greeks, and later by the Romans to describe any kind of physical activity or game. It was an integral part of their educational system. As lovers of art and beauty it was also a way of perfecting and strengthening the human body. The Spartans maintained a rigid exercise system for their youth. The Romans adopted the Greek exercise system for use in their military program. As the Greek and Roman civilizations declined, so did gymnastics activity and all forms of physical activity were discouraged.

Physical Training did not resurface until approximately 1774 when Johann Basedow opened a school. Christian Salzmann taught for Basedow for three years and then opened his own institution in Schnapfenthal, Germany. In 1788, the gymnastics and games programs were directed by, Friedrich Gutsmuths. He taught for almost fifty years, inventing endless games and apparatus for his students and writing many books on gymnastics. He is now referred to as the “Grandfather of Gymnastics”.

Friedrich Jahn, a follower of Gutsmuths, became known as the “Father of Gymnastics”. Jahn published “German Nationality” in which he argued that the rejuvenation and restoration of Germany would depend on the strength and vitality of their youth. His system of compulsory exercises, elective exercises and games based on natural outdoor activities was known as “Turner”. This system spread quickly through Germany and led to the formation of Turner Societies called “Turnvereins”. Turnvereine means “Gymnastics Association”. Later these schools were interpreted as “schools for revolutionary training” and the King of Prussia ordered them closed and Jahn was imprisoned. The Turnvereins went underground but surfaced again later.

Other early pioneers included Adolph Spiess (1810 - 1858) who introduced gymnastics in Switzerland’s schools and Pehr Ling (1776 - 1839) of Sweden. Ling emphasized the corrective value of gymnastics and invented equipment including the vaulting box and stall bars. Franz Nachteggall (1777 - 1847) initiated the first training school for gymnastics teachers in Copenhagen, Denmark.

After thousands of Germans fled the revolution in 1848, many of them founded Turnvereins in the United States. The first was in Cincinnati, Ohio. Others were founded in Boston, Philadelphia, New York and St. Louis. By 1885 there were eighty-nine Turner Societies in the United States, and their motto became “a sound mind in a sound body”.

Systematic physical training was established in Czechoslovakia in 1843 at the Physical Institute in Praha (Prague) by Rudolph Steffany. His system was based on that of Spiess. From 1855 the institute was under the direction of Jan Malypar. Miroslav Tyrš, a student of Malypar, founded the “Sokol” gymnastic movement, which spread quickly through Czechoslovakia. The first Sokol units were established in the United States in St. Louis, Missouri in 1865, Chicago in 1866 and New York in 1867.

There was a great move toward physical education around the time of the Civil War in 1860. Military schools, stressing physical fitness, became more prevalent by 1888. Schools teaching physical education flourished and colleges began to build gymnasiums. In 1865, the German Turners built the Normal College in Indianapolis, Indiana. The YMCA built gyms and physical education teachers were in great demand.

Slavs, Swiss, Swedes and others immigrated to the United States and established their own gymnastic clubs. These clubs were social as well as gymnastic and served to perpetuate the languages and customs of their native countries. The Turners and Sokols had a profound influence on the development of gymnastics in the United States in the late 1880's.

The Amateur Athletic Union (AAU) was founded in 1885 bringing athletes from different clubs together and establishing rules and regulations for competition. Soon local and national competitions were conducted.

In 1968, the United States Gymnastics Federation (USGF) replaced the AAU. The USGF was responsible for the standardization of judging gymnastics competitions. It created local, regional and national age-group competitive program and safety certification standards. They also developed a strong research program to enhance teaching, coaching and performance techniques from both psychological and physiological perspectives. USGF is now known as USA Gymnastics with its headquarters in Indianapolis, Indiana. Inspired by the increased media coverage of Olympic and international level gymnastics, the 1970's saw the emergence of the private gymnastics club industry. They have shown continued growth and influence on gymnastics programs today. USA Gymnastics consists of representatives from more than 30 different organizations including Special Olympics, Boys and Girls Clubs and the National Collegiate Athletic Association (NCAA).

The future of gymnastics points to wider participation by people of all ages and from all different walks of life. These people are interested in enhancing their well being through physical activity. General Gymnastic or "Gymfest" offer new opportunities for gymnasts all over the world. They combine dance and themes to display their skills in small or large groups (sometimes numbering in the thousands) and in a noncompetitive atmosphere. The amazing skill levels of the world's elite gymnasts continue to prove inspirational to our youth. Gymnastics programs at public and private schools, colleges and private clubs continue to grow and flourish insuring a bright and strong future for Gymnastics in the United States and around the world. (see: TEACHING BASIC GYMNASTICS)

THE HISTORY OF ACROBATICS

While the sport of gymnastics enjoyed great popularity, an interest in the ancient art of acrobatics enjoyed resurgence in the modern world. While acrobatics employs the same inverted type of skills visible in gymnastics, acrobatic students focused strongly on the use of balance, unusual amounts of flexibility and the use of controlled counterbalance. Use of props to enhance or display these skills was common. Unlike most gymnastics, acrobatics often employ the cooperation of more than one performer to create stacking and interlocking skills. Teeterboards, trampolines, barrels, stairs, chairs, platforms and inclines were some of the more common devices used. Circus and Vaudevillian performers brought the art to the eye of the general public and delighted audiences around the world with their wide variety of acrobatic skills. Slow partner, group "hand to hand" and "pyramid" style balancing, were contrasted by Teeter Board and high flight catching and throwing artists. Clowns used many acrobatic skills to create comical lines, create interesting falls, unexpected stacking and to surprise their audiences with unexpected movement. High wire and trapeze artists took acrobatics high above the audiences displaying many stacking, rolling, balancing and twisting skills. The popularity of this unique art form found its way into the nightclub entertainment scene. Limited space in these settings necessitated individual or small groups of acrobats to display acts of great flexibility (contortionism), balance, and control. Often times these acts developed an entire story line performed to complicated and original musical scores. Film and stage dancers were often called upon to display their unique acrobatic talents much to the delight and admiration of their audiences.

The study of acrobatics slowly became part of the curriculum at dance studios around the country. The value of its training was recognized as a way to enhance flexibility and strengthen the dancer's body. Performance troupes and lines of acrobatic dancers emerged from studios around the country.

In the last decade, the fields of acrobatics and gymnastics have begun to merge. The over arched handstand and backbend positions are being replaced by the straight torso locked arm positions of the modern gymnast. Gymnastics competitive routines employ many acrobatic based skills to draw the interest of the audience, create levels of movement, display balance and to highlight the suppleness of the body.

Sport Acrobatic competitions at all levels continue to prosper and draw great interest. The sport involves demonstrations of tumbling, balance and building human constructions of towers and pyramids involves great skill and risk. Sports Acrobatics became a world-recognized sport in 1974 and the World Championships are now a bi-annual event. The sport is set for accreditation with full Olympic status within the very near future. The level of difficulty constantly rises.

Specialty performance troupes such as Cirque De Soliel, a French avant-garde acrobatic circus, present many forms of acrobatics to an ever-growing audience creating a new surge of interest by the general public. The popularity of the performing arts competition movement has helped to showcase and to steadily increase the difficulty and variety of skills being performed. The future of acrobatics is bright as programs continue to grow in dance centers around the country.

PRINCIPLES OF GOOD TEACHING

BENEFITS OF THE ACROBATIC/GYMNASTIC PROGRAM

limbiness or increased flexibility
strength
balance
rhythm and timing
coordination
speed
self confidence
body awareness

"The secret of good gymnastics is the amount of time spent in the handstand position, even if it is against the wall!" Rudy Bachna, Kent State University.

All cartwheels, handsprings, limbers, walkovers, etc., pass through the handstand position.

- Insist on proper body alignment before and after each and every skill from the very first class. Feet should be kept parallel directly under the hips. Arms should be held vertically overhead with elbows locked and shoulders pressed so skills can be smoothly connected and shoulder strength can be used for movements requiring spring. Develop flexibility to allow the arms to come to a true vertical position. Lower abdominal muscles should always be held tight. Keep a watchful eye for hyper-extended knee and elbow joints.
- Encourage correct breathing for strength, endurance and a pleasant appearance. Strained faces and irregular noises made during skills should be considered bad technique.
- **DO NOT OVER SPOT!!** Whenever possible, allow students to control their own body weight. If the basic skills are enforced, spotting can be kept to a minimum. Too much reliance on spotting will not allow a student to develop the *mental readiness* to progress and learn new skills. Minimal spotting with good mats and lots of encouragement will keep students learning at a safe pace and will keep instructor's physical stress and injuries low.
- Try to keep students of one level together. Students taking class with other students of a higher level can become discouraged. It can also cause students to attempt skills on their own that they would otherwise not have thought of and for which they are not ready.
- Recognize your own limitations. Do not teach or spot skills without proper knowledge or equipment. There is a point where advanced acrobatics and gymnastics are no longer safe or beneficial in a studio setting. Highly advanced skill levels require the benefits of spring floors and advanced mat and spotting systems.
- Continue to study teaching techniques. Your limitations will reflect on your students.

Structure each class to include variations of the following four basic skills:

Backbend or counter-balance skills passing through a backbend position

Handstands or vertical balance skills

Rolls both forward and backward

Splits and other flexibility skills

Body Positions

All acrobatic, gymnastics skills pass through one or more of these basic positions.

- The head is the steering wheel of the body. Teachers must include instructions for head positioning and eye focus for each skill.
- Use music whenever possible during class. Music helps to keep students focused and energetic while teaching rhythm, tempo and synchronization
- Insist on the appropriate attire for each student in every class. Loose clothing, hair that is not secured, jewelry and inappropriate footwear can lead to accidents and injuries.
- Maintain a disciplined atmosphere.

ACROBATIC/GYMNASTIC CHOREOGRAPHY

- The combination should exhibit strength, flexibility, and/or control movements.
- Acrobatics should be combined with other dance forms to add new dimension to the skills.
- Music should be appropriate for the age, personality, body type, and ability level of the student.
- Do not have the student perform skills that have not been mastered.
- Continuity, flow, and smooth transitions should connect the movement/skills.
- Consider space, length of routine and the event where the choreography will be performed.

SOME QUALITIES OF A GOOD EDUCATOR/COACH

Although many great athletes go on to become outstanding teachers and coaches, being a good performer does not guarantee that you will be a good teacher. Often times those with natural ability cannot break the skill into its smaller components and may not possess the patience for those less talented. To be an educator is a special skill that must be learned, practiced and constantly improved upon. Patience, knowledge of anatomy and kinesiology, creativity, enthusiasm, reliability and the ability to explain the correct mechanics that the body must pass through to execute a skill or movement certainly outweigh an outstanding career of competition or performance. There is no substitute for continuing education in all related field.

Teachers and staff should always demonstrate both leadership and good sportsmanship and be well versed in safety techniques and first aid.

READINESS

There are three basic types of “readiness” that will help you to assess when a student is ready to learn a new skill.

PHYSICAL READINESS

The ability for a student’s body to execute given skills.

STRENGTH: the highest amount of force that a student can produce against an immovable object. To build strength, use relatively few repetitions (5 to 10) and maximal resistance.

- **ISOTONIC RESISTANCE:** moving through the range of movement against resistance is more effective
- **ISOMETRIC RESISTANCE:** static contractions against a resistance build strength only in that position.

POWER: the amount of work an athlete can do per unit of time.

FLEXIBILITY: All dancers and gymnasts strive to achieve the utmost flexibility. Although flexibility is a good thing, there can be a point where it can become dangerous. Extreme flexibility without strength is not desirable. There are two types of flexibility.

- **PASSIVE:** when gravity, inertia or a partner assists in moving a limb to its extreme position (with gravity) example: floor split.
- **ACTIVE:** the range of motion available to a limb when only internal muscular force is used to move a limb. (against gravity) example: grand jete’
- **THE STRETCH REFLEX:** A protective reflex that results in contraction of a muscle immediately following the stretch of that muscle.
- **METHODS OF STRETCHING:** (see DMA JAZZ SYLLABUS pg. 5)
 - A. **BALLISTIC:** Bouncing movements where momentum is dynamically used to stretch a muscle. (can produce muscle soreness and possible injury)
 - B. **STATIC:** long sustained stretch. Static stretching involves holding a position that places a particular muscle or muscle group and related connective tissue in a lengthened position. The stretch should be moderate so that a sensation of stretch but not pain is experienced.
 - C. **PNF:** Proprioceptive Neuromuscular Facilitation. Maximal contraction of the opposing muscle of equal muscle mass. PNF techniques attempt to alter neural input influencing muscle extensibility in order to improve flexibility. (contract-relax)
 - D. **AIS:** Active Isolated Stretch (see: WANTON’S STRETCH BOOK 1996) Holding the stretch for only one or two seconds and releasing to prevent myostatic reflex from contracting or tightening the muscle being stretched. While one muscle contracts the other relaxes and lengthens without force.
- **MUSCULAR ENDURANCE:** an aerobic activity, short burst of strength. Requires many repetitions with relatively light resistance.
- **CARDIORESPIRATORY ENDURANCE:** aerobic endurance, long workouts at lower levels, target heart rate for at least 15 minutes. Rarely does the Acrobatics/Gymnastics performer stay in the target heart rate for more than 3 to 5 minutes.

BODY COMPOSITION: the ratio of lean body mass to nonessential fat body mass. Weight does not differentiate between fat and muscle. Body fat adds to weight without contributing to strength. The reduction of nonessential fat should be done in a very careful, nutritionally sound way over a long period of time.

- **NUTRITION:** The maintenance of a performer's health and physical well being through appropriate eating habits.
 - Emphasize performance and eating goals rather than weight loss.
 - Never compare one student's body weight to another.
 - Provide nutritional information to athletes and parents. Recommend professional nutritional counseling when necessary.
 - Be on the look out for the warning signs of eating disorders: Anorexia or Bulimia.
 - Dieting alone can cause the loss of muscle tissue as well as fat, decreasing strength.

Instructors should set a good nutritional example when in the company of students.
- **SKILL:** vocabulary and development of multiple skills and parts of skills.

PSYCHOLOGICAL READINESS

Possessing the mental skills necessary to perform optimally. Performers should exude confidence while performing. Enjoy their involvement. Some fears are useful, others are debilitating. Unchecked fears lead to injuries.

To encourage Psychological Readiness Teachers should:

- Plan variety in workouts to keep them fun and interesting
- Be positive and encouraging
- Never force, demean or intimidate
- Be a good role model toward positive attitude and outlook
- Be supportive, recognize small emotional problems early
- Do not target one skill or competition as the "end all".
- Help students set and attain small goals.
- Recognize and reward individual accomplishments, however small
- Choose employees that emulate your positive attitude
- Communicate with parents the need to allow students to progress safely at their own rate.
- Discourage comparisons between students.

MENTAL READINESS

The understanding of the skill being taught.

- Has there been good communication between the student and teacher
- Does the student understand the principles of movement involved
- Does the student have the right level of concentration and interest in learning the skill

CLASS STRUCTURE

WARM UPS including:

- Stretching
- Flexibility
- Cardiovascular & Muscular

REVIEW OF BASIC SKILLS and TERMS including:

- Backbend and Counterbalance Skills
- Vertical Balance Skills (tripods, headstands, chest stands, elbow stands, handstands)
- Rolls: Front, Back and Side
- Splits: Front R, L and Straddle
- Body Positions (tuck, pike, straddle, layout, stretch stands, lunge)

REVIEW OF PROGRESSIONS

- Skills previously learned
- What was worked on in the last class

TEACHING NEW SKILLS which includes:

- Progression of new skills
- Routines

CONDITIONING which includes:

- Flexibility (see Methods of Stretching in the READINESS section)
- Muscular Strengthening
- Progressive Overload
- Cardiovascular Endurance

COOL DOWN

- Any exercises used to bring the temperature of the body into normal range.

COMMON ERRORS FOUND IN THE WORK OF AN ACRO/GYMNASTIC STUDENT:

- Arms not full stretched overhead along side of ears.
- Feet not held in parallel position.
- Legs not straight
- Feet not pointed
- Lack of control
- Twisting
- Inversion – rolling of foot inward
- Not using abdominal muscles
- Lack of shoulder strength

WARM UPS

Warm ups are designed to *raise the core body temperature* and the temperature of active body parts. It should gradually prepare the body for stress to come. It must take into account the age, fitness and physical structure of the participants.

- A good Warm up should move each joint through its *full range of motion* thereby using *all major and minor muscle groups connected to the joints*.
- Exercises should be given in a systematic manner to be sure that all joints and muscle groups are worked. Developing a Standardized Warm Up for each level is time saving and insures that no exercise is left out.
- Warm Up session must not overtax the muscles or joints. Fatigued muscles and over stretched joints will lead to injuries and reduced performance throughout the class session. Strengthening exercises and exercises for flexibility improvement must be placed at the end of class in the conditioning section.
- Warm Up for Acrobatics/Gymnastics can follow the general warm up procedures for a jazz dance class including some basic Acrobatics/Gymnastics positions. (see: Jazz Syllabus)
- Warm Up should include some time spent in a vertical balance position to allow for pooling of the blood in the area of the head. This will eliminate some of the headaches that can result, especially in older students, from blood rushing in and out of the head area. Straining in the neck area can also cause headaches. **Adequate Warm Up exercises emphasizing the neck area are a must!**
- The use of music during Warm Up helps to move the session along and introduces the concepts of tempo and rhythm to performers and is enjoyable to most students.
- Warm Up can take place standing in the center, at the barre, holding a beam, seated, lying on the floor or a combination of all locations. Class size, age group, experience and the structure of the workout area are major determining factors for the warm up.

Below are some suggested movements that can be used to design an effective warm up.

THE HEAD AND NECK:

- raised and lowered
- nod
- turned R and L
- head circles
- inclined (side to side)

THE ARMS:

- arm circles forward, large and small
- arm circles backward, large and small
- pushing upward toward ceiling, both or alternating
- pushing forward, both or alternating
- pushing outward to the side, both or alternating
- one arm assists in lateral overhead stretch of the other arm
- straight arm across chest and hugged by the other arm
- touching hands behind back
- arms across chest and open
- minimal amount of push up type exercises

THE HANDS/WRIST:

- wrist circles inside and outside
- wrist flexing
- pulling or pushing with opposite hand
- walk hands on floor with pressure
- point fingers forward, backward or sideward on mat next to knees
- and rock forward and backward
- finger splits
- finger stretches

THE LEGS:

- pike stretch, flexed and pointed
- straddle stretch, R, L, center, flexed and pointed
- over splits, front, R, L, straddle
- heel stretch, knee bent or straight
- quadriceps stretches on the stomach or standing
- battements standing or on the floor
- hamstring stretch

THE SHOULDERS:

- lift both
- lift alternately
- roll both forward
- roll both backward
- roll alternately forward
- roll alternately backward
- roll one forward and the other backward contract forward
- release back
- partner stretches from behind, overhead and out to side
- clasp hands behind back and lift upward
- clasp hands overhead and stretch back
- partner stretch lift shoulders in bridge

THE TORSO:

- lateral stretch
- twisting
- upper body squares and circles
- rib isolations: front, back, side to side, squares, circles
- bending forward and backward
- flat back
- collapse and roll up
- release swing

THE HIPS:

- flexing and extending the hip
- side battements (abductors)
- battement crossing front (adductors)
- hip press forward (hip flexors)
- hip isolations: front, back, side to side squares, circles
- hip lifts
- horizontal hip circles
- vertical hip circles, both or alternately, front, back, inside, outside
- figure "8"s
- butterfly knee bounce
- round de jambe a terre & en l'air
- leg swings

THE BACK/ ABDOMEN:

- bridges or kneeling backbend
- cobra stretch
- toes to back of the head
- sit up
- v sits
- leg lifts

THE FEET/ANKLE

- ankle circles, inside and outside
- point and flex
- articulation (segmented isolations)
- tendu
- plie' and releve'
- forced arch

CONDITIONING SKILLS

CONDITIONING EXERCISES

Are most often placed at the **end** of a workout session or class.

The **PURPOSE** of conditioning is to prepare the body to perform skills effectively and efficiently as well as to encourage safety and confidence. It helps to reduce injury by strengthening specific muscles and increasing flexibility throughout the body.

Teachers must recognize the range of individual physical differences in the class and design programs to meet the specific needs of each group. Learn to work with the body, not against it.

Conditioning Exercises are a vital part of our training and, therefore, these exercises should never be used as a form of punishment.

FIVE GENERAL PRINCIPALS OF CONDITIONING

WARM UP/COOL DOWN

Bring the core temperature of the body up to gradually prepare the upcoming activity and bring the core temperature back into the normal range.

USE IT OR LOSE IT

Muscles that are not used atrophy or become weak. Muscles that are not regularly stretched lose their elasticity.

PROGRESSIVE OVERLOAD

To increase the capacity of the body the stress level must be constantly increased.

- For **strength** one must increase resistance.
- For **muscular endurance** repetitions must be increased.
- For **flexibility** the range of exercise must be increased.
- For **cardiorespiratory endurance** the target heart rate must be increased.

MECHANICALLY EFFICIENT POSITIONS

Misalignment can cause injury. Fatigue can be one factor in misalignment problems.

SEQUENCE THE EXERCISES EFFECTIVELY

Start gently and gradually build to more vigorous activity.

Take time to undo the stress.

A moment to recover or stretch in opposition.

Before doing a major stretch, do a maximal contraction of the opposite muscle group.

Know the capabilities and locations of the bones and muscles being used and pinpoint the muscle groups that need to be strengthened.

Listen to your body.

The above information was taken from "DANCE KINESIOLOGY" pg. 320. A CORE EXERCISE PROGRAM with PRIMARY CONDITIONING OBJECTIVES is listed in "DANCE KINESIOLOGY" beginning on page 328.

SOME EXAMPLES OF CONDITIONING EXERCISES

Conditioning exercises and illustrations can be found in CHAPTER 3 in "TEACHING BASIC GYMNASTICS".

CARDIOVASCULAR

Jumping Jacks

Running

Squat Thrusts

Jump Rope

Locomotive Skills

Mini Tramp

Aerobic Dance

STRENGTH

Push Ups
Pull Ups
Abdominal Exercises
Leg Lifts
Leg Tucks And Extensions
Parallel Bar Dips
Casts (Push Away And Return To The Bar)
“V” Sits
Front To Back Stretch

FLEXIBILITY

Basic Splits
Splits With Partners And Other Variations
Lower Back And Shoulders Backbends
Trunk Stretch And Rotations

- Trunk Stretch In Straddle Sitting Positions
- Ankle Stretch

COORDINATION

- Jumping Jacks
- Jumping Jack Variations
- Walking In A Backbend Position
- Inside Outs
- Swan Exercise
- Arm Circles
- Polycentrics (See DMA Jazz Syllabus)
- Locomotive Movements (See DMA Jazz Syllabus)

BALANCE

- Leg Lifts
- V-Seat
- Attitudes, Arabesques, Scales
- Balanced Handstands
- Releve’
- Proprioception

EXPLOSIVE POWER

- Frog Jumps
- Standing Long Jumps
- Line Jumps Sideways
- Tuck Jumps
- Jumping Down And Back Up
- Plyometrics

COOL DOWN:

- Gentle Stretching
- Breathing Techniques
- Slow Controlled Movements

ANATOMY

A basic understanding of the movement possible in the major joints of the body is necessary to the development of a strong safe Acrobatics/Gymnastics.

LIGAMENTS

Ligaments surround and support the joints. They are non-elastic connective tissue that connects bone to bone. The length and density of ligaments determines a person's mobility. Loose ligaments allow for greater range of movement in the joint but lose their ability to stabilize a joint when stretched or torn. Surgery may be required to repair damage.

TENDONS

Tendons are elastic connective tissues that connect muscle to the bone. They are found at the ends of the muscles.

SKELETAL MUSCLES

Skeletal Muscles are striated muscles that cross the joints to allow for joint movement and are under voluntary control.

MUSCULAR EFFICIENCY

Muscular Efficiency is a matter of using the minimum amount of effort to perform a given action. (economy of motion.)

TYPES OF JOINTS

The types of joints and what they can do:

- **HINGE** - Movement occurs on only one axis or one plane. (flexion and extension)
- **SLIDING** - movement on one plane
- **PIVOT** - rotation
- **SUTURED JOINTS** - very stable with no observable movement
- **CARTILAGINOUS JOINTS** - fibro-cartilage occupies the space between bones and provides for shock absorption and reduction of wear and tear.
- **BALL AND SOCKET** - Freely moving because there is space between the ends of the bones forming the joint. A synovial membrane surrounds the joint and secretes a lubricating fluid. They demonstrate the largest range of motion including flexion and extension, abduction and adduction, rotation.

PLANES OF MOVEMENT

A plane is a flat level surface extending into space. Planes of movement separate the body into sections to allow a precise study of motion. Actions of the spine occur on three planes. There can be many parallel planes. Movement can occur on one, two or all three planes. (See: Chart)

- **SAGITTAL PLANE** divides the body into right and left as it passes from the front to the back. Flexion, extension and hyperextension occur and the *sagittal plane*.
- **TRANSVERSE PLANE** divides the body into top and bottom as it passes perpendicular to the long axis of the body or body segment. Right rotation and left rotation are on the transverse plane.
- **FRONTAL PLANE** divides the body into front and back as it passes side to side. Right lateral and left lateral movement are on the *frontal plane*.

TYPES OF MOVEMENT

- **FLEXION** - The angle formed by the joint *decreases*
- **EXTENSION** - The angle formed by the joint *increases*
- **ABDUCTION** - Movement *away* from the center of the body
- **ADDUCTION** - Movement *toward* the center of the body.
- **ROTATION** - *Pivoting* motion about the long axis of the body or body segment
- **HYPEREXTENSION** - Extension *past* the normal range.
- **CIRCUMDUCTION** - A movement in which the joint represents a pivot point and the end of the body segment moves in a circle.
- **PLANTAR FLEXION** - pointing the foot
- **DORSIFLEXION**- flexing the foot
- **INVERSION** - rolling the foot inward
- **EVERSION** - rolling the foot outward

THE JOINTS OF THE BODY

THE SPINE: (cartilaginous joints)

The shape and size of the vertebrae affects the ways they can move. There are 33 bones stacked on top of each other. The first 24 are separated by a disk of fibrocartilage. (See: Chart)

CERVICAL VERTEBRAE - (7)

Located in the neck and allow for flexion, extension, hyperextension, rotation and lateral flexion The first and second vertebrae are specialized.

- #1 is the atlas that supports the skull
- #2 is the axis, which provides a point around which the skull can rotate.

THORACIC CURVE - (12)

Allow for lateral flexion (limited only by contact between adjacent ribs) and rotation. Flexion and extension are possible but hyperextension is prohibited. There is no arching through this section of the spine.

LUMBAR CURVE- (5)

Allow for flexion, extension and hyperextension. Lateral flexion is also free in this area. No rotation.

SACRUM- (5 FUSED)

There is no movement in this area. No fibrocartilage.

COCCYX - (4 FUSED)

There is no movement in this area. No fibrocartilage.

***NOTE: HYPEREXTENSION** (ARCHING) can only occur in the *cervical* and *lumbar* regions.

SCAPULA

Sliding Joint - Adduction, abduction, elevation, depression, upward rotation and downward rotation.

SHOULDER JOINT:

Ball and Socket Joint (bones: scapula, clavicle, humerus) The clavicle and scapula form the shoulder girdle, while the scapula and the humerus form the shoulder joint (glenohumeral joint). The shoulder is the most freely moving joint in the body and therefore is relatively unstable. Movements of the arms usually involve movement of the scapula (Flexion, extension, abduction, adduction, internal rotation, external rotation, horizontal abduction, horizontal adduction).

ELBOW JOINT:

Hinge Joint (bones: humerus, ulna and radius) In comparison to other joints, the elbow joint is quite stable. (Flexion and extension only)

RADIOULNAR JOINTS:

Pivot Joint (bones: ulna and radius) rotation of the forearm

WRIST JOINT

Pivot Joint (bones: radius, the scaphoid, the lunate and triquetrum) rotation of the hand. (Flexion, extension, lateral flexion) The wrist transfers force from the hand to the radius and then to the ulna

JOINTS OF THE HAND

Sliding Joints - (Intercarpal Joints) Carpometacarpal Joints - Metacarpophalangeal Joints - Interphalangeal Joints

HIP JOINT

Ball and Socket (bones: head of the femur and the acetabulum) (flexion, extension, abduction, adduction, rotation)

KNEE JOINT

Hinge Joint (bones: femur and tibia) (flexion and extension, some rotation can occur) The patella articulates with the femur and forms a sliding joint that moves over the femur when the knee joint moves.

ANKLE JOINT

Hinge Joint (bones: tibia, fibula and the talus bone of the foot) (flexion and extension)

JOINTS OF THE FEET

Sliding Joints

- **Subtalar Joint:** (talus and calcaneus) inversion and eversion
- **Intertarsal Joints:** (tarsal bones) sliding movements
- **Midtarsal Joint:** allows rotation for dorsal and plantar flexion
- **Tarsometatarsal Joints, Metatarsophalangeal Joints, Interphalangeal Joints**

SKULL

Sutured (no movement)

THE BIOMECHANICAL CONSIDERATIONS OF TUMBLING

Tumbling is rotating and twisting movements done in rapid sequence requiring speed, agility and strength. It includes hand support moves as well as aerial rotations.

All movements are executed with rotation on an external axis (the mat/floor), an internal axis during flight (the performer's center of gravity) and/or with linear motion (movement along the mat/floor).

POWER

Power = Force x Velocity.

For the tumbler, power comes from the strength of his/her musculature and the speed at which they can use it to exert force.

HEIGHT

Height is determined by speed, the angle of the take off, timing, and muscle force.

- **SPEED:** created by increasing the body's lean while maintaining balance. Lean causes movement on a linear plane.
- **ANGLE:** refers to the angle of contact with the mat. **BLOCKING** is the process of converting linear speed into elevation by driving your feet or arms into the mat at an angle contrary to the direction of motion. The angle at which a tumbler "blocks" will determine the direction he will go. The feet must come closer to the hands in a round-off for a backhand-spring, while a back somersault requires that the feet punch or block the ground farther from the hands.
- **TIMING:** using the various body segments in coordination.
- **MUSCULAR STRENGTH:** enables a tumbler to jump higher. The greater an athlete's strength-to-weight ratio, or the amount of force he/she can generate divided by his/her own body weight, the more efficient his/her movement will be. Precise body alignment is necessary for jumping with elevation. If the torso is arched or piked, the jump will reflect the misalignment.

THREE TYPES OF FORCE

- **MUSCULAR:** Muscular contraction, muscle tension and strength all influence the outcome of the skill.
- **FRICTIONAL:** Effects skills with handgrips (mostly bars). Friction inhibits movement and decreases the effects of force.
- **GRAVITATIONAL:** Gravity acts on all objects at all times. Gravitational force is always exerted in a downward vertical direction. Sometimes gravity works to our advantage by helping in rotation and other times it pulls the performer down before the desired skill has been accomplished.

INERTIA

"A body at rest tends to remain at rest unless acted upon by an outside force. A body in motion tends to stay in motion unless acted upon by an outside force. An outside force may be another person (the spotter), object (the mat or apparatus), gravity or friction (the grip on the bars) making contact with the body or it may be muscular movement from within the body."

The amount of force needed to perform a skill is dependent on the muscular strength and structure of the body.

ACCELERATION

When a force acts upon a body, its resulting change is speed. Acceleration is directly proportional to the force producing it and inversely proportional to the mass. Given an object of certain weight, the greater the force applied to it the greater the speed of the object. Given a certain force applied, the greater the weight of an object, the less the speed of the movement.

If a force comes from the opposite direction of motion, acceleration will decrease. If the force is applied in the same direction of the motion, momentum will increase. A spotter can decrease or increase the performer's momentum.

ACTION - REACTION

NEWTON'S THIRD LAW OF MOTION: "For every force that is exerted by one body on another there is an equal and opposite force exerted by the second body on the first." or "For every action there is an equal and opposite reaction."

In order to spring **up** vertically the initial movement must be **downward**.

BLOCKING

Blocking is the process of converting linear speed into elevation, by driving your feet or hands into the mat at an angle contrary to the direction of motion. Blocking retards your motion in one direction and sends it someplace else. The angle of the block determines where you will go.

ROTATION is acquired by force from the ground acting in an equal and opposite direction to the leg push in unison with the arm thrust. Backward lean is also necessary for backward rotation.

TWISTING ROTATION There are two types:

- **EARLY TWISTING** is most commonly initiated from the floor at takeoff. Arms and torso thrust in the direction of the twist, causing the feet to push against the floor. The floor pushes the performer into an opposite twisting pattern that is equal in magnitude to the original thrust against the floor.
- **LATE TWISTING** is initiated after take off and is achieved by a combination of eye focus and arm positioning. Arms generally block up and then are pulled sharply into the chest.

The desire to twist tends to dominate the desire to somersault. When combining a twist with a somersault, the performer should always overemphasize the somersault rotation because the length of the body makes rotation about the lateral salto axis much more difficult than twisting about the longitudinal twisting axis.

Once a tumbler leaves the ground, the flight path cannot be altered.

The power for elevation is established at takeoff.

The tumbler's center of gravity follows a metabolic curve. Its descent follows the same curved pathway as its ascent.

Tumblers can speed up rotation by contracting or shortening the length of the body thus reducing the gravitational pull. For example, pulling the body into a tucked position during somersaults or pulling the arms in close to the torso during twisting movements.

METHODS OF LATE TWISTING (that do not require push from the floor)

Initiated by a change of body position in free flight.

- **BODY EXTENSION METHOD:** the body is forcefully extended from a tucked, piked or slightly opened tuck (piked) position while somersaulting. The portion of the body moving away from the direction of rotation (upper body in front salto skills) is turned in the desired direction of the twist. The upper portion of the body then stops which causes a transfer of the twisting motion throughout the body as it straightens. (straightening the body shortens the radius of twisting rotation). As the body straightens the rate of twist is increased.
- **ASYMMETRICAL-RADIUS OF ROTATING:** Results from shortening one side of the body (lowering one arm) while somersaulting. The shorter sided tends to rotate much faster which results in a small conversion of salto rotation to twisting rotation.

Prior to landing, the tumbler must extend the limbs away from the axis of rotation in order to slow the rotation.

Foot placement on the mat must be at an angle that will cancel the rotation and linear motion to zero.

If a tumbler wants to maintain the momentum to use it for another skill (linear motion) moving in the same direction after landing, the feet must be placed under the body at a lesser angle so continued motion is maintained.

All landings must be accompanied by a flexion of the ankles, knees and hips in order to absorb the shock of impact with the floor. (plie')

Every movement requires constant evaluation and compensation for some variable in performance.

HOW THE BODY ASSISTS IN TUMBLING

THE HEAD

Carrier of the eyes and ears (equilibrium) Head weight does in a small degree help salto rotation but its effect is small when compared to the effect of arm thrust.

- **FOCUS OF ORIENTATION –**

When the head is held in line with the body as the performer leaves the floor we know that the performer is most concerned with elevation. When the head is thrown back we know that the focus is on backward rotation and landing. Unfortunately, this also indicates insecurity and poor technique.

- **THE EYES:**

Guide for orientation. (spotting) Every skill should be programmed for specific points of eye contact. Tumblers should complete the initiation of each skill, and then look in the direction of the next phase. If the tumbler looks for the landing or twisting phase too soon, the initiation of the skill or elevation will be incomplete.

THE ARMS

Play an important role in establishing both salto and twisting rotation. The farther the arms are thrust away from the axis of rotation (blocked up), then pulled into position for the rotation, the stronger the rotation will be. They also help increase the rotation speed. Once the initial thrust has been established, the tumbler should shorten the radius of rotation. In backward rotations it generally means to pull the arms toward the hips (after blocking up) because the body is rotating around an axis that is parallel to the floor.

In twisting movement, it generally means to pull the arms toward the chest (after blocking up) because the body is rotating around a vertical axis down the center of the body.

Arms move quickly at the takeoff to coordinate with the jump then are pulled in to shorten the radius of rotation.

THE HIPS

The hip area supports the center of gravity. The elevation and direction of hip thrust at takeoff will determine the route the tumbler will follow. The muscles in the hip area allow us to flex and bend the hips and knees for push off positions into the air and landings. The hip area must be equally strong and flexible.

THE LEGS

Power source. Leg extension must coordinate with hip extension. Knee area is particularly weak. Avoid twisting and strain. Knees must flex with hips to absorb shock during landings and be centered directly over the toes.

THE BONES – FULCRUM

Different bones become the supporters of the body weight in different gymnastic positions. Bones are the levers by which the movements are carried out. For levers to work there must be a fulcrum, the points on which levers turn. A fulcrum could be a joint or the hands or feet on a surface.

THE CRITERIA FOR TWISTS AND SALTOS

When your body is in free flight, it twists or somersaults around an internal axis that passes through your center of gravity. If you raise your arms overhead your center of gravity is higher.

The act of tumbling is a process of ever-shifting internal and external axial rotation.

THREE INTERNAL AXES OF ROTATION (see chart)

- **TRANSVERSE AXIS (LATERAL AXIS)** - runs from side to side used for front and back somersaults.
- **SAGITTAL AXIS (ANTERIOR POSTERIOR AXIS)** - runs from the front to the back used for side somersaults and side aerial work
- **LONGITUDINAL AXIS** - runs from head to foot and is used for twisting skills.

EXTERNAL AXIS OF ROTATION

When the floor or a bar as in a front roll supports the gymnast's rotation

GRAVITY

Gravity is a constant factor in human movement. We move against it, with it and we maintain positions by counteracting its effects. The center of gravity shifts with every change in position because the distribution of weight changes

THE BASIC PRINCIPLES OF BALANCE

- The larger the base of support, the easier it is to balance on it.
- The more centered the weight is over the base of support, the easier it is to balance.
- The lower the center of gravity, the easier it is to balance.

Balancing any mass on a base support requires equalization of the weight over the base of support.

THREE TYPES OF BALANCE

- **STABLE BALANCE:** when the center of gravity is directly centered over the base of support.
- **OFF-SET BALANCE:** when the center of gravity has moved toward the edge of the base of support.
- **DYNAMIC BALANCE:** when the center of gravity is outside the base of support.

During dynamic balance some locomotion must occur. There is no going back. While the movement can be directed, it cannot be stopped. Gravity has taken control and produced momentum.

DANCE AS RELATED TO DANCE AS RELATED TO ACROBATICS/GYMNASTICS:

Many forms of dance effect and embellish the Acrobatics/Gymnastics

BALLET

Develops good form, alignment, placement and posture.

JAZZ

Develops rhythmic sense, freedom of movement, historical reference to movements, ability to isolate and to relate to musical styling, dynamics, and agility.

MODERN

Develops freedom and qualities of movement.

TAP

Develops a sense of rhythm and timing, dynamics, speed, agility and shading.

ETHNIC OR CULTURALLY INFLUENCED DANCE

Develops subtleties of movement, interest in cultural differences, exposure to a variety of rhythms and flavors of movement.

BALLROOM OR SOCIAL DANCE

Enhances rhythm, posture, versatility and bodylines.

SOME COMMON DANCE MOVEMENTS FOUND IN ACRO/GYMNASTICS

See the current CODE OF POINTS for descriptions and illustrations of many of the skills listed in the "Jumps" section. Also consult the TECHNICAL MANUAL AND DICTIONARY OF CLASSICAL BALLET, and the DMA JAZZ SYLLABUS - LOCOMOTOR SKILLS.

JUMPS/LEAPS

- Assemble'
- Fouette'
- Hitch Kick
- Hops (with various degrees of twist)
- Hop to Tuck (with various degrees of twist)
- Jump
- Leap
- Grande Jete
- Sissone

- Tour Jete'
- Tour Jete' with additional 1/2 turn to land on both legs
- Cabriole
- Changement
- Royale
- Split Leap (Grand Jete)
- Saute' Chat
- Tuck Jump
- Side Split or Side Straddle Leap
- Split Leap with 1/4 or 1/2 Turn
- Split Leap Backward with 1/4 or 1/2 Turn
- Switch Split
- Split Leap with Rond de Jambe
- Pike Jump
- Straddle Jump
- Straddle Pike Jump
- Arched Jump or "C" Jump
- Side Split Jump (Schuschunova) Landing to a front support
- Side Split Jump with Full Twist
- Scissors Leap with 1/4 turn
- Ring Leap or Hoop Leap
- Tour Jete' to a Hoop Leap
- Arched Back Jump (Sheep Jump) with feet to head
- Switch Split to Ring Leap
- 360 degrees - Tour En L'air - Full Twist
- Stretched Jump
- Tuck Jump (can include twists of various degrees)
- Cat Leap - Pas De Chat (can include twists of various degrees)

TURNS

- pivots (1/4, 1/2, 3/4, full, multiple)
- pirouettes (inside and outside)
- pique turns (inside and outside)
- compass turns
- pencil turns
- renverse' turns
- 360 degree turn on one leg (1/1 turn)
- Rotation on one leg past 360 degrees (single, double, triple, multiple)
- Turn with free leg above the horizontal
- Fouette en Tournant

- Turn to scale
- Arabesque en Tournant
- Promenade
- Attitude en Tournant
- Turn on one leg in tuck stand (various degrees of rotation)

PREPARATORY OR CONNECTING MOVEMENTS

- Chasse'
- Hurdle
- Lunge
- Demi Plie'
- Pas de Bourree'

BALANCE POSITIONS

- Releve' (one or two feet)
- Developpe'
- Arabesque
- Attitude
- Scale
- Battement
- Hinge
- Chaîne
- Soutenu
- Knee Spins
- Sit Spins

KICKS

- Battements: front, back and side
- Hitch: front, back and side, half and full
- Developpe' front, back and side
- Flick Kicks

OTHER RELATED DANCE MOVEMENTS

- Lunges, front, side, back, knee lunge
- Body Waves: front and back
- Flat Back
- Collapse
- Swings
- Isolations
- Grabs(*)
- Fan Kicks: single and double, inside and outside

- Shouldering (*)
- Heel Stretch
- Layouts
- Passe'

SAFETY

BASIC SAFETY HINTS

- Never allow students to work in class without supervision. Keep control of the classroom and maintain a disciplined atmosphere to assure serious participation in class.
- Always use the appropriate mats. Be sure that mats placed in succession are secured together. No gaps between mats. Stay clear of the mat areas when not performing. Keep mats clean and maintain all equipment in good working order.
- Provide a safe physical environment, which is to include proper ventilation and lighting.
- Always give a proper class warm up
- Groups should always work in the same direction to avoid collisions.
- Students and spotters must wear the proper attire, no loose clothing or jewelry. Secure the hair.
- Use safety devices when necessary (belts, mats).
- All skills must be carried completely through. Students must not stop in the middle of a skill.
- Students must learn to tumble with their eyes open to develop kinesthetic sense and to prevent accidents.
- Students should not attempt skill when fatigued or after the conditioning section of class.
- Students must learn by the Progressive Stacking Method. Start with the basic skills and advance to a higher level. Do not force a student past their point of READINESS.
- Be sure the student has sufficient training and self -confidence before attempting a skill. (Always know your student's level and ability)
- Be sure that all spotters are physically fit to perform the duties assigned. Do not over spot. Spotters must warm up to prevent injuries.

- Students must learn to bring their hands forward to a vertical position immediately after they leave the floor and should not allow the arms to open to the sides where they can strike a spotter. Students must also keep legs and feet together to avoid kicking the spotter.

FALLING TECHNIQUES

- To prevent injuries, falling is a technique that should be taught early and practiced often. Falling exercises reduce injury, increase body awareness and reduce a student's fear of injury.
- Avoid exclusive use of the hands to break the fall.
- Rolling movements should be practiced whenever possible.
- Relax body after initial contact with the mat, giving in to the direction of the fall with a rolling movement.
- When breaking a fall with the hands, keep the fingers facing forward.
- Falls must be executed onto a mat at all times.
- See: "Falling Techniques" in TEACHING BASIC GYMNASTICS

LEGAL RESPONSIBILITIES

ASSUMED RISK

Any sporting activity carries some inherent risk of accident or injury to participants.

NEGLIGENCE

When one party (the plaintiff) believes that the action or inaction of another party (the defendant) has resulted in injuries or damages. Negligence can consist of either the omission or commission of an act - what should have been done or should not have been done.

Any conduct that falls below the standard of care that society expects of a reasonably prudent person acting under similar circumstances.

You can improve your odds against future lawsuits by establishing a record and reputation that you are safety conscious and safety educated.

USA GYMNASTICS SAFETY CERTIFICATION IS HIGHLY RECOMMENDED

YOUR LEGAL DUTIES

- Supervise the activity closely.
- Properly plan the activity.
- Provide proper instruction.
- Provide a safe physical environment

- Provide adequate and proper equipment
- Warn of inherent risks.
- Provide appropriate emergency assistance.
- Keep informed of new and proper techniques, continuing education.
- Know your student's ability.
- Keep adequate records.

WAIVERS

The waiver/release form acknowledges that there is, by participation, a risk of injury, and that the participants accept the risk. By so doing, they “waive” the option to sue should they incur an injury and thereby release the sponsoring organization and its agents from liability for such an injury. (USGF SAFETY HANDBOOK 1990)

CONSENT FORMS

Consent can be given in two ways; implied consent or expressed consent. Implied consent means the plaintiff has not signed a written agreement, but it is presumed the plaintiff has consented because he/she voluntarily chooses to participate and the inherent risks of the activity are well known. Express consent means the plaintiff contracts not to use any future injuries that may be caused by negligence against the defendant releasing him/her from liability. (USGF SAFETY HANDBOOK 1990)

No matter how careful the gymnast and coach are, no matter how many spotters are used, no matter what height is used or what landing surface exists, the risk cannot be eliminated. Risk can be reduced by never eliminated. (USAG SAFETY HANDBOOK)

Safety also extends to the exterior of the building i.e. sidewalks, doors, landscaping, excessive snow, water or ice, signs and notices, parking areas. Be sure there is ease of access for emergency vehicles. Abide by all fire codes and standards.

When using a multi-purpose facility, the gymnastics instructor must focus on the safety of each athlete, regardless of the facilities other uses. Active gymnastics areas should be kept separate from non-gymnastics areas with traffic planned to avoid crossovers. Equipment should be secured when not in use. Be sure that a telephone and first aid equipment is readily available.

A list of police, fire department, ambulance and paramedic telephone numbers should be attached to the wall beside the telephone.

A file should be maintained of emergency telephone numbers for all students. Special medical concerns should also be listed.

All instructors should participate in first aid training classes and CPR.

Unfortunately, responsibility for the safety of the participant does not begin and end with class. Safety is the teacher's responsibility until the parent or guardian assumes supervision of the athlete again.

EQUIPMENT

RESEARCH and purchase equipment carefully

- Use equipment only in the manner for which it was manufactured.
- Use care in the placement of equipment in the studio or gym.
- Understand the use and structure of the different types of mats and use the style appropriate for the age and weight of the students and skill being taught.

Mats offer the participant only a limited amount of protection against injury even when properly used. Participants should understand that even when properly used, mats are designed to reduce the risk of injuries, not totally eliminate them.

Before using Training Pits, be fully educated and use them in conjunction with proper progression to develop skill with flight. Students should be made to appreciate the fact that a training pit, regardless of size, type and quality, is not a fail-safe protection from serious catastrophic injury or even death. Head first entries should be avoided at all costs! (See: Instructor responsibilities Regarding Training Pits: and Student Guidelines for Training Pits in the USAG SAFETY HANDBOOK.)

MEDICAL CONCERNS

EMERGENCY PLAN

Keep records on each student including emergency names and phone numbers, pre-existing medical concerns, and allergies. List past injuries and other pertinent information.

Keep emergency numbers next to the phone.

Establish and discuss with employees an emergency plan.

Establish an adequate first aid kit. First aid kit should never include medication nor should an instructor administer medication of any kind to a minor.

Never transport an injured student yourself.

If you suspect a head, neck or back injury, do not move the student from the position of the original fall.

Keep student calm and immobile.

Inform parents or guardians of all injuries, regardless how small. Do not allow a student to continue class with an injury.

After an injury has occurred, be sure that a student has medical clearance to begin the activity again and gradually allow the student to progress back to the earlier level of strength and performance.

Encourage students to complete any and all rehabilitative exercises prescribed by doctor or therapist.

Never diagnose or suggest treatment for any type of injury, however small.

Never wrap or suggest supportive braces or taping without the prior recommendation of the student's physician. Any type of brace or bandage must be used only under the recommendation and supervision of a physician or therapist. Wearing braces or wraps improperly can develop physical weaknesses that can lead to further injuries.

Place all conditioning work and exercises for increased flexibility at the end of the class to eliminate injuries due to fatigue or overly loose joints.

If in doubt, do not hesitate to dial 911!

In evaluating the severity of an injury, use the letters in the word "Stop" as follows:

STOP PROCEDURE

- S** = **STOP** the athlete from participating
- T** = **TALK** to the injured athlete. Ask questions.
- O** = **OBSERVER** the athlete's personality and injury
- P** = **PREVENT** further injury.

(From the USAG SAFETY HANDBOOK)

In the case of an injury the instructor has three options:

- If it is a *minor* injury, students can most likely continue with the activity.
- If it is a *major* injury, Stop immediately and get help.
- If it is a *less severe* injury use the **RICED** plan

- R** = **REST** the injured part
- I** = **ICE** to stop or minimize swelling (20 minutes maximum)
- C** = **COMPRESSION** to minimize swelling, generally provided by elastic bandage.
- E** = **ELEVATION** of the injured part above the heart level will slow blood flow and also limit swelling
- D** = **DIAGNOSIS** Have the student transferred or recommend the student to a medical facility or qualified professional for a diagnosis and treatment plan.

Be aware of "**OVER USE**" injuries.

Be aware of safety considerations involving students with **HIV** (Human Immunodeficiency Virus, **AIDS** (Acquired Immune Deficiency Syndrome and **HBV** (Hepatitis B Virus). Transmissions of these diseases are dependent on the degree and duration of exposure to infected blood and body fluids. It can also be transmitted by blood infecting open skin lesions or contaminated mucous membranes. All blood and bodily fluids should be treated as if they are infected. Gloves should be worn when in contact with blood or any other body fluid.

The vast majority of states have adopted laws which make failure to report any form of **CHILD ABUSE** a crime. If you suspect you are working with a child who is a victim of abuse, do not hesitate to contact the appropriate authorities.

“NO ZONE” - Children are being educated by their parents and at their schools through the “Good Touch/Bad Touch” programs, that many areas of their bodies are personal and private. Accidental contact in these “no zones” occasionally occurs and should be followed by a quick and concise apology. Most parents and students will recognize that for safety’s sake, a coach or teacher may have little or no choice in a split second decision to “touch” or make contact in a “no zone”. Take all complaints against staff members seriously. Investigate each and every complaint. Nothing can ruin your business and reputation faster than a staff member who does not respect a child’s “no zones” or does not limit their conversation to what is appropriate for the student/teacher relationship.

INJURIES

PAIN

Pain is actually valuable information about the status of the body. Students must listen to their bodies.

Careful selection of stretches during cool down can do much to relieve the level of muscle soreness.

TYPES OF INJURIES

TRAUMATIC INJURIES

Happens suddenly

CHRONIC CONDITIONS

Recur over time and are more usually due to misalignment, overuse, poor training habits or compensation for performance errors.

FRACTURES

The destruction of the structural integrity of bone tissue by the application of force

SPRAINS

Over movement of a joint that results in injury to connective tissue (ligaments, cartilage, and tendons) and injury to surrounding soft tissue (blood-vessels, muscle tissue and nerves)

STRAINS

Limited to injury of the soft tissue, usually related to muscle tears

BRUISES AND CONTUSIONS

A blow to or tearing of blood vessels

CONCUSSION

A bruise to the head, inside the skull

CUTS, LACERATIONS AND PUNCTURES

Use first aid procedures, stop the bleeding and carefully cleaned the area

DISLOCATIONS AND SUBLUXATIONS

The loss of joint integrity. If the joint returns to position it is call subluxation. If the bones remain out of position it is called dislocation.

EXCESSIVE PAIN, SWELLING OR BOTH WARRANT MEDICAL ATTENTION.

COMMUNICATION

Between the student and the teacher can reduce the probability of injury:

- Use consistent and correct terminology
- Present information clearly and concisely
- Make sure the student understands the risks without causing undue fear.

Reference for this section: USAG SAFETY HANDBOOK and TEACHING BASIC GYMNASTICS.

SPOTTING

“You don’t coach Acrobatics/Gymnastics by blowing a whistle like other sports but by manipulation of the human body through and entire range of anatomical movement. in all possible planes and axes. You must have analytical skills and a keen intuitive sense so you can solve both physical and emotional problems. Your attitude and expertise are the forces behind every training session. (SPORTS ILLUSTRATED TUMBLING)

SPOTTING

The act of giving physical assistance or being ready to give physical assistance to a student during the course of instruction.

The primary responsibility of the spotter is to prevent the head, neck and back from falling to the mat or striking the apparatus. The most common points for spotting are the student’s shoulders, upper arms, back, chest or ribcage and wrists.

Spotting techniques rely on a lot of personal preference. What works for one teacher and student may not work for the next. Most movements have more than one effective spotting method and these will vary according to the strength, coordination and ability of the student and the strength, knowledge and experience of the spotter.

As a teacher or coach, it is your responsibility to fully understand liability and the law for your situation (see the Safety section of this syllabus). The law states that employers are responsible for the activities of their employees. They should provide regular training evaluations and programs for their employees at all levels Both the employer and the employee must be involved in continuing education, certification and be aware of new techniques effecting the training of their students.

Do not spot a more difficult skill until the prerequisite skills have been mastered (see the Progression section of this syllabus).

Do not target one skill as the “best” skill. Encourage students to display their natural abilities.

Do not over spot! This is one of the most common mistakes made between the spotter and the student and the most common source of injury for the spotter. Over spotting can hinder the learning process and can give the student a false sense of readiness. Students also learn to become over dependent on the spotter. If the Progressive Stacking Method of teaching has been employed, the students should be capable of supporting the majority of their own body weight throughout the skill.

If a Spotter knows exactly at what point and in what direction to apply force, less physical effort will be required in assisting skill performance and the skill will be learned more efficiently (see: TEACHING BASIC GYMNASTICS).

Spotters must recognize their own strengths and weaknesses. Spotters must acquire spotting skills over a period of time. It is a skill that is also learned by progressive stacking of information and experiences. Start with smaller students that are easily manipulated or practice movements with students that are already capable of the skill to develop an understanding of the timing involved. Student teacher ratios and class structure should depend upon the size and ages of the students, the available working space, available safety equipment and number of trained spotters and supervisors available.

FUNCTIONS OF SPOTTING

- To instill confidence in the student
- To provide safety
- To promote correct body positioning during the performance of a skill

METHODS OF SPOTTING

- Hand Spotting
- Partner Spotting
- Belt Spotting

HAND SPOTTING and PARTNER SPOTTING

Physical manipulation of a student through a movement. Moving the student through a skill in an anatomically correct position.

CONSIDERATIONS NECESSARY FOR HAND SPOTTING

- A stable base of support. Wide stance with strong plie'
- Moving with the student to be in position for maximum support and lift.
- Staying close to the student for maximum leverage.
- Anticipate body positions.
- Anticipate problems or negative aspects that could occur with the skill and the individual performing the skill.
- Apply enough force to assist.
- Apply force in the right direction to enhance the motion.
- Apply force in relation to the natural timing of the skill.
- Apply force on the appropriate body part.

FOR VERTICAL SUPPORT

Apply vertical force under the hips (the center of gravity).

FOR HELP WITH ROTATION

Guide and support another portion of the rotating body that is farther away from the center of gravity.

BELT SPOTTING:

- Hand held belt - two spotters opposite ends. Sometimes interferes with the natural movement of the student.
- Overhead Traveling Suspension Belt - requires only one spotter of any size.
- Makes landings easier because of the spotters increased leverage
Can suspend the student to point out positioning in the air.

INJURIES

See the Safety section of this syllabus.

***REQUIRED FOR TESTING:** Define Spotting and the Spotter's responsibilities. Understand the considerations for Hand Spotting.

PROGRESSIONS

PROGRESSION

Progression is a series of movements, each based on the preceding one and each becoming more difficult. Progression is necessary to develop the proper body control needed for more advanced movement.

PROGRESSIVE STACKING METHOD OF TEACHING

Building to difficult skills by mastering prerequisite skills.

"Teach no new skill before its time!" Why?

- Students must learn basic **positions**
- Students must learn basic **movement patterns and timing**.
- Students must gain the **strength** necessary for performing the skills
- Students must learn the basic **terminology** of acrobatics and gymnastics.
- Students can use lower level skills to **warm the body and prepare the mind** for more complex skills.

SOME BASIC PROGRESSIONS

Definitions of Skills can be found in Dictionary in back of Manual.

FRONT ROLL

PROGRESSIONS

1. KNOW ALL OF THE BASIC INFORMATION: stretch stand, tuck stand, straddle stand, pike stand, tuck sit, straddle sit, and pike sit.
2. Practice lifting and lowering hips
3. Tuck sit, roll back and return to tuck sit
4. Tuck stand, roll back and return to tuck stand
5. Stretch stand, tuck stand, roll back and return to stretch stand
6. Front roll on the wedge

7. Front roll with a spot
8. Front roll

BACK ROLL

PROGRESSIONS:

1. KNOW ALL OF THE BASIC INFORMATION: stretch stand, tuck stand, straddle stand, pike stand, tuck sit, straddle sit, and pike sit.
2. Tuck sit, roll back placing palms of hands by shoulders, fingers facing shoulders, and return to tuck sit.
3. Tuck stand, roll back placing palms of hands by shoulders, fingers facing shoulders, and return to tuck stand.
4. Stretch stand, tuck stand, roll back placing palms of hands by shoulders, fingers facing shoulders and return to stretch stand.
5. Back roll on the wedge
6. Back roll with a spot
7. Back roll
8. Continuous back rolls down the mat.

BACKBEND

PROGRESSIONS:

1. Flexibility push ups, also known as a cobra stretch
2. Straddle Stand
3. Stretch Stand
4. Bridge Ups
5. Bridge Up for a shoulder stretch
6. Bridge Up with marching with both hands and feet
7. Bridge Up with arm raises and leg raises
8. Bridge Up tap toes to head alternate feet
9. Bridge Up from stretch lying position, holding one leg or one hand up
10. Crab Walks- forward, backward
11. Inside Outs
12. Backbend on Knees
13. Kneeling Backbend (on one knee)
14. Backbend walking down and up the wall
15. Backbend to stacked mats
16. Backbend with spotter
17. Backbend

HEADSTAND

PROGRESSIONS:

1. Frog stand
2. Headstand tuck
3. Headstand against wall
4. Headstand with spotter
5. Tuck to a headstand
6. Swing to a headstand
7. Pike to a headstand

HANDSTAND

PROGRESSIONS:

1. Lunge Exercise - Feet Parallel, body stretch stand, lunge forward, bring feet together
2. Teeter Totter –Lunge, kick back leg as if to do a handstand and return back to lunge position, bringing arms with head and body.
3. Superman- Stretch lying on the floor on stomach, tighten body at same time lift head, chest, arms and legs from floor.
4. Headstand
5. Handstand against wall
6. Handstand with a spotter
7. Handstand against the wall marching with hands to develop shoulder strength
8. Basic forward roll
9. Handstand forward roll
10. Handstand arch over and come up from backbend

NOTE: The most important position to learn in acrobatics is the handstand. Every acrobatic movement passes through this position in one variation or another.

CARTWHEEL

PROGRESSIONS:

1. Baby or Peewee cartwheels
2. Cartwheel with a spotter (R &L)
3. Cartwheel clasp hands
4. Near Arm Cartwheel - may hold wrist to achieve this skill for a teaching aid
5. Far Arm Cartwheel- may hold wrist to achieve this skill for a teaching aid
6. Tic Toc Cartwheel - cartwheel R and immediately cartwheel back over left

FRONT LIMBER

PROGRESSIONS:

1. Forward lunge exercise
2. Handstands
3. Teeter Totters
4. Handstand arch over barrel mats
5. Headstand arch over and up
6. Elbow stand arch over and up
7. Front limber with a spotter
8. Front limber

BACK LIMBER

PROGRESSIONS:

1. Backbend (see progressions above)
2. Back rolls
3. Handstand
4. Back limber using stack mats (place feet on mat, hands on floor, lift hips, kick over)
5. Back limber using wedge mat
6. Back limber with spotter
7. Back limber

FRONT ARABIAN LIMBER

PROGRESSIONS:

1. Front Limber Progressions
2. Back Limber Progressions
3. Handstand Progressions
4. Tuck to Headstand
5. Pike to Headstand
6. Straddle to Headstand
7. Tuck to Handstand
8. Pike to Handstand
9. Straddle to Handstand
10. Exercises to strengthen abdominals
11. Front Arabian with spotter
12. Front Arabian

FRONT WALKOVER

PROGRESSIONS:

1. Right, left and straddle splits
2. Revolving through the splits
3. Forward Roll
4. Forward Roll coming up with one leg held high
5. Kneeling backbend with one leg extended forward-going back and coming up
6. Handstand
7. Handstand in R & L split
8. Backbend with the leg held waist high
9. Front Limber
10. Front Walkover with spotter
11. Front Walkover

BACK WALKOVER

PROGRESSIONS:

1. Kneeling backbend with one leg extended forward
2. Backbend and recover
3. Backbend with one leg extended forward, waist high
4. Back Roll (tuck and step out)
5. Back Limber
6. Splits R & L, straddle
7. Handstand (hold with split)
8. Backbend kick over with stack mats
9. Backbend kick over, finish in Arabesque
10. Back Walkover with a spotter
11. Back Walkover

VALDEZ

PROGRESSIONS:

1. Backbend Progressions
2. Back Limber Progressions
3. Back Walkover Progressions
4. Handstand Progressions
5. Arch up to Backbend from Valdez position
6. Arch up to Backbend lifting one leg from Valdez position
7. Valdez with spotter
8. Valdez

ROUND OFF

PROGRESSIONS:

1. Cartwheel Progressions
2. Rebound
3. Handstand snap down
4. Cabriole cartwheel
5. Cartwheel with feet coming together on mat
6. Cartwheel with feet coming together on mat and rebound
7. Cartwheel to a handstand, hips revolve 1/4 turn, land on 2 feet, rebound
8. Roundoff with spotter
9. Roundoff

FRONT HANDSPRING

PROGRESSIONS:

1. Backbend Progressions
2. Handstand Progressions
3. Front Limber Progressions
4. Front Walkover Progressions
5. Headspring
6. Kip

7. Front Handspring to elevated mat
8. Front Handspring with spotter
9. Front Handspring
10. Hurdle Front Handspring

BACK HANDSPRING

PROGRESSIONS:

1. Sit -fall, back to the wall to help with loss of balance
2. Sit against wall and plie' to develop strength in legs and back
3. Handstand
4. Handstand snap down
5. Back Limber progressions
6. Back Walkover progressions
 7. Toe rise back limber to help hip lift
8. Back Handspring with spotter
9. Back Handspring

SIDE AERIAL (AERIAL CARTWHEEL)

PROGRESSIONS:

1. Cartwheel Progressions
2. Handstand Progressions
3. Hurdle
4. Kneeling far arm cartwheel to develop lunge leg push
5. Continuous fast cartwheels - two arms, near arm and far arm
6. Aerial Cartwheel off of stacked mats with/without spotter
7. Aerial Cartwheel with spotter
8. Aerial Cartwheel

AERIAL FRONT WALKOVER

PROGRESSIONS:

1. Front Limber Progression
2. Front Walkover Progression
3. One arm front walkovers (right and left sides and opposition – r arm, l leg – l arm, r leg)
4. One arm walkover moving the opposite arm through a complete circle.
5. Front Hand Spring Step Outs
6. Aerial Walkover with spotter
8. Aerial Walkover

BACK TUCK

PROGRESSIONS:

1. Back Roll Progressions
2. Back Limber Progressions
3. Back Walkover Progressions
4. Back Handspring Progressions
5. Up -tuck- up jump - arms over head (up), jump to tuck position (tuck), arms return over head (up)
6. Back Tuck with a spotter
7. Back Tuck off stacked mats
8. Back Tuck off trampoline
9. Back Tuck

BASIC TERMINOLOGY

A

ACCELERATION:

When a force acts upon a body, its resulting change is speed. Acceleration is directly proportional to the force producing it and inversely proportional to the mass.

ACROBATICS:

The artistic use of bending, rotating, twisting, balancing and stretching movements to perform skills. It can be divided into four basic types:

ACROBATIC DANCING:

Acrobatic Dancing is the artistic use of acrobatics and tumbling skill combined with dance and usually performed to music. It accentuates the acrobatic and tumbling skills in a more spectacular and rhythmic manner, which is pleasing to the audience.

CONTROLLED ACROBATICS:

Are skills requiring controlled movements, utilizing a NORMAL amount of flexibility

CONTORTION ACROBATICS:

Are skills requiring an UNUSUALLY supple and flexible body, often stretching the body beyond its normal limitations

TUMBLING:

Is rotating and twisting movements done in rapid sequence requiring speed, agility, and strength. It includes hand support moves and well as aerial rotations.

AERIAL WORK:

Any skill done where the body is completely SUSPENDED in the air

AMBIDEXTROUS:

The ability to coordinate and use both sides of the body evenly

AMPLITUDE :

Refers to a movement being of full measure or maximum performance of the skill. Exaggerated or expanded to the fullest.

APPARATUS:

Equipment used to enhance gymnastic exercises.

ARCH:

A basic position in which the back is hyper-extended (curved backward). Arch is possible in the cervical and lumbar regions of the spine only

AXIS:

A line around which the body rotates.

B

BASE OF SUPPORT:

The body part or parts that support the total body weight. In a normal standing position the feet are the base of support, in a handstand the hands are the base of support.

BALANCE:

The ability of the body to maintain a stationary position when a force from any direction is exactly matched by equal forces from all other directions.

BLOCKING:

The process of converting linear speed into elevation by driving your feet or hands into the mat at an angle contrary to the direction of motion. Blocking retards your motion in one direction and sends it someplace else. The angle of the block determines where you will go.

BODY POSITIONS:

Stretch Stand - Feet together, parallel, arms stretched straight up by ears, head is erect, body is straight like the capital letter I. Body must be held tight, legs together.

Stretch Lying - The exact same as stretch stand, only the body is lying face down or face up. The body must be held tight, legs together, toes pointed and arms stretched straight forward ears.

Tuck Stand - Feet together, parallel, both knees bent, chest to knees, hands may be placed forward on the floor in front of the toes or wrapped around the knees.

Tuck Sit - Same as Tuck Stand only the body is sitting on the floor.

Straddle Stand - Same as Stretch Stand only the legs are in second position.

Straddle Sit - Same as Straddle Stand only the body is sitting on the floor.

Pike Stand - Start in Stretch Stand position. Bend forward from the hips, legs must remain straight, body tight.

Pike Sit - Same as Pike Stand only the body is sitting on the floor. Toes must be pointed as body reaches forward as if to touch toes.

BREAK:

An error of execution during a performance.

C

CAST:

(G) Begin in a front support with hands in an over grip. Flex the hips and thrust the legs backward and upward while maintaining the support position with extended arms.

CENTER OF GRAVITY:

The center of mass of any object. The point at which the body will rotate if spun by an outside force.

COMPOSITION:

(G) The structure of a gymnastics routine. Each individual movement or skill is a building block; how they are arranged into an exercise is called the composition of the routine.

COMPULSORY EXERCISE:

(G) A competitive routine or vault that each performer is required to execute.

CONTINUITY:

The flow or “togetherness” of a routine. No unnecessary pauses or breaks.

CONTORTIONIST:

An exceptionally supple and flexible acrobat (usually hyper-extended in the spinal column or in the arm and leg joints) who performs movements that go beyond normal limitations.

CORE SKILL:

The most basic, uncomplicated form of a skill.

D**DISMOUNT:**

(G) The last skill, or series of skills, in an apparatus routine that is executed prior to landing on the floor.

DIVING PREPARATION:

Begin in standing position with legs together and arms extended forward shoulder height, palms facing down. Next execute two running steps, arms extended forward on first step and swing down and back behind body as far as possible on second step.

Hop, step forward, bend the knee deeply, and bend the body forward from the hip line (chest close to thigh), arms are still back. Swing arms forward, pushing away from the front leg, at the same time kicks the back leg upward and overhead. This movement will make the body travel forward to cover distance.

E**ENDURANCE:**

There are two types.

Muscular: The ability of a muscle to continue to contract over a period of time

Cardiorespiratory: The ability to continue aerobic activity over a period of time.

EXTERNAL AXIS:

The mat or tumbling surface for rolls on the floor.

EXTENSION:

The process of decreasing the angle in the joint areas. Complete extension is achieved when the joint is straight.

F**FLANK:**

(G) When the body passes over a piece of equipment with the side of the body facing the equipment.

FLEXION:

The process of increasing the angle in the joint areas. Complete flexion is achieved when the joint is bent to its maximum. Increased mobility of the joints.

G**GRIP:**

The hand hold that a gymnast has on a piece of apparatus or parallel bars.

GYMNASTICS (ARTISTIC) :

Acrobatics, tumbling and dancing skills used in both floor exercise and apparatus. Artistic Gymnastics is an Olympic event for men and women. (see the current "Code of Points" for requirements and other related information regarding the separate events.)

MEN'S EVENTS:

1. Vault: An event using the long horse, where one or two hands can touch the horse during movement.
 - Squat Vault
 - Straddle Vault
 - Handspring Vault
 - Twisting Vault
 - Rotating Vault
2. High Bar or Horizontal Bar: An event requiring swing, vaulting and passage over a high bar
 - Giants
 - Kips
 - Back Up-rise
 - Releases
 - Dismounts or Mounts
3. Parallel Bars: An event worked on two parallel handrails
 - Kips
 - Back Up-rise
 - Shoulder Stand
 - Handstands
 - Supports
4. Floor Exercises: A pleasing blend of tumbling and acrobatic skills combined with dance movements.
 - Front Walkover
 - Back Handsprings
 - Aerial Cartwheel
 - Front Handspring
 - Back Tuck
5. Rings: an event requiring a routine of successive moves performed without returning to the mat until the dismount. Flying rings involve swinging of the rings, while still rings work is to be done with the rings motionless.
 - Kip
 - Back Up-rise
 - Inlocate
 - Dislocates
 - Shoulder Stand
 - Handstand
6. Pommel or Side Horse: An event using the horse with the pommels, where the weight shifts from arms to arm as the leg or legs pass over the body of the horse.

Leg Circles
Double Leg Circles
Single Leg Cuts
Scissors
Handstands

WOMEN'S EVENTS:

1. Vault: An event using the side horse where the gymnast must pass over the apparatus with two hands touching the horse during the movement
 - Squat Vault
 - Straddle Vault
 - Handspring Vault
 - Twisting Vault
 - Rotating Vault
2. Uneven Bars: An event where the gymnast performs on two bars placed at different heights
 - Kips
 - Front and Back Hip Circles
 - Cast handstand
 - Sole Circles
 - Giants
3. Balance Beam: An event combining, dance, tumbling and acrobatic skills done on a narrow beam 4" wide by 40" high
 - Forward Roll
 - Backward Roll
 - Front Walkover
 - Cartwheel
 - Handstand
4. Floor Exercises: Pleasing blend of tumbling and acrobatic skills combined with dance movements and done to music.
 - Front Walkover
 - Back Handspring
 - Aerial Cartwheel
 - Front Handspring
 - Back Tuck

H

HOLLOW:

The body is extended and slightly contracted in the torso.

HORIZONTAL:

Extending forward, away from the body and parallel to the floor.

HURDLE:

The action of leaping, while moving forward, from one foot to both feet or from one foot to landing on the same foot. The hurdle allows the student to maintain forward running speed while changing leg position for projection into the ensuing skill. There are several standard hurdles.

AMERICAN HURDLE:

Take two steps forward as the arms swing forward and upward, the take-off leg is brought up in front to a retire position with a hop on the supporting leg. The body inclines forward about 30 degrees. The retire foot then steps forward to become the push leg of the next skill.

CANADIAN HURDLE, SWING TIME or TEMPO:

Ball change, hop step, hop step. It was created by Tibor Rudas, a European acrobat who had for many years a line of acrobatic dancers who performed throughout the world.

EUROPEAN HURDLE:

Take two steps forward as the arms swing forward and upward. At the same time there is a hop on one leg while the opposite leg performs a low arabesque. The arabesque leg then steps forward to become the push leg of the next skill.

POWER HURDLE:

This is done from a two-foot take off. Jump off of both feet, land on one foot and lunge forward on the second foot which becomes the push leg of the next skill.

I**INERTIA:**

A body at rest tends to remain at rest unless acted upon by an outside force. Likewise, a body in motion tends to remain in motion unless acted upon by an outside force. An outside force may be another person, object, gravity, or friction making contact with the body, or it may be muscular movement from within the body.

INTERNAL AXIS:

The center of gravity around which a student rotates.

INVERTED:

A vertical position of the body with the body held upside down, as in a handstand.

L**LAYOUT:**

A straight body or slightly arched body position.

LINEAR MOTION:

Movement along the floor in one direction without deviation. Also known as translatory motion.

M**MIDDLE MAN:**

The student working on top of the bottom man in a three high trick or stunt is the middleman.

MIXED GRIP:

One hand in an *over grip* and the other in an *under grip*.

MOMENTUM:

The name given to locomotor movement that occurs when the center of gravity moves outside the base of support.

MOUNTING PREPARATION:

To exhalt, to lift up. Begin in standing position with legs together and arms down alongside the body. Next execute two running steps with the arms down along side the body. Hop, pulling both arms in close to the chest with elbows near waist and hands in front of shoulders. Step down onto the forward leg bending the knee slightly, arms still in the closed position at the chest Push away from the floor with the forward leg and at the same time reaches both arms up overhead lifting through the shoulders and kicking the back leg up and overhead. Mounting is the action of going over something high.

O**OPTIONAL EXERCISE:**

Voluntary gymnastics exercise. A routine with skills of the performer's choice.

OVERGRIP:

grasping the bar with the thumbs pointing toward each other.

P**PANEL MATS:**

Mats constructed of single layer resilient foam, ranging in thickness from 1 to 2 inches that can be folded into panels approximately two feet wide.

PIKE:

The hips are flexed to varying degrees with straight legs.

PLYOMETRICS:

(jump training) Exercises or drills aimed at linking strength with speed of movement to produce power. Plyometric exercises enable a muscle to reach maximum strength in as short a time as possible.

POST- FLIGHT:

The period of flight after the hands have left the floor or the horse and up to the landing of the feet on the floor during handspring movements.

PRE-FLIGHT:

The period of flight after the feet leave the floor in tumbling (the board in vaulting) and up to the time that the hands contact the floor or the horse during handspring movements.

PRESS:

A slow continuous pushing movement that is characterized by muscular action as a means of elevating the body to a hold position.

PROGRESSION:

a series of movements, each based on the preceding one and each becoming more difficult.

PRONE:

Lying face down.

PROPRIOCEPTION:

(balance training) A specialized variation of the sensory modality of touch that encompasses the sensations of joint movement and joint position. Whenever a gymnast injures a joint and the structures around the joint, her proprioception may be compromised. Her ability to balance is decreased. Even if a gymnast has never injured herself, this type of training may still improve her ability to balance.

R**REBOUND:**

A spring up (bounce) resulting from the force of landing on the legs. Uses very little flexion of the hips, knees and ankles.

REUTHER BOARD:

The take off board for the vaulting event. It can also be used to gain height for mounting other apparatus or teaching a wide variety of skills.

RHYTHMIC GYMNASTICS:

Movement done in a rhythmic manner with apparatus that can be held and maneuvered by hand. This includes balls, ropes, hoops, ribbons and clubs. Rhythmic Gymnastics is an Olympic event.

S**SEQUENCE:**

Two or more positions or skills which are performed together creating a different skill or activity.

SOMERSAULT (SALTO):

A complete rotation of the body (360 degrees) from feet to feet or hands to hands during which no other part of the body comes in contact with the floor or apparatus.

SPOTTING:

Refers to the system of manually assisting or being ready to manually assist a student or to focus on one thing while turning.

STICK: (G)

A landing executed with good technique and no movement of the feet.

STRENGTH:

The ability to exert a tension against a resistance.

SQUAT:

The action of bending the torso and the knees to the floor. A deep plie' position with or without placing the hands on the floor.

STATIC POSITION:

A held position. Usually referring to a pose or held stretch.

STRADDLE:

When the legs are straight and extended to the sides.

SUPINE:

Lying flat on the back.

SUPPORT:

A position where the body is off the floor supported by the arms.

T**TIMING:**

Control of the speed and coordination of a movement in order that it may reach its maximum at a given moment.

TOP MOUNTER: The student doing the top work in tricks and stunts performed by two or more people.

TRANSLATORY MOTION:

See: LINEAR MOTION

TUCK:

A position during which the knees are bent and tucked to the chest. The head is forward and pulled to the knees. The arms may hold the legs at the ankles, shins or knees or can be used to assist in the acrobatic movement.

TUMBLING:

rotating and twisting movements done in rapid sequence requiring speed, agility and strength. It includes hand support moves as well as aerial rotations.

TWIST:

A rotation right or left around the vertical axis of the body (a line extending from the head to the feet).

U**UNDERCUTTING:**

Placing the hands too close to the feet at the beginning of a *back handspring* causing the movement to stay in one place rather than travel backward.

UNDERGRIP: (G)

Grasping the bar with the thumbs facing out.

UNDERSTANDER:

The bearer or base person in double acrobatic tricks or stunts.

V**VERTICAL:**

Straight up and down.

W**WEDGE:**

A developmental mat filled with soft foam in the shape of a wedge used to assist in momentum or to lift the student to a specific height from the floor. Many variations of dimensions are available.

DICTIONARY OF ACROBATIC/GYMNASTIC SKILLS

AERIAL:

An *aerial* is any movement, which is done with a 360-degree rotation of the body in any direction while the body is completely suspended in the air.

AERIAL CARTWHEEL:

The performer steps forward into a strong lunge and pushes from the floor with the front foot while the back legs kick back, up and over. The arms give the most assistance when they reach forward toward the floor and then pull back and outward as the legs kick and push. Arms begin extended vertically overhead. Arm positions may vary. Legs should pass overhead in a full *straddle split* position. The first foot lands under the hips with the head and chest lifting the body into a standing position. (3)

- **AERIAL CARTWHEEL TO AN ARABESQUE:**

After the first leg lands in an *aerial cartwheel*, the second leg remains extended parallel to the floor in an *arabesque*. (4)

- **AERIAL EXTENSION CARTWHEEL:**

The performer extends the R leg to a high second position and takes hold of the R ankle from the back. The performer then executes an *aerial cartwheel* without releasing the ankle. (4)

- **ALTERNATING AERIAL CARTWHEEL:**

Cartwheels done in succession alternating between the aerial cartwheel, two hand cartwheel, aerial cartwheel, two handed cartwheel, etc... (4)

- **ARABESQUE AERIAL CARTWHEEL:**

From a strong lunge, the back (kicking) leg extends parallel to the floor in an *arabesque*. Without allowing the leg to drop, the performer kicks it up and overhead then strongly pushes the front (lunged) leg into an *aerial cartwheel*. (4)

- **CHANGING AERIAL or SCISSORS AERIAL CARTWHEEL:**

During an *aerial cartwheel* the first leg stops vertically overhead as the second leg passes in front of it and becomes the landing leg. The skill finishes in a lunge (4)

- **CHASSE' AERIAL CARTWHEEL:**

An *aerial cartwheel* preceded by a *chasse'*. (3)

- **CONTINUOUS AERIAL CARTWHEELS:**

After the first leg lands in an *aerial cartwheel*, the second leg remains off the floor until it is ready to step into another *aerial cartwheel*. The rhythm of the *aerial cartwheels* remains consistent. (4)

- **RUNNING AERIAL CARTWHEELS:**

An *aerial cartwheel* preceded by a short run with a one-foot hurdle. (3)

- **SCISSORS AERIAL CARTWHEEL:**

See: CHANGING AERIAL CARTWHEEL

- **SPIRAL AERIAL CARTWHEEL:**

After the first leg lands in an *aerial cartwheel*, the second leg swings diagonally back past and behind the supporting leg, stepping back as far as possible. The first leg then swings past the new supporting leg and up into another *aerial cartwheel* moving the body slightly to the side. If the movement was performed on the R working side facing down stage, the series of *aerials* would travel toward stage R. (4)

- **SPOTTING AERIAL CARTWHEEL:**

After the first leg lands in an *aerial cartwheel*, the second leg swings back past the supporting leg, stepping back as far as possible. The first leg then swings past the new supporting leg and up into another *aerial cartwheel* over exactly the same spot on the floor as the previous *aerial cartwheel*. (4)

AERIAL FRONT HANDSPRING:

The pushing leg steps forward into a lunge and pushes from the floor as the back leg kicks back, up and over. The arms reach toward the floor and then pull back as the legs kick and push. The head goes back and the back arches. The pushing leg catches up with the kicking leg after passing overhead and before landing. Arms finish vertically overhead. (3)

AERIAL FRONT WALKOVER:

Arms are extended vertically overhead. The student steps forward into a lunge and pushes from the floor while the back legs kick back, up and over into a *front split* position. The chest reaches forward while the arms reach toward the floor and then pull back as the legs kick and push. The head is back and the back arches until after the kick leg lands under the hips. The arms circle back and around to finish vertically overhead as the back straightens. The second leg may remain extended forward or finish in a lunge. (3)

- **AERIAL FRONT WALKOVER TO A VALDEZ OR SINGLE LEG SIT:**

Execute an *aerial front walkover* landing with one leg extend forward and the opposite bent with the sole of the foot flat on the floor. (3)

- **ALTERNATING AERIAL FRONT WALKOVERS:**

Walkovers done in succession alternating between the *aerial walkover* and the *two hand walkover*. (4)

- **ARABESQUE AERIAL FRONT WALKOVERS:**

From a strong lunge, the back (kicking) leg extends parallel to the floor in an *arabesque*. Without allowing the leg to drop, the performer kicks it up and overhead then strongly pushes the front (lunged) leg into an *aerial walkover*. (4)

- **CHANGING AERIAL FRONT WALKOVER or SCISSORS AERIAL WALKOVER:**

During an *aerial front walkover* the first leg stops overhead as the second leg passes in front of it and becomes the landing leg. The second leg may remain extended forward or finish in a lunge. (4)

- **CHASSE' AERIAL FRONT WALKOVER:**

An *aerial front walkover* preceded by a *chasse'*. (3)

- **CONTINUOUS AERIAL FRONT WALKOVERS:**

After the first leg lands in an *aerial front walkover*, the second leg remains off the floor until it is ready to step into another *aerial front walkover*. The rhythm of the *aerial frontwalkovers* remains consistent. (4)

- **RUNNING AERIAL FRONT WALKOVERS:**

An *aerial front walkover* preceded by a short run with a one-foot hurdle. (4)

- **SCISSORS AERIAL FRONT WALKOVER:**

See: CHANGING AERIAL FRONT WALKOVER

- **SPIRAL AERIAL FRONT WALKOVER:**

After the first leg lands in an *aerial front walkover*, the second leg swings diagonally back past the supporting leg, stepping back as far as possible. The other leg swings past the supporting leg and up into another *aerial front walkover* moving the body slightly to the side. If the movement was performed on the R working side facing down stage, the series of *aerials* would travel toward stage right. (4)

- **SPOTTING AERIAL FRONT WALKOVER:**

After the first leg lands in an *aerial front walkover*, the second leg swings back past the supporting leg, stepping back as far as possible. The other leg swings past the supporting leg and up into another *aerial front walkover* directly over the same spot on the floor as the previous *aerial front walkover*. (4)

AERIAL TINSIKA:

The skill begins as an *aerial cartwheel* with the arms in front. As the first leg passes overhead your arms reach down and back and the performer finishes the skill as an *aerial front walkover*. (4)

ALTERNATES:

A series of similar tumbling skills performed in any direction alternately with and without hands: i.e. *cartwheel*, *aerial cartwheel*, *cartwheel*, *aerial cartwheel*.

ARABIAN:

Any movement that takes off from two feet.

ARABIAN: (Tumbling)

Usually performed from a *roundoff* or *back handspring*. The arms swing up and overhead as the body lifts and does a half turn in the air and completes a *front tuck*. This skill can also be executed in a pike or layout position. (4)

BACKBEND:

The performer begins in a straight standing position with both arms stretched vertically overhead. The feet are parallel, a hips width apart. The hips push forward to counter-balance the upper body bending back. Fully extended arms reach back to the floor with the body bending back first at the head and shoulders, then at the back and knees, finally lifting the heels if necessary. To return to the standing position, push through the fingers, push the hips forward over the feet and straighten the knees. The head remains centered between the straight arms throughout the entire skill. Keep the head back until the body is upright and finish with the arms stretch vertically overhead. (1)

- **BACKBEND, HOLD ANKLES AND WALK or WALKING TEAR DROPS:**
The hands grasp the ankles in the *backbend* (*Tear Drops*) and the arms and legs straighten as much as possible. The weight is kept forward over the balls of the feet. The feet take small steps in any direction. (1) (*)
- **BACKBEND JUMP OR CRAB JUMP:**
From a *backbend* position, jump with both hands and then both feet while staying in place or traveling in any direction. (1)
- **BACKBEND ON THE KNEES or KNEELING BACKBEND:**
A *backbend* performed on the knees using two, one or no hands. (1)
- **BACKBEND TO A HEADSTAND:**
After the hands have reached the floor in a basic *backbend* with the hands as close to the feet as possible, the performer bends the elbows and places the head on the floor. Performer can hold this position or legs can then be kicked upward to a vertical balance position. Arms can then straighten to return to the basic *backbend*. (1) (*)
- **BACKBEND TO AN ELBOW STAND:**
After the hands have reached the floor in a basic *backbend* with the hands as close to the feet as possible, the performer bends the elbows and places the forearms (from the fingertips to the elbow) on the floor. Head can lift back toward the buttocks. Performer can hold this position or legs can then be kicked to a vertical balance position. Arms can then straighten to return to the basic *backbend* and stand. (1) (*)
- **BACKBEND WITH THE FEET TOGETHER:**
A *backbend* during which the knees, ankles and feet remain together. The knees should bend and the heels may lift to help maintain balance. (1)
- **BACKBEND WITH THE HANDS TOGETHER:**
A *backbend* during which the thumbs touch. Shoulders and back stretch to bring the hands as close to the feet as possible. (1)
- **BACKBEND WITH THE TOES TO THE HEAD:**
After the hands have reached the floor in a basic *backbend* with the hands as close to the feet as possible, the performer alternately bends the knees and places the toes to the back of the head. (1) (*)
- **HALF BACKBEND OR SEMI-BACKBEND:**
A *backbend* that stops half way down to the floor. The legs remain straight with only the upper part of the body bending. (1)
- **NO HANDED BACKBEND:**
The free hands are placed on the waist, across the chest, on the thighs or in any aesthetically pleasing position while performing the *backbend*. The head can touch the floor before coming back up. (2) (*)

VARIATIONS OF THE NO HANDED BACKBEND:

- A. To A Lying Position: From when the head touches the floor, slide slowly backward. Place the back of the neck, shoulders and back onto the floor as you straighten the legs to a full supine (lying) position. Reverse the process to a standing position. (2)
- B. Hands to the Side: As the *no handed backbend* is performed, extend one or both arms to the side balancing objects in your hands (balls, water glass, candles, etc.) (2)
- C. Pick Up Objects With Your Mouth: Go back into a *no handed backbend* and pick up an object with your mouth. (handkerchiefs, glass of water, scarves etc.) (2)
- D. Standing On a Higher Surface: The *no handed backbend* performed from an elevated surface such as a stair or a table with the head dropping lower than the level of the platform. (2)
- E. Balancing Items: As the *no handed backbend* is performed items may be balanced on the forehead, chin or chest. (2)

- **ONE HAND BACKBEND:**

The free hand is placed on the waist, across the chest, on the thighs or in any aesthetically pleasing position while performing the *backbend* with one arm touching the floor. (1)

- **TEAR DROPS:**

Backbend with the hands as close to the feet as possible. Limber students can grab the ankles and straighten the legs without touching the floor. (1) (*)

- **PONY KICKS:**

The performer begins in a *backbend* position with the weight shifted onto the arms and shoulders. The legs alternately kick as high as possible. This may be done in a stationary position or while moving the hands one at a time with each kick traveling in any direction. (2)

- **PONY PRANCE:**

The performer begins in a *backbend* position with the weight back on the arms and shoulders. The legs alternately kick while in a high passé position. This may be done in a stationary position or while moving the hands one at a time with each kick while traveling in any direction. (2)

BACKBEND WALK, CRABWALK OR SPIDER WALKS:

From a *backbend* position, one hand or one foot moves first, followed by the others to travel forward, backward, sideways or in a circle. (1)

BACKGRAB or BACKGRABBING:

A term used in rhythmic gymnastics to describe when a gymnast kicks one leg to the rear while standing (back battement), grabs the leg from overhead and ends up in a needle scale position. (*)

BACK KICK OVER:

A *back walkover* starting from the *backbend* position with both feet on the floor. (2)

BACK SNAP DOWN:

From a standing position the performer bends back and places both hands on the floor and immediately kicks both legs up to the *handstand* (as in an *Arabian back limber*). Rebound off the hands as both the legs snap back down to the original standing position. (2)

BARREL ROLL:

Performer begins in an arabesque position with the arms to the side in second position. Rotate the torso to face the raised leg. Arms reach back overhead and execute a back walkover.

BATTEMENT:

See: Kicks

BORANI:

See: BRANDI

BORANI STEPOUT:

A European name for an *aerial cartwheel*.

BOUNDER:

See: FLYSPRING

BRANDI OR BORANI:

Named after an Italian Acrobat. A *roundoff* executed with no hands (*aerial roundoff*). After a one-foot hurdle, the legs kick and push into an *aerial cartwheel*. As the legs pass overhead, they come together. The body executes a half twist to land facing in the opposite direction. The arms finish vertically overhead. Can also be done from a standing position. (3)

- **KICK THROUGH BRANDI:**

While standing on one leg, the other battements and the arms reach overhead. The foot then swings down and back past the base leg as the arms swing down and back. The leg continues overhead with a strong push from the base leg to execute a *brandi*. (3)

- **RUDOLPH:**

A *brandi* with a full twist. This skill ends facing the original direction. (4)

BRIDGE:

Begin by lying on the back (prone) with the legs parallel and the knees bent so that the feet are flat on the floor and close to the hips. Elbows are bent so that they are facing the ceiling with the palms pressed to the floor close to the ears. The fingertips face the feet. In one smooth movement, press the hips to the ceiling while pushing the floor with the feet and the hands. Head is off the floor and hangs in a neutral position. (1)

- **BRIDGES JUMPING:**

Starting from a *bridge* position, rock the weight from the hands to the feet. Jump the hands forward and place all the weight back onto the hands lifting the feet and jumping them forward toward the hand. Continue in a series traveling forward, backward or sideways across the floor. (1)

- **BRIDGES ROCKING:**

Starting from a *bridge* position, rock the majority of the weight from the hands to the feet and back again. The hands and feet can alternately be removed from the floor. This trick can also be done traveling down the floor as the hands and the feet are lifted. (1)

- **BRIDGES WITH ARM AND LEG VARIATIONS:**

- A. One hand overhead in a variety of positions or shapes.
- B. Alternating hands overhead.
- C. One leg overhead in a variety of positions or shapes.
- D. Alternating legs overhead.
- E. One arm and one leg in opposition or the same side.

- **WRESTLER'S BRIDGE:**

A *bridge* done without the arms using the top of the head for support. Hands can be held alongside the body, out to 2nd, grasping the ankles or in any aesthetically pleasing position. (1)

BUTTERFLY:

A combination of a tour jete' and an *aerial cartwheel* or an *aerial cartwheel* done parallel to the floor. The performer stands with the feet wide apart and bends forward from the hips. Lunge forward and reach with the arms and upper body in the opposite direction *butterfly* will go. The weight then shifts to the supporting (pushing) leg as the other leg forcefully kicks up, forward and around. Both arms reach around the body in the line of direction of the kick and parallel to the floor. The supporting leg pushes off from the floor as the kicking leg reaches a *straddle split* in the air. The back, arms and legs should be parallel to the floor or with the legs slightly higher than the head. It is similar to an *aerial cartwheel* except that it is done horizontally instead of vertically. *Butterflies* executed in a straight line will each make one complete turn. *Butterflies* executed in a circle will each make a turn and a quarter as the second leg steps back into the next *butterfly*. (3)

- **BACK BUTTERFLY or BACK WHIRL:**

A back barrel roll jump with the body as horizontal as possible. Begins from one foot. It is a side rolling movement through the air with legs slightly tucked. Can be thought of as an *aerial inside out*. Can also be done in a circle. (2)

- **FULL TWISTING BUTTERFLY:**

A *butterfly* with a full horizontal rotation of the body executed before landing. (4)

- **HALF TWISTING BUTTERFLY OR CASTOVER:**

A *butterfly* preparation into an *aerial front walkover*. The performer begins a *butterfly* with an arched back. As the body reaches an extended position parallel to the floor, the body makes a half twist with the first kicking leg reaching for the floor. The chest lifts, the head goes back and the back arches to land in an *aerial front walkover*. The arms remain out and finish as in an *aerial walkover*. (3)

CAKE WALK:

A *backbend walk* or *crab walk* during which the performer prances from one foot to the other. Each foot touches the opposite knee and then straightens. The opposite hand moves forward with each foot movement. The skill can also be done like *pony kicks* leaving the legs straight. (1)

CARTWHEEL:

- **ALTERNATING ONE HAND CARTWHEEL:**

One *hand cartwheels* done in a series alternating between the *near one hand cartwheel* and the *far one hand cartwheel*. Arms change in the vertical overhead position. (1)

- **CABRIOLE CARTWHEEL:**

Execute a *cartwheel* and beat the legs in the *handstand* position before the completion of the skill. (1)

- **CARTWHEEL COUPE':**

Execute a *cartwheel* landing on the first leg and immediately lifting the body, cut the second leg back. (1)

- **CARTWHEELS IN A CIRCLE:**

- A. **INSIDE CARTWHEEL CIRCLE:**

A series of *cartwheels* are performed facing into the center of the circle. Both the hands and feet are placed on the circle in the line of direction. (1)

- B. **OUTSIDE CARTWHEEL CIRCLE:**

A series of *cartwheels* are performed facing away from the center of the circle. Both the hands and feet are placed on the circle in the line of direction. (1)

- C. **PEE WEE CARTWHEELS:**

A series of *cartwheels* performed facing into the center of a circle. The body is kept as parallel to the floor as possible. The legs kick around instead of up. The hands and arms swing around the circle. The performer never stands completely straight. These should be performed without stopping between *cartwheels* and trying for maximum speed. It is a good introduction skill for the *butterfly*. Also referred to as *Chasing Cartwheels*. (1)

- **CARTWHEEL INTO A SPLIT:**

- A. As the first foot lands, the body turns to face the direction the *cartwheel* is traveling. The second foot slides forward into a *split*. (1)

- B. As the second foot comes to the floor in a *front cartwheel*, it swings back and slides into a *split*. (1)

- C. As the second foot comes to the floor in a *front cartwheel*, it swings back past the supporting leg and slides forward into a *split*. (1)

- D. As the first leg passes overhead in a *cartwheel*, it swings down and in front of the body. The first hand lifts and the legs drop into a *split* with the hips landing close to the supporting hand and the body facing in the opposite direction the *cartwheel* was going. The *cartwheel* should begin on the opposite side of the leg to be used in the *split*. (1)

- **CARTWHEEL TO A HANDSTAND:**

The performer begins a slow *cartwheel*. The legs come together overhead and stop in a *handstand* position. The ending may vary i.e. finish the *cartwheel*, *roll down*, *limber*, *walkover*, *handstand pirouette*, etc. (2)

- **CARTWHEEL WITH A QUARTER TURN:**

Begin as a *side cartwheel*. As the first leg comes to the floor, turn the body one-quarter turn to end in a lunge as in a *front cartwheel*. This enables smooth connections to forward or backward tumbling skills. (1)

- **CARTWHEEL WITH LEG VARIATIONS:**

As the legs pass overhead in the *handstand* position, a wide variety of leg positions can be attained. Some examples are: single or double stag, heel clicks, soles of the feet together, flexed feet. (1)

- **CHASSE' CARTWHEEL:**

A *cartwheel* preceded by a *chasse'*. (1)

- **CHANGING or SWITCH CARTWHEEL:**

During a *front cartwheel*, the first leg stops overhead. The second leg passes in front of it and becomes the landing leg finishing in a lunge. (1)

- **DIVING CARTWHEEL:**

Execute a strong push from the front leg as the hands reach up and forward placing them as far away from the feet as possible. The *cartwheel* should strive for height and distance. (1)

- **ELBOW CARTWHEEL:**

The first leg steps forward and the forearms are placed on the floor. The *cartwheel* is performed as usual, except the elbows are on the floor. The arms may be placed as in an *elbow stand* or they may be crossed, grasping the upper arm above the elbows so that only the elbows touch the floor. The *cartwheel* is completed by pushing from the floor with the elbows and returning to the standing position. (2)

- **FAR CARTWHEEL:**

A *one hand cartwheel* executed with the second hand, the one "farthest" from the floor. (2)

- **FRONT TO FRONT CARTWHEEL:**

The performer begins in a forward lunge facing the direction the *cartwheel* will travel with the arms overhead. It is executed the same way as the *side to side cartwheel* except that it finishes with the body facing the opposite direction in a forward lunge. (1)

- **NEAR CARTWHEEL:**

A *one-hand cartwheel* executed with the first hand, the one "nearest" to the floor. (2)

- **ONE HAND CARTWHEEL:**

The performer executes a *cartwheel* with one arm. Either arm is acceptable and may be done alternating arms in a series. Free arm can be placed in any aesthetically pleasing position. (2)

- **ONE HAND EXTENSION CARTWHEEL:**

Performer extends R leg to a high second position (*developpe'* or *battement*) and takes hold of the R ankle from behind. Execute a *far one hand cartwheel* to the R side without releasing the R ankle. (2) (*)

- **SIDE TO SIDE CARTWHEEL:**

The performer stands in second position with the arms overhead. The first leg lunges to the side. The first hand is placed on the floor in the same line of direction of the lunge with the second hand reaching beside it. The free leg forcefully kicks overhead as the lunged leg pushes. The legs pass overhead in a *straddle split* and remain *split* until the kicking leg reaches the floor, followed by the second leg. The hands lift from the floor one at a time and return to the overhead starting position with the performer facing the original direction. (1)

- **SPOTTING CARTWHEEL:**

The performer executes a *side cartwheel*, leaving the second landing foot off the floor. The second leg swings back past and the supporting leg and steps back as far as possible. The hands reach back as far as possible. The other leg swings back and across into another *cartwheel* on the same side. The hands are placed close to the supporting leg and should land on the same spot each time. (2)

- **SWING THROUGH CARTWHEELS:**

- A. **SAME DIRECTION SWITCHING LEGS:**

The performer does a *front cartwheel*. Before the second leg comes to the floor, it swings back past the supporting leg and becomes the kicking leg for the next *cartwheel* which will be done traveling in the same direction on the opposite side. Arms are stretched overhead. (1)

- B. **CHANGING DIRECTION USING THE SAME LEG:**

The performer does a *front cartwheel*. Before the second leg comes to the floor, it swings forward past the supporting leg and steps forward as you body changes direction. The other leg swings back and overhead as another *cartwheel* is performed on the same leg facing the opposite direction. (1)

- **THREE STEP CARTWHEEL:**

- A. **WITH THE FEET:**

Execute a *cartwheel* as usual and then step forward in the line of direction one extra step. Execute a *cartwheel* on the opposite side. Can continue a series changing sides with each *cartwheel*. (hand, hand, foot, foot, foot) (1)

- B. **WITH THE HANDS:**

From a forward lunge place first hand on the floor with fingers pointing in the line of direction and begin the kick leg. Reach the next hand forward and place it as you would the first hand of a *cartwheel* followed by the third hand finishing the *cartwheel* as the legs pass overhead in the straddle position. (hand, hand, hand, foot, foot) This will begin the *cartwheel* on one side and finish it on the other. (1)

CASTOVER:

See: HALF TWISTING BUTTERFLY

CHANGE:

The legs change position in the air, landing on the pushing or take-off leg rather than the kicking leg.

CHEERIO:

A combination of a *front limber* and a *front chest roll*. At the completion of the *front limber*, instead of placing the soles of the feet on the floor roll over the top of the insteps to perform a *front chest roll*. Finish in a *backbend* position and stand up. More than one *chest roll* (*hoop rolls*) can follow the *limber*. This skill creates an interesting change of levels. (2) (*)

CHEST ROLL:

Chest rolls can be performed to the front or the back as follows:

- **BACK CHEST ROLL:**

From a *backbend* position with the face either turned to the side or held straight, the chest is lowered to the floor and placed between the hands. The head is placed as close to the feet as flexibility will allow. The feet then push from the floor and the body rolls over the stomach and legs to finish in a prone position. (2)

- **FRONT CHEST ROLL:**

Performer can begin on the stomach, the knees or standing with the feet apart. The back arches and the body rolls onto the legs, stomach, chest and face. The face may turn to either side to *roll* onto the cheek or can remain straight. Both hands are placed next to the shoulders and as the legs pass overhead, the arms push to continue the *roll*. The performer can land on the soles of the feet in a *backbend* position or can bend the legs, roll over the insteps and through the knees to another *front chest roll*. (2)

- **HALF CHEST ROLL WITH A QUARTER TURN TO A NIP UP:**

Begin a basic *chest roll*. When the hands come to the floor and the legs have reached the vertical position, turn one shoulder in and under the body executing a quarter turn so that the performer is now in a *shoulder stand* position. Place hands alongside the head in the *nip up* position and push to execute a basic *nip up* to land in a vertical standing position. The center of the back does not touch the floor. This skill done four times makes an interesting square pattern. (2)

CHEST STAND or CHIN STAND:

A *chest stand* begins as either a front or back *chest roll*. As the legs pass vertically overhead, they stop with the hips lifted. The arms may extend back from the body with the palms to the floor or bent with the hands near the chest. The hands and arms press against the floor to help maintain the balanced position. The face may be forward with the chin on the floor or turned with one cheek on the floor. (1) (*)

- **BIRD'S NEST:**

A *chest stand* with the feet over the head on the floor and holding the ankles. (1) (*)

- **BUG:**

A *chest stand* with the feet over the head and hooked behind the arm pits. The arms then extend to the side in second position with the palms to the floor or can be bent at the elbows with jazz hands (fingers pointing toward the ceiling). (1) (*)

- **CHEST STAND HOLDING THE ANKLES:**

While balancing in a *chest stand*, the knees bend and feet are placed on the floor on either side of the head. The hands then grasp the ankles. (1) (*)

- **CHEST STAND SITTING ON THE HEAD:**
After balancing the *chest stand*, the straight legs are extended overhead while the feet reach the floor and the hips touch the back of the head. The arms may be extended back to help maintain balance or they may reach forward to grasp the ankles or legs. (1) (*)
- **CHEST STAND TO A HANDSTAND:**
After balancing the *chest stand* the torso straightens, the feet push upward, the weight is centered over the hands and the arms press straight to the *handstand* position. (2)
- **CHEST STAND TO A HEADSTAND:**
After balancing the *chest stand* the torso straightens, the feet push upward, the head is pulled backward toward the hands and placed on the floor to balance in the vertical *headstand* position. (1)
- **CHEST STAND WITH FEET TO THE HEAD:**
While balancing a *chest stand*, the knees bend and one or both feet are placed on the head, behind the ears or under the chin. (1) (*)
- **CHEST STAND WITH VARIOUS LEG POSITIONS:**
While balancing in a *chest stand*, the legs can assume a variety of different leg positions such as stag, straddle, front *split*, etc. (1) (*)
- **ROCKER:**
Execute a *chest stand*. With a strong push from the hands, rock back down through the torso, over the knees and insteps and step out to a standing position. (1) (*)
- **TRIPLE FOLD:**
A chest stand in which the knees come all the way over to touch the floor and the shins lie flat on the floor. (*)

CHIN STAND:

See: CHEST STAND

CHINESE CHEST ROLL or HOOP ROLL:

The performer may begin in a standing or kneeling *backbend* position, holding both ankles. Without releasing the ankles, the body rolls forward into a *chest roll*. The hands pull both feet over the top and beside the head. The *roll* finishes on the feet. For continuous *hoop rolls*, the toes are pointed and tucked under so the performer finishes on the knees and then *rolls* forward, over the insteps into another *hoop roll*. This skill can also be performed backwards and sideways. (1) (*)

CLOWN ROLL:

See: BACK ROLL AROUND

COFFEE GRINDERS:

See: LEG CIRCLES

CRAB WALK:

See: BACKBEND WALK

CRADLE:

The performer executes a slow *back handspring* to a *handstand*. Before the legs reach overhead, the head tucks forward to the chest and the arms bend lowering the body to the back of the head and the shoulders. The hips pike as the legs pass overhead. The legs snap up and forward as in a *nip up*. The arms and shoulders push to lift the body to return to a standing position. (3)

EGGROLL:

The *eggroll* can begin in three different positions:

- with the body in a seated tuck position with the arms hugging the knees
- with the legs turned out, soles of the feet pressed together (*butterfly*) with crossed wrists holding the ankles
- with the legs crossed with opposite hands holding toes. Roll to one side and use the momentum to continue to roll across the upper back and onto the opposite side. Pull forward to finish in the original starting position. Two or more students can begin back to back to create interesting movement patterns. (1)

ELBOW PUSH UPS:

An *elbow stand* to a *handstand*. From a balanced *elbow* or *forearm stand*, straighten the torso, shift the weight forward over the hands, push the feet upward to the ceiling and straighten the arms to a vertical *handstand* position. (2)

ELBOW STAND or FOREARM STAND:

Both forearms, from fingertips to elbows, are placed on the floor. One leg is kicked up in back and the other leg pushes and kicks vertically overhead until the hips are balanced over the shoulders. The legs are straight and the back is kept as straight as possible. The hands and fingers are used with a lifting and lowering motion of the head to maintain balance. Hands and forearms can be lifted to balance only on the points of the elbows with the arms bent vertically, crossed at the forearms or palms placed under the chin. (2)

- **ELBOW STAND FROM VARIOUS SKILLS:**

An *elbow stand* can be performed from various tricks such as *backbends*, *back rolls*, *handstands*, *headstands*, etc. (2)

- **ELBOW STAND WALKS:**

While balancing in an *elbow stand*, one forearm moves forward slightly in front of the supporting arm. Continue to alternate arms moving forward in small controlled movements. (2)

- **ELBOW STAND WITH FEET TO THE HEAD:**

While balancing in an *elbow stand*, the back and knees bend until one or both feet are placed on the head, behind the ears or under the chin. It may be done with one foot on the head while the other is straight or alternating feet. (2) (*)

- **ELBOW STAND WITH VARIOUS LEG POSITIONS:**

While balancing in an *elbow stand*, the legs can assume a variety of different positions such as *stag*, *straddle*, *front split*, etc. (2) (*)

- **ROCK UP TO AN ELBOW STAND:**

Begin in either a standing or kneeling position, rock forward over the instep, over the knees and upper thighs, over the torso and elbows ending in a balance in an *elbow stand*. (2)

FISH DIVE:

The performer begins in a *handstand* position. The head lifts back as the back arches and the arms bend to lower the chest to the floor. The rest of the body rolls down as in a *back chest roll* to the prone position. (1)

FISH FLOP:

The skill begins as a *backward roll*. As the legs pass overhead they extend upward with momentary support on both hands. The back arches and the body rolls down onto the chest, stomach and legs as the performer finishes in a prone position (*fish dive*). The trick can also be performed rolling over one shoulder. (1)

FLIP FLOP:

See: BACK HANDSPRING

FLYSPRING OR BOUNDER:

The *front handspring* follows a strong two foot preparation with the legs remaining together throughout the entire skill. (2)

FOREARM STAND or FOREARM BALANCE:

See: ELBOW STAND

FREE:

See: AERIAL SKILLS

FRONTBEND:

Any pose that, features an unusual degree of front bending at the waist and/or spine, either with the legs together or parted. (*)

FRONT PROGRESSION:

A fluid series of front tumbling skills beginning with the simplest and progressing through to the most difficult. See the Progression List section of this syllabus.

FRONT REVERSE:

A *front walkover* with a half or full turn.

- **FRONT FULL REVERSE:**

The performer does a *half reverse* to the *handstand* position with the second hand reaching slightly back past the first hand. The first hand then reaches over to and is placed opposite the second hand with the torso now facing in the same direction as when it started. The body makes a full turn with three movements of the hands. The legs *split* and finish as a *front walkover*, facing in the original direction. (2)

- **FRONT HALF REVERSE:** The pushing leg steps back. The same arm reaches under and across and comes to the floor close to the pushing leg. The fingers point in the opposite direction of the feet. There are two movements of the hands. The kicking leg kicks back and up overhead. The supporting leg pushes, coming up beside the first leg into a *handstand*. As the second arm swings around and back it is placed beside the supporting arm. The body makes a half turn, starting with the movements of the hands. The legs *split* and finish as a *front walkover*, facing the opposite direction. (2)

GAINER:

Any movement that uses the term *gainer*, whether executed with hand support or as an *aerial*, must travel away from the direction of the movement. i.e. *Back walkovers* moving forward, *front walkovers* moving backward, etc...

GAINER BACK LAYOUT STEP OUT:

Step forward with the push off leg as you kick the *split* leg forward and up. Both arms swing forward and up overhead. After the push off, the head goes back and the body arches. The legs are kept *split* until the kicking leg lands as in a *back walkover*. (4)

HAIRPIN:

A pose in which the performer kneels down, sits on top of the feet, and bends backward until the top of the head comes into contact with the tailbone; it may also be done with a starting position on the hands and knees. (*)

HALF TWISTING BACK TO A DIVE ROLL:

From a two-foot preparation, the performer jumps up to execute a half twist and continues to dive roll in the opposite direction. (1)

HALF TWISTING BACK TO A FRONT WALKOVER:

From a two-foot preparation, the performer jumps up to execute a *half twist* and continues to execute a *diving front walkover* in the opposite direction. (2)

HALF TWISTING BACK TO A HANDSTAND:

From a two-foot preparation, the performer jumps up to execute a half *twist* and finish in a balanced *handstand* position. (2)

HANDSPRING:

- **BACK HANDSPRING OR FLIP FLOP (FLIC FLAC):**

Begin with feet together and parallel. The arms may start vertically overhead, horizontally in front of the body or at the side of the legs. The correct arm position depends on which will co-ordinates best with the timing of the leg preparation, but the arms must remain straight and parallel to each other throughout the skill. The knees bend slightly as the hips sit back off -balance. Shoulders remain over the hips. When off-balance, the legs push strongly and the arms pass overhead and reach back as far as possible with the head remaining between arms. As the legs push off the floor and the body becomes free of the floor, the back arches slightly. After the hands come back into contact with the floor the body passes through the *handstand* position the shoulders push away from the floor. The legs snap down to the floor, landing the body upright with the arms stretched vertically overhead. Keep the head in a neutral position to prevent "undercutting" or bringing the hands close to the feet. Elbows must not bend. (3)

- **BACK HANDSPRING IN A CIRCLE:**
A series of continuous *back handsprings* done in a tight circle. Begin a basic *back handspring* but lean the torso slightly toward the center of the circle on each *handspring* so that the torso makes a slight twist each time before landing. (3)
- **BACK HANDSPRING FROM ONE KNEE:**
From a kneeling position with the R knee on the floor, press down on the sole of the L foot and quickly bring the body to a standing off-balance position for the beginning of a *back handspring*. The R leg pulls up along side the L as soon as possible. (3)
- **BACK HANDSPRING FROM A SITTING POSITION:**
From a seated pike position on the floor with the arms at the sides, bend knees and draw the feet up under the body so that the soles of the feet are flat on the floor. Swing the arms up and over the head and push with both feet to bring the body to the standing off-balance position for the beginning of a *back handspring*. (3)
- **BACK HANDSPRING STEPOUT:**
Before the legs pass overhead in the *back handspring*, or as the legs reach the *handstand* position, they split landing on one foot with the second leg held off the floor in back or landing in a lunge. (3)
- **BACK HANDSPRING STEPOUT TO ONE KNEE:**
After executing the *split* in the *handstand* position, land on the first foot then place the instep of the second foot on the floor. Finish kneeling on the second knee. (3)
- **BACK HANDSPRING STEPOUT WITH A HALF TWIST OR SCISSORS FLIP FLOP:**
After completing a *back handspring stepout*, the performer turns his body to face the opposite direction (1/2 twist) and then bring the legs and feet together. (3)
- **BACK HANDSPRING TO A CHEST ROLL:**
Begin as a regular *back handspring*. After the legs pass through the *handstand* position, the elbow softly lower the chest to the floor as the performer executes a *chest roll* to finish in a prone support. (3)
- **BACK HANDSPRING TO A COBRA POSITION:**
Begin as a basic *back handspring*. After the legs pass through the *handstand* position and begin the descent to the floor, legs stay fully stretched with pointed feet and land on the top of both insteps. Toes do not flex. Hands do not leave the floor. The body finishes the movement in an arched position with the torso pushed forward with only the palms and the tops of the insteps in contact with the floor. (4)
- **BACK HANDSPRING TO A FULL TUCK (KNEELING) POSITION:**
Begin as a basic *back handspring*. After the legs pass through the *handstand* position and begin the descent to the floor, both knees bend completely and the performer lands on the insteps of both feet, finishing in a sitting position on the heels. Feet must point to land on the insteps. Toes do not flex. (3)

- **BACK HANDSPRING TO A HANDSTAND:**

Following a slow, controlled *back handspring* preparation, the back straightens as the hands come in contact with the floor. The body finishes balanced in a *handstand* position. (3)

- **BACK HANDSPRING TO A SPLIT:**

- A. After beginning a *back handspring*, the *split* may be performed after landing on both feet. (3)
- B. After beginning a *back handspring*, the performer executes a *stepout* and swings the second leg down and through both hands sliding or dropping into a *split*. (3)
- C. After beginning a *back handspring*, the performer executes a *step out* and swings the lead leg down and to one side. At the same time the weight shifts to the same arm and the opposite arm lifts. The forward leg continues past the supporting arm and lands in a *split* close to the supporting arm. (see: *Splice Splits*) (3)
- D. After beginning a *back handspring*, open both legs to a *front split* position. As the shoulders push and the hands lift from the floor, lower the legs into a *split* with the hips sitting where the hands were. (3)
- E. After beginning a *back handspring* and passing through the *handstand* position, the legs open to a straddle position and finish in a *straddle split*. (3)

- **ELBOW BACK HANDSPRING:**

Grasp the L wrist with the fingers of the R hand and the R wrist with the fingers of the L hand so that the arms are locked. Execute a basic *back handspring* landing on the folded arms instead of the palms of the hands. Be sure that the thumbs are on the inside of the folded arms to provide a smooth surface for the spring. (3)

- **FULL TWISTING BACK HANDSPRING:**

As the performer begins the push from the legs, the arms and chest block upward to initiate more height. This enables the performer to execute a *full twist* before the hands come in contact with the floor. (4)

- **GAINER BACK HANDSPRING:**

A series of *back handsprings* during which the performer moves forward. To accomplish this skill the performer must be capable of performing “*spotting*” *back handsprings*. The action is to place the hands forward of where the feet were each time the new *back handspring* is executed. (3)

- **GAINER BACK HANDSPRING STEPOUT:**

Stand with the weight on the front foot with arms at the sides. As the arms start to swing overhead, the back leg swings forward and through to generate power to execute a *back handspring* stepout. (3)

- **HALF TWISTING BACK HANDSPRING:**

As the shoulders push from the floor in the *back handspring*, the body completes a *half twist* to land facing in the opposite direction. (3)

- **ONE HAND BACK HANDSPRING:**

Execute a *back handspring* using one arm. These may be performed in a series by alternating the right and left arms. (3)

- **PIKE DOWN BACK HANDSPRING:**
Begin a *back handspring*. As the legs reach the *handstand* position the shoulders push from the floor. The body completes a *half twist* and lands in a full sitting position (*pike seat*) with the legs straight and the body bent forward to lay over the thighs. (3)
- **RUSSIAN STEP BACK HANDSPRING:**
Jump down into full squat position, hop up off one foot kicking the opposite foot forward, waist level. Repeat the sequence on the other side. Jump back down into a full squat position as you swing the arms down and back past the hips. Execute a basic *back handspring*. (3)
- **SCISSORS FLIP FLOP:**
See: BACK HANDSPRING STEPOUT WITH A HALF TWIST
- **SPIRAL BACK HANDSPRING:** Execute a basic *back handspring* but as the feet come to the floor, lean the torso slightly to one side so that the feet land just sideways of the starting position. (3)
- **SPOTTING BACK HANDSPRING:** A series of continuous *back handsprings* performed in one spot on the floor. As the legs straighten, the arms pass overhead force the head full back and place the hands on the floor in the same spot the feet were. Repeat as desired. To execute this skill the student must “undercut”, that is, not travel back but move slightly forward. The head controls this action. (3)
- **FRONT HANDSPRING:**
From a short run with a one-foot hurdle, the first foot lunges forward. Both hands are placed slightly forward of the pushing foot as the back leg kicks back, up and overhead. The front leg pushes from the floor and follows the kicking leg. As the legs pass vertically overhead, the arms and shoulders push from the floor to lift the body. Legs should come together before landing. As the feet land together, the hips should extend forward and the back straighten with both arms finishing vertically overhead. (2)
- **FRONT HANDSPRING PIKE DOWN:**
Execute a *front handspring* landing in a full sitting position (*pike seat*) with the legs straight and the body thrown forward to lie over the thighs (*forward pike stretch*). (3)
- **FRONT HANDSPRING STRADDLE DOWN:**
Execute a *front handspring* landing in a straddle *split* position with the legs straight and the body slightly forward or with the chest forward on the floor. Can finish in an elevated straddle. i.e.; not sitting on the floor but standing in a wide second. Can also finish in a *full straddle split*. (3)
- **FRONT HANDSPRING VALDEZ OR SINGLE LEG SIT:**
Execute a *front handspring* landing with one leg extended forward and the opposite bent with the foot on the floor next to the knee of the straight leg in a sitting position. (3)

- **ONE HAND FRONT HANDSPRING:**

A *front handspring* executed with one arm. The free arm may circle around next to the body or can be left out to the side of the body. (2)

- **STANDING FRONT HANDSPRING:**

A *front handspring* executed without a running preparation. The performer steps forward in a lunge using a strong push and kick of the legs to provide momentum for the skill. (2)

- **FRONT HANDSPRING STEPOUT:**

This skill can be executed in two ways:

- a. While performing a *front handspring*, the legs meet at the top of the *handstand* position and then quickly split apart.
- b. While performing a *front handspring* the legs remain *split* the entire time. Both skills emphasize a block from the shoulders. (2)

HANDSTAND:

The performer stands with one leg forward in a lunge and both arms stretched vertically overhead. Both hands are placed on the floor forward of the front foot. Elbows straight, fingers facing forward, hands a shoulder's width apart, fingers spread with the weight evenly distributed throughout the fingers. The back leg kicks up and overhead. The front leg pushes from the floor lifting the shoulders over the hands and the hips over the shoulders. Both legs come together with the legs and back as straight as possible. Feet reaching upward through the ceiling. Legs are pressed tightly together to form one strong unit. The back and stomach muscles as well as the head and fingers are used to maintain balance. (2)

- **HANDSTAND AGAINST THE WALL:**

Performer begins an arm's length away from a solid wall. Place hands on floor close to the wall and execute a *handstand* from any position and finish with the feet against the wall. Hands can be placed farther away from the wall to hold *yogi* or arched *handstands* or to allow for the feet to be removed checking balance. *Handstands* against the wall are an excellent way for performers to safely become comfortable in the inverted position without the need for balance. Feet and back can be removed from the wall periodically to check balance or increase the amount of time balance can be maintained. Push ups can also be done in this position for arm and shoulder strength. (1)

- **HANDSTAND FORWARD ROLL OR ROLL DOWN:**

From a *handstand* position, overbalance slightly (move the center of balance slightly forward of the base), tuck the head, bend the elbows, place the back of the head and upper shoulders softly to the floor and execute a *forward roll*. This skill may also be performed with straight arms. (2)

- **HANDSTAND PIROUETTE:**

Rotation of the hands and body while maintaining vertical balance in a *handstand* position. The pirouette may be done forwards or backwards. (2)

- **HANDSTAND STRADDLE THROUGH:**

From a *handstand* position, straddle the legs as the weight is pressed forward. Legs press down and forward in front of the hands. Finish balancing on the hands in a *straddle support*. (3)

- **HANDSTAND TO A CHEST STAND:**
From a balanced *handstand* position, the back arches and the elbows bend slowly lowering the chest to the floor with the head lifted upward. Feet continue to push upward toward the ceiling. Movement ends in a balanced *chest stand*. (2)
- **HANDSTAND TO A HEADSTAND:**
From a balanced *handstand* position, the elbows bend slowly lowering the top of the head softly to the floor. Feet continue to push upward toward the ceiling. Movement ends in a balanced *headstand*. (2)
- **HANDSTAND TO A SHOULDER STAND:**
From a balanced *handstand* position, the elbows bend slowly, the head is tucked and the body is lowered to end across the top of the upper back and shoulders. Feet continue to push upward toward the ceiling. Movement ends in a balanced *shoulder stand*. (2)
- **HANDSTAND TO AN ELBOW STAND:**
From a balanced *handstand* position, the elbows bend slowly and move forward to the floor. The head arches back and the torso moves slightly forward to center over the new base. Feet continue to push upward toward the ceiling. Movement ends in a balanced *elbow or forearm stand*. (2)
- **HANDSTAND WITH VARIOUS LEG POSITIONS:**
While balancing in a vertical *handstand* position, execute varied leg positions.i.e.; *splits*, *passé*, *straddle*, *pike*, *kicks*, *stag*, *double stag*, *revolving splits*, etc. (2)
- **JUMPING HANDSTANDS:**
After maintaining balance in a vertical *handstand* position, with a quick repulsion of the wrists and shoulders the hands move forward as far as possible making a jumping movement into another vertical *handstand*. These can be done in a series traveling across the floor or in a pattern. (3)
- **KNEE TO ELBOW HANDSTAND:**
See: TIP UP
- **LEVER HANDSTAND:**
Arms begin stretched vertically overhead. Reach forward to maintain a full stretch as the kick leg passes through an arabesque or a *front scale* into a *handstand*. The performer maintains balance and then steps down, passing once again through an arabesque or *front scale* with the arms stretched overhead. The torso does not bend at the waist. (1)
- **ONE ARM HANDSTAND:**
After maintaining balance in a vertical *handstand* position with both arms, the body counterbalances and one arm is removed from the floor. Legs may assume a variety of positions although the straddle is the most common with the free arm held to the side. Can also be done with legs straddled for counterbalance. (3)
- **PIKE TO HANDSTAND:**
As both legs push off together from the floor, they straighten and the hips pike with the legs parallel to the floor. The hips pass beyond the shoulders but returned to the vertical balance position over the shoulders as the legs lift overhead to the *handstand*. (2)

- **PIROUETTE WITH A FULL TURN:**
Begin as the *pirouette with a half turn* continuing the hand and body movements to complete a full turn. The *pirouette* can continue to turn as many times as you wish. It can also be done with a backward rotation. (2)
- **PIROUETTE WITH A HALF TURN:** In a *handstand* position, one hand lifts and moves forward and around to land to the side of the supporting hand. The second hand turns to face the opposite direction. The body rotates with both hand movements to make a half turn. It can also be done with a backward rotation. (2)
- **PIROUETTE WITH A QUARTER TURN:**
In a *handstand* position, one hand lifts and moves forward and around to land in front of the supporting hand. The body follows the movement of the hand and arms, making a quarter turn. It can also be done with a backward rotation. (2)
- **PIROUETTE WITH VARIOUS LEG POSITIONS:**
While turning in a *handstand pirouette* execute a variety of leg positions. i.e.; *splits*, *passé*, *straddle*, *pike*, *kicks*, *stag*, *double stag*, *revolving splits*, etc. (2)
- **PIROUETTE WITH VARIOUS MOUNTS:**
Handstand pirouettes can begin with a wide variety of preparations and can be found in the center of many front and back skills that pass through the vertical *handstand* position including *cartwheels*, *front and back walkovers*, *valdez*, *tinsika*, etc. (2)
- **PRESS HANDSTAND:**
Begin with the feet on the floor and the feet in a straddle position. Lift the hips as the weight is shifted over the shoulders. The feet come together and balance is maintained in the vertical *handstand* position. (3)
- **STRADDLE TO HANDSTAND:**
Begin with the feet together. As both legs push from the floor they open to a full straddle position. The feet then come together and balance is maintained in the vertical *handstand* position. The skill may also begin in a straddle position with the legs coming together in the *handstand*. (2)
- **TUCK TO HANDSTAND:**
As both legs push together from the floor they are tucked into the chest and then straighten upward as balance is maintained in the *handstand* position. (2)
- **WIDE ARM HANDSTAND or SPREAD ARM HANDSTAND:**
A *handstand* with the hands placed on the floor wider than shoulder width. Fingers can be turned outward for better stability. This skill requires well developed arm strength. (2)

HANDWALKS:

From a *handstand* position the hands alternately move in small, even steps. The body is kept tight as the hands travel forward, backward, sideways or in circles. A slight off-balance position with the hips allows for movement in the desired direction. An off-balance position with the feet backward will cause the back to arch and may pull the performer out of the vertical position. (2)

- **HANDWALKS WITH VARIOUS LEG AND ARM POSITIONS:**
Execute *handwalks* either holding or changing various leg or arm positions such as alternating *splits*, *passé*, *stags*, *salutes*, *body slaps*, etc. (2)
- **HANDWALKS WITH VARIOUS MOUNTS:**
Handwalks can begin from a wide variety of starting positions using several different leg positions while moving into the vertical balance position. See: *HANDSTAND* section for *tuck*, *straddle*, *pike*, *press*, *stalter*, etc...
Handwalks moving sideways can begin with a *cartwheel* to the *handstand* position. The skill can also be combined with *handstand pirouettes* for interesting movement series. (2)
- **HANDWALKS UP OR DOWN STAIRS:**
After maintaining balance in the *handstand* position, place one hand on the first step followed by the other hands on the same step. The hips must move forward to maintain their positioning over the shoulders. Continue placing each hand one at a time on each step either climbing up or down the stair. Can also be done up or down a ramp or the rungs of a tipped ladder. This skill requires a great deal of arm strength as one arm must press the entire body weight as it rises over each new step. (2)

HEADSEAT:

An extreme backbend in which the top of the performer's head touches the buttocks; usually in a handstand or chest stand. (*)

HEADSPRINGS:

The legs bend to a tucked position. The head and hands are placed on the floor in front of the feet. The knees bend enough to push away from the floor and then straighten to extend the hips over and beyond the head. Straight legs snap overhead and to the floor. The arms and shoulders push from the floor to lift the body over the hips and feet. The landing can be a tuck stand, *layout* or *stepout*. (2)

- **HEADSPRING PIKE DOWN:**
Execute a *headspring* landing in a full sitting position with the legs straight (*pike seat*) and the body forward to lay over the thighs (*forward pike stretch*). (2)
- **HEADSPRING STRADDLE DOWN:**
Execute a *headspring* landing in a *straddle split* position with the legs straight and the body thrown forward (*front straddle stretch*). (2)
- **HEADSPRING WITH HALF TWIST:**
Execute a basic *headspring*. As the hands and head push off the floor, the performer executes a *half twist* in either direction before landing in the opposite direction. (3)
- **HEADSPRING WITH NO HANDS:**
Execute a basic *headspring* without the hands. Legs must whip upward and forward over the head with a great deal of force. Can be taken from a deep two foot preparation or from a strong lunge. Arms are generally held out to the sides. (3)

HEADSTAND:

The front part of the head and both hands are placed on the floor in a triangular position. Both legs are raised slowly overhead, the hips are placed directly over the shoulders and the balance is maintained by keeping the weight on the head and hands. Can be taken from a *tripod*, squat or a lunged position. See other preparations or mounts below. (1)

- **HEADSTAND FROM VARIOUS SKILLS:**

A headstand is performed from various skills such as backbends, back handsprings, back rolls, elbow stands, handstands, etc. (2) or (3)

- **HEADSTAND PREPARATIONS OR MOUNTS:**

The *headstand* can begin in a variety of positions.

- **HEADSTAND SPIN:**

After maintaining balance in a *headstand* position, the hips and legs twist in one direction then quickly twist in the opposite direction. At the same time, both arms push from the floor assisting the turn. The hands come off of the floor, and the body spins around on the top of the head. The hands are placed back on the floor to stop the spin and regain the balanced position. (2)

- **HEADSTAND TO A CHEST STAND:**

From a balanced *headstand* position, the back arches and the elbows bend slowly, the torso moves forward lowering the chest to the floor with the head lifted upward. Feet continue to push upward toward the ceiling. Movement ends in a balanced *chest stand*. (2)

- **HEADSTAND TO A SHOULDER STAND:**

From a balanced *headstand* position, the head is tucked the hands move to the sides or behind the back and the body rolls forward to end across the top of the upper back and shoulders. Feet continue to push upward toward the ceiling. Movement ends in a balanced shoulder stand. (2)

- **HEADSTAND TO AN ELBOW STAND:**

From a balanced *headstand* position, the elbows bend slowly and move forward to the floor. Hands and forearms remain on the floor. The head arches back and the torso moves slightly forward to center over the new base. Feet continue to push upward toward the ceiling. Movement ends in a balanced *elbow or forearm stand*. (2)

- **TRIPOD or KNEE TO ELBOW HEADSTAND:**

The front part of the head and both hands are placed on the floor in a triangular position. The hips are lifted as the knees rest on the elbows and upper arms as a balanced position is maintained. (1)

- **HEADSTAND TURN:**

After maintaining balance in the *headstand* position, the hands begin to move in a circle causing a rotation on the top of the head. The movement continues slowly completing the desired amount of rotation. (2)

- **HEADSTAND WALK:**

After maintaining balance in the *headstand* position, the head is moved slightly forward by lifting or scooting. Both hands follow, again coming to the *headstand* position. (2)

- **HEADSTAND WITH AN ELBOW BALANCE:**

A variation of the *headstand* with the forearms, elbows and head forming the support triangle with the hands alongside the head or with the fingers locked behind the head. (2)

- **HEADSTAND WITH CLAPS:**

While maintaining balance in a *headstand* position, the performer claps the hands and returns them to the floor to the *headstand* position. (2)

- **HEADSTAND WITH FOLDED ARMS:**

A variation of the *headstand* with the tips of the elbows and the head forming the support triangle. The arms are folded across each other with the hands grasping the opposite upper arms. (2)

- **HEADSTAND WITH SLAPS:**

While maintaining balance in *headstand* position, the performer slaps the hands against the hips and then returns them to the floor to the *headstand* position. (2)

- **HEADSTAND WITH VARIOUS LEG POSITIONS:**

While maintain balance in a *headstand* position, the performer can assume or change to various leg positions including *splits*, *passé*, *straddle*, *kicks*, etc. (1)

- **KICK TO HEADSTAND:**

Both hands and the head are placed on the floor in a triangular position with the legs in a deep lunge. The back leg kicks up and overhead. The front leg pushes from the floor lifting the hips up and over the shoulders. Both legs come together with the legs and back as straight as possible. The back and stomach muscles as well as the head and fingers are used to maintain balance in the *headstand*. (1)

- **PIKE TO HEADSTAND:**

As both legs push off together from the floor, they straighten and the hips pike with the legs parallel to the floor. The hips pass beyond the shoulders but returned to the vertical balance position over the shoulders as the legs lift overhead to the *headstand*. The skill can also begin in the prone position with the hands close to the chest. The arms push as the hips rise, pulling the feet in toward the head. With one smooth movement the hips pull backward to counterbalance the legs off the floor and then returned to the vertical balance position with the hips over the shoulders. The legs return to the floor by the same path sliding over the insteps and out until the body returns to the prone position. There is no spring from the legs and soles of the feet do not touch the floor. (1)

- **STRADDLE TO HEADSTAND:**

Begin with the feet together. As both legs push from the floor they open to a full straddle position. The feet then come together and balance is maintained in the vertical *headstand* position. The skill may also begin in a straddle position with the legs coming together in the *headstand*. (1)

- **TUCK TO HEADSTAND:**

As both legs push together from the floor they are tucked into the chest and then straighten upward as balance is maintained in the vertical *headstand* position. (1)

HECHT ROLL:

See: DIVE ROLL

HEEL STRETCH:

While holding the inside of the foot with the corresponding hand, the performer straightens the leg without releasing the hold on the foot. The stretch pulls the leg closer to the torso. Can be done in a lying, sitting, kneeling or in a balanced standing position. (1)

HOLLOW BACK PRESS:

The skill begins with the body prone on the floor with the back arched and the arms straight. Forcefully roll upper body forward bending the elbows (like the beginning of the *chest roll*) and as the rib cage makes contact with the floor, (the back still arching) the arms push up and straighten to bring body completely up off floor into momentary *handstand*. Arch over to complete the move. The legs never bend. The back must hold the arch position. (4)

HOOP ROLL:

See: CHINESE CHEST ROLLS

HOT DOG ROLLS:

See: LOG ROLLS

HUMAN KNOT:

While lying on the back, a front bend with both ankles placed behind the neck. (*)

HURDLE:

This skill is usually a one-foot preparation used for running movements to increase speed and/or power. It is usually preceded by one or two steps. It eliminates the need for a lengthily run. The leg that lunges forward out of the hurdle is the same side to execute the following skill. There are several standard hurdles.

INSIDE OUT:

The performer begins in a *backbend* position with the fingers of both hands turned into face each other. One arm lifts and reaches sideways over the body. The leg on the same side reaches up and over as the body turns over half way to face the floor. The hands and foot are placed on the floor beside the supporting ones with both hands turned out. The other leg is now lifted, followed by the other hand to make another half turn back sideways into the *back-bend* position. The hand and foot can move at the same time making the skill more difficult. (1)

- **INSIDE OUT PUSH AWAYS, ROLLING TINSIKAS, MONKE FLIPS OR RUN AROUNDS:**

This skill is similar to the *inside out in a circle*. The performer begins on both hands and feet facing the floor. One arm and leg push from the floor, followed by the second arm and leg. The body, now free of the floor, turns completely over sideways to land in the original face down position with the first arm and leg landing first. A series of these are done in a circle with the hands toward the inner part of the circle. (2)

- **INSIDE OUT PUSH AWAY, ROLLING TINSIKAS OR RUN AROUNDS ON THE KNEES:**

Execute a *run around*. As the legs approach the floor keep the feet pointed and roll down to the knees. Continue the series by pushing out of the legs again. (2)

- **INSIDE OUTS IN A CIRCLE:**

A series of *inside outs* are performed placing the hands close to each other in a small circle, while the legs kick around as in a *cartwheel* to make a larger circle around the hands. (1)

- **INSIDE OUTS IN A SQUARE:**

From a *backbend* position, one arm lifts and reaches over the body. As the body turns to face the floor, the hand is placed where the opposite foot is. This foot moves back to where the hand was. The other foot lifts and reaches back as the body turns to an *inside out* into the *backbend* position. The hands and feet continue replacing each other while the *inside out* remains in the same square. 2)

ILLUSION:

While standing on one leg, the other leg makes a complete circle going through an inverted *split* position. One leg is extended forward off the floor. The leg swings down, back and up overhead in a standing *split*. At the same time the chest comes down forward to the supporting leg. The body pivots on the supporting foot, making a complete turn. The kicking leg comes down as the back arches. The *illusion* can finish as a *front walkover*, returning to the original position. (2)

KIP:

(gymnastics) a movement from a position below the equipment to a position above.

KIP UP:

See: NIP UP

LAYOUTS:

- **BACK LAYOUT:**

Usually performed from a *roundoff*, *timer* or *back handspring*. Arms swing up and overhead while the head is kept erect. The legs punch off the floor. As the body reaches its maximum height the toes snap over the body. The body maintains a hollow position. The body rotates backwards until the floor can be seen. The performer lands in *plie'* and then straightens the body to a standing position. (4)

- **BACK LAYOUT STEPOUT:**

Begin the *back layout*. As the feet pass overhead the legs *split* and the performer lands one foot at a time. (3)

- **BACK LAYOUT WITH A FULL TWIST:**

Begin as a *back layout with a half twist* driving the arm and torso harder to accomplish a *full twist*. Complete the full twist and land facing the same direction. (4)

- **BACK LAYOUT WITH A HALF TWIST:**

Begin the *back layout* striving for maximum height. As the feet pass overhead the eyes spot the floor. Drop the shoulder in the direction of the twist as the head remains neutral. The opposite arm bends and pulls into the body. Complete the half twist and land facing the opposite direction. Can also be performed as a *stepout*. (4)

- **FRONT LAYOUT:**

The *front layout* is usually performed from a *front handspring*. Using a two-foot punch off the floor with the arms overhead, the head and the chest remain up as the heels drive strongly over the body. Maintain a slight and very tight arch throughout the torso. (4)

- **FRONT LAYOUT WITH A FULL TWIST:**

The performer executes a *front layout* with a *half twist* driving the arms and torso harder to complete a full twist before landing in plie'. (4)

- **FRONT LAYOUT WITH A HALF TWIST:**

The performer begins a *front layout*. As the feet pass over the head, the performer initiates a *twist* by turning the entire body as a unit (shoulders, head and torso) in the direction of the *twist* with the arms pulling in the same direction to accomplish a *half twist* before landing in plie'. (4)

LEG CIRCLES or COFFEE GRINDER:

Bend the knees, place the hands on the floor with the L knee between the arms and extend the R leg to the side. Circle the R leg forward under both hands and continue to circle it to the L under the L foot and around to its starting position. The body does not turn. (1)

LEG SHOULDERING:

A standing split in which the leg touches the shoulder. Can be done from the front, side, or rear. When done to the rear, it is an extreme needle scale. (*)

LEVER:

See: PLANGE

LIMBERS:

ARABIAN LIMBER:

A *front or back limber* beginning from a two foot take-off and finishing on both feet. (2)

- **PIKED ARABIAN LIMBER:**

An *Arabian limber* during which both legs remain straight and together while passing through the pike position prior to the *handstand*. There is a slight bending during the push off and landing. Finish on both feet. (2)

- **STRADDLED ARABIAN LIMBER:**

An *Arabian limber* during which both legs remain straight but open to a straddle prior to the *handstand*. This may also be executed from a straddle stand. Feet meet overhead in the *handstand* position and finish with feet together. (2)

- **TUCKED ARABIAN LIMBER:**

At the beginning of the *Arabian limber* the knees are bent with the legs tucked to the chest. The legs straighten in the *handstand* position and finish with feet together. (2)

BACK LIMBER:

Begin like a *back walkover*. As the performer pushes their weight back onto the shoulders, push off the base leg as the kick leg moves to the *handstand* position. The push leg meets the first leg in the vertical *handstand* position. Land on both feet. (2)

- **BACK LIMBER INTO SPLIT:**

1. After beginning a *back limber*, the split is performed after landing on both feet (3)
2. After beginning a *back limber* and passing through the *handstand* position, the legs open to a straddle position and finish in a *straddle split*. (3)

- **BACK LIMBER TO BOTH KNEES:**

A *back limber* finished by rolling over the insteps of both feet and resting softly on both knees. (2)

FRONT LIMBER:

The performer stands with one leg forward and both arms overhead. The pushing leg steps forward into a lunge as both hands are placed on the floor. The back leg kicks up and overhead as the front leg pushes from the floor. Both legs come together vertically overhead in a *handstand* position with the hips directly over the shoulders. The back and shoulders arch as both legs lower and the feet land on the floor in a *backbend* position. As the feet land, the weight shifts forward and the legs and back straighten. Both arms finish vertically overhead. (1)

- **ELBOW FRONT LIMBER:**

The forearms are placed slightly in front of the lunged front leg. The back leg kicks up to an *elbow stand* as the other leg pushes off the floor. Both legs come together vertically overhead and continue in to a *backbend* on the elbows. As the legs straighten the arms also straighten. The hands are the last to leave the floor as the performer stands. (2)

- **FRONT LIMBER, FEET TOGETHER:**

As both feet land in a *front limber*, they come together touching each other. The balls of the feet land first with the heels being placed on the floor as the knees straighten. (2) (*)

- **FRONT LIMBER WITH A QUARTER TURN:**

In the *handstand* position of the *front limber*, one hand lifts and moves forward and around to land in front of the supporting hand. The body follows the movement of the hand and arm, making a quarter turn and finishing at a *front limber*.

- **FRONT LIMBER WITH A HALF TURN:**

Begins the same as the *front limber* with a quarter turn. After the first hand has made a quarter turn forward, the second hand moves backward completing another quarter turn. The body rotates with both hand movements to make a half turn.

- **FRONT LIMBER INSIDE OUTS:**

Execute a *front limber* ending in the *backbend* position. Do an *inside out* turn the body half way so it faces the floor. From this position execute another *front limber* with the hands on the floor. Continue to alternate *inside out* and *front limber*. (2)

- **FRONT LIMBER STARTING WITH HANDS ON THE FLOOR:**
Execute a *front limber* starting with the hands on the floor. This is a good strength progression because it takes more power to kick into a *handstand* from this position. (2)
- **ONE HAND FRONT LIMBER:**
A *limber* executed with only one arm. The free arm is placed out to the side or pulled to the side of the body. (2)
- **TUCKED UP FRONT LIMBER:**
From two feet, both legs push off and tuck to the chest before straightening vertically overhead in a *handstand* position with the hips directly over the shoulders. Continue with a standard front *limber*. (2)
- **PIKED UP FRONT LIMBER:**
From two feet, both legs push off and straighten into a piked position before continuing overhead to a vertical *handstand* position. Continue with a standard front *limber*. (2)
- **STRADDLE UP FRONT LIMBER:**
From two feet or a straddle stand, both legs push off and open to a full straddle position before coming together overhead in a vertical *handstand* position. Continue with a standard front *limber*. (2)

LOG ROLL or HOT DOG ROLL:

Can begin in either a face down or face up position. The body stretches with the arms overhead and the feet held tightly together. The body makes a full 360 degree rotation sideways to return to the starting position. (1)

MOONSTEPS:

Alternating front and back *Arabian limbers*, keeping both hands on the floor. With the hands on the floor in front of the feet, both legs push from the floor as in a front *Arabian limber*. As the feet land in the *backbend* position, they push away from the floor reversing the movement through the vertical *handstand* position and return to the front position. This can be repeated continuously, keeping both hands on the floor until finished. (2)

MOUNTER:

To exalt, to lift up. In acrobatics/tumbling it refers to any movement that takes off from two feet and the body pikes sharply in the air to alight onto the hands from which the finish can be a *front roll*, *front walkover*, *front handspring* and if the hands are placed one in front of the other on the landing, a *tinsika*.

- **BACK FULL TWISTING MOUNTER:**
The performer takes off from two feet and executes a full *twist* before the body pikes in the air and alights on the hands to complete a *mounted* skill. (3)
- **BACK HALF TWISTING MOUNTER:**
The performer takes off from two feet and executes a *half twist* before the body pikes in the air and alights on the hands to complete a *mounted* skill. (3)

- **MOUNTING ROUND OFF:**

Bring crossed arms to shoulders. After preparation for a basic *round off*, performer pushes up strongly in the air, turns the body and uncrosses the hands. Land on both hands then both feet as in a *round off*. There is a slight hesitation between the preparation and the time the hands are placed on the floor. (3)

MULE KICKS:

From a *handstand* position, both legs snap down to the floor and the shoulders push from the floor. Both feet land close to where the hands were. Both hands throw back and above the hips to counter-balance the snap down. Both feet spring from the floor to return to the *handstand* position with the hands landing close to where the feet were. Mule kicks should be repeated many times with neither the hands nor the feet being on the floor at the same time. (2)

NEEDLE SCALE OR SIX O'CLOCK:

A *front scale* during which the torso bends forward placing the chest on the thigh and the forehead on the shin with the palms on the floor. The leg extends upward to create a vertical line with a full *split*. Leg can extend past the normal *split* into an *over split*. (1) (*)

NIP UP, SNAP UP or UPSTART:

This movement can originate from a *front or back roll*, rolling to the back of the neck and shoulders. As the legs pass overhead, both legs straighten and snap up. The back arches and the legs travel over and down to the floor as the hands push the upper body from the floor. The landing may be done in various positions, i.e. *tuck, layout, step out, pike forward* and *straddle split* position. (2)

- **HALF TWISTING NIP UP:**

A *nip up* with a 1/2 turn after the shoulders leave the floor to finish facing in the opposite direction. (2)

- **NIP UP WITH NO HANDS:**

Execute a basic *nip up* without the use of the hands. Legs must kick upward and forward with more force than for the basic to pull the body into an upright standing position. Arms are generally held out to the sides. (2)

- **NIP UP TO A BACKBEND:**

Execute a basic *nip up* landing in a *backbend* position.

PEE WEE CARTWHEELS:

See: CARTWHEELS IN A CIRCLE #3

PHILLIPS:

(Named after artistic gymnast Kristie Phillips) A handstand straddle split with a 90 degree backbend, originally performed on the balance beam. (*)

PIKE SUPPORT:

Sit in a pike position with the hands at the side. Lift the legs and the seat off the floor to balance only on the hands.

PLANGE ELBOW STAND:

Both hands are on the floor turned out and backward. Both arms are bent and the elbows are tucked in under the chest. The legs are extended straight back and parallel to the floor while the body is straight and counter-balanced over the bent arms. (3)

PLANGE SINGLE ELBOW STAND:

A *plange elbow stand* supported by only one arm. Free arm can be held in second, alongside the body or in any aesthetically pleasing position. (3)

PLANGE HANDSTAND:

Starting from a *handstand* position, the body leans forward over the shoulders with the arms straight. Maintain a straight body position with the hips open; continue to lean until the body is horizontal to the floor. Leg positions are optional. (3)

REVERSE PLANGE:

Starting from a *handstand* position, lower the feet overhead with an arched back as the shoulders press open. Lower the legs until horizontal with the floor. (3)

PUMPKIN ROLL:

See: BACK ROLL AROUND

PUNCH FRONT:

See: FRONT TUCKED SOMERSAULT

ROCKING BRIDGES:

See: BRIDGES ROCKING

ROLLS:**BACK ROLL:**

From a standing, tucked or sitting position, the performer rolls backward onto the hips, then the back, shoulders and head. The head remains tucked forward throughout the skill. The hands, with the palms upward and the fingers pointing back to the floor, are placed palm down above the shoulders. As the hands reach the floor and the legs pass overhead in a tucked position, the arms push allowing the head to clear the floor and continue to push until the feet reach the floor. (1)

- **BACK COMBINATION ROLLS:**

A series of *back rolls* combining a variety of starting positions, body and leg positions during the *roll* and ending positions. i.e.; straddle stand, *back roll* into a pike position or begin in a forward pike stretch, *back roll* in a pike position, *split* legs to finish in a straddle stand. (1) *Back rolls* can be combined with dance movements as a preparations or conclusions and with a wide variety of jumps hops and leaps. *Back rolls* can also begin or end with quarter, half, three quarter and full turns or pivots to create changes of direction or interesting floor patterns. (1)

- **BACK ROLL STEP OUT:**

A back roll landing one foot at a time. (1)

- **BACK ROLL TO A CHEST ROLL:**

As the legs pass overhead in a *back roll*, they extend upward as in a *Back Extension Roll*. The elbows only straighten enough to clear the head from the floor. Performer then lowers the body slowly through a *chest stand* to a prone support. This skill is similar to a *fish flop* but the arms never extend to a full *handstand* position. It can also be done without the hands. (2)

- **BACK ROLL TO A HANDSTAND or BACK EXTENSION ROLL:**
As the legs pass overhead in a *back roll*, they extend upward. The back straightens and both arms press to balance in a *handstand* position. (2)
VARIATIONS:
 - a. As the legs reach the *handstand* position the performer then executes a half *handstand pirouette* and stands facing the opposite direction. (2)
 - b. As the legs reach the *handstand* position the performer then executes a full *handstand pirouette* and stands facing the original direction. (2)
- **BACK ROLL TO A HEADSTAND:**
As the legs pass overhead in a *back roll*, they extend upward and the back straightens. Both hands move in the line of direction away from the head to stop the movement and finish in the *headstand* position. (2)
- **BACK ROLL TO AN ARABESQUE:**
Complete a *back roll stepout* leaving the second foot off the floor in an arabesque position. (1)
- **BACK ROLL TO AN ELBOW STAND:**
As the legs pass overhead in a *back roll*, they extend upward and the back straightens. Place the forearms on the floor and balance in an *elbow stand*. (2)
- **BACK ROLL TO BOTH KNEES:**
Execute a *back roll* onto the insteps of both feet and gently placing both knees on the floor. (1)
- **BACK ROLL WITH A PIKE:**
The legs are kept straight throughout the entire *back roll* finishing in a pike position before standing erect. Place the feet close to the hands. (1)
- **BACK ROLL WITH A SINGLE FOOT:**
Execute a *back roll* with one leg off the floor. When done in a series it may be executed on one leg or changing legs throughout. Excellent for leg strength development. (2)
- **BACK ROLL WITH A STRADDLE:**
As the legs pass overhead in a *back roll*, they *split* into a straddle and land in a *straddle split*. It may also be done from a straddle stand to a straddle stand or any combination of the straddle stand and *straddle split*. (1)
- **BACK STALTER HANDSTAND ROLL:**
Execute a *back roll* to a *handstand* position. Straddle legs and press down through a *straddle hold*... Execute another *back roll*. (3)
- **BACK STALTER ROLL:**
Begin in a *supported V seat*. Counterbalance forward and *roll* without the hips or legs coming in contact with the floor. The skill finishes in another *supported V seat*. (2)

- **BACK SUCCESSIVE ROLLS:**

A fluid series of any type of *back rolls* with the body remaining in the tucked position without pause between *rolls*. (1)

BACK ROLL AROUND, CLOWN ROLLS, PUMPKIN ROLLS, STRADDLE SPLIT ROLL:

From a seated position on the floor with the legs straight and together, the performer grasps his ankles and rolls onto one side, splitting the legs. Performer continues to roll onto the back and around to the other side, returning to the original starting position. These may also be done with the legs beginning and ending in the straddle position. (1)

BACK EXTENSION ROLL:

As the legs pass overhead in a *back roll*, the hips and legs extend upward. Simultaneously the back straightens and both arms press and straighten to a *handstand* position. The legs *split* as the arms push off and the body comes to a standing position either in a lunge or with the feet together. (2)

- **BACK EXTENSION ROLL WITH A HALF TURN:**

Execute a *back extension roll* to a *handstand* position. Perform a half twist in the torso without moving the hands and finish in a *front roll*. (2)

- **BACK EXTENSION ROLL WITH STRAIGHT ARMS:**

Execute a *back extension roll* with straight arms overhead and fingers pointing toward each other. (2)

FRONT ROLL OR FORWARD ROLL:

The performer begins in a stretch stand with the arms stretched vertically overhead. The body then moves to a tucked position (tuck stand). Both hands are placed in front of the feet while the chin is tucked into the chest and the hips are lifted. The back of the head and shoulders are placed between the hands. Both legs push as the body rolls over forward, remaining in the tucked position. As the feet land, the arms reach forward and vertically up as the performer stands. (1)

- **ARABIAN DIVE ROLL:**

Usually performed from a *round off* or a *back handspring*. The arms swing up and overhead as the body lifts and does a half turn into a *dive roll*. (3)

- **DIVING FRONT ROLL:**

The *roll* may be performed from a stand or a run with a two-foot hurdle. Both legs push the body into the air as both hands reach up and forward to be placed as far away from the feet as possible. The head tucks and the body completes the *front roll* to the standing position. Performers can also dive through hoops, through the spaces created by the positioning of other performers (pyramids or stacks) or another performer's arms or legs. (1)

- **DIVING FRONT ROLL OVER OBSTACLES:**

Execute a *diving front roll* over any object, i.e. mats, ropes, ribbons, bodies, pyramids, headstands with straddles, etc. (2)

- **FRONT COMBINATION ROLLS:**

A series of *front rolls* combining a variety of starting positions, body and leg positions during the *roll* and ending positions. i.e. straddle stand, *back roll* into a

pike position or begin in a forward pike stretch, back roll in a pike position, *split* legs to finish in a straddle stand. (1) Front rolls can be combined with dance movements as a preparations or conclusions and with a wide variety of jumps, hops and leaps. Front rolls can also begin or end with quarter, half, three quarter and full turns or pivots to create changes of direction or interesting floor patterns. (1)

- **FRONT PIKE ROLL:**

As the legs push from the floor into the *front roll*, they straighten and remain straight until the performer is standing again. Both hands are placed beside the legs as the hips pike and the body leans forward with the chest coming near the legs. Both arms push to assist in standing up. (2)

- **FRONT ROLL ENDING IN A SPLIT:**

After finishing a *front straddle roll*, execute a *straddle split* or turn hips to execute a *front split* on either side. This skill can be done in a series alternating between types of *splits*. (1)

- **FRONT ROLL FROM AN ARABESQUE OR FRONT SCALE:**

From a standing position with one leg extended back parallel to the floor (arabesque or scale), both hands reach forward to the floor. The supporting leg pushes away from the floor. Both legs come together to finish a standard forward *roll*. (1)

- **FRONT ROLL GRABBING LEGS:**

This is the *roll* that many teachers teach first. Execute a *forward roll* and as the body comes over onto the seat, the performer grabs the ankles, shins, under the thighs or knees to pull the body into a tight ball to ease in the recovery forward to the vertical standing position. (1)

- **FRONT ROLL HOLDING ANKLES:**

Execute the *front roll* while holding each respective ankle or toes during the roll. (1)

- **FRONT ROLL STEPOUT:**

Execute a *front roll* stepping out on one leg at a time. (1)

- **FRONT ROLL TO A KNEE POSE:**

Execute a *front roll* and finish on one or both knees. (1)

- **FRONT ROLL WITH A STRADDLE:**

Execute a *front roll* in a straddle position. It can begin in a tuck stand, a straddle sit or a straddle stand. (1)

- **FRONT ROLL WITH CROSSED ANKLES:**

Before the feet land in a *front roll*, the ankles cross. While standing the heels lift and the body pivots to face in the opposite direction. Performer can hold the toes throughout the skill. (1)

- **FRONT ROLL WITH NO HANDS OR SAILOR ROLLS:**
Any *front roll* done without the use of the hands. The name “*Sailor Roll*” originates from the way sailors are known to dive off the mast of their ships with their hands locked behind their backs. Arms can be crossed over the chest, held in second position or in an aesthetically pleasing position that will not interrupt the flow of the *roll*. (1)
- **FRONT ROLL WITH SINGLE FOOT:**
One leg is kept off the floor at all times during the *front roll*. It can be done changing feet. Excellent for leg strength development. (2)
- **FRONT STALTER HANDSTAND ROLL:**
Execute a *front roll* finishing in a *straddle support*. Lift the hips into a full *handstand* position and then execute another *front roll* without the feet touching the floor. (3)
- **FRONT STALTER ROLL:**
Begin in a *supported V seat*. Counterbalance forward and roll without the hips or legs coming in contact with the floor. The skill finishes in another *supported V seat*. (2)
- **HANDSTAND INTO FRONT ROLL:**
From a *handstand*, the body over-balances. The arms may bend or remain straight. The chin tucks to the chest as the back of the head and the shoulders are lowered to the floor. The body continues to *tuck* and *roll*, finishing in a *front roll*. (1)
- **LAYOUT DIVE ROLL:**
Execute a *dive roll* with a strong push off into a layout position. It can be done with a straight body or with a slight arch in the layout. (2)
- **RUNNING FRONT ROLL:**
The *front roll* is preceded by a run and takes off from a two-foot hurdle. It can be done diving or with a slight arch in the layout position. (1)
- **SUCCESSIVE FORWARD ROLLS:**
A fluid series of any type of *front rolls* with the body remaining in the tucked position without pause between *rolls*. (1)

ROLLING TINSIKAS:

See: INSIDE OUT PUSH AWAYS

ROLLY POLLY:

See: BACK ROLL AROUND IN A STRADDLE SPLIT

ROSETTE:

This skill combines the *chest stand* and the *shoulder stand*. Begin in the *chest stand* position. Lift up on the hips and push the feet through the ceiling while rotating the torso into the shoulder stand position. Four movements will create a square pattern with the head on the inside of the square. (*)

ROUND OFF:

A *round off* is used to reverse direction and is usually followed by another movement. It begins as a *cartwheel* from a run with a one-foot hurdle. As the legs pass overhead they come together and the body makes a quarter turn facing in the opposite direction. Both shoulders push from the floor, lifting the arms and hands overhead as the legs snap down. The skill can be learned from a standing lunge position. (2)

RUDOLPH:

See: BRANDI: Full Twisting

RUN AROUNDS:

See: INSIDE OUT PUSH AWAYS

SAILOR ROLL:

See: FRONT ROLL WITH NO HANDS

SCALE:

A balance on one leg with the other extended straight and the torso horizontal to the floor. Can be done to the front (*arabesque elonge'*), to the back (*back layout*), to the side (*side layout*), kneeling on one knee, vertically (*heel stretch* or *held side battement*) or right angle scale (torso forward horizontally with the leg extended horizontally to the side).

SHOOT THROUGH:

Begin in a prone position supported by both straight arms (*push up position*). Spring off of both feet, sharply tuck the knees into the chest, clearing the floor and straighten them forward finishing in a front pike seat. Hands can then be placed behind the hips and the upper body can arch back. (1)

SHOULDER ROLL:

A *front or back roll* passing over one shoulder, pushing with the opposite hand. The arms extend to the side. (1)

SHOULDER STAND:

Performer balances on the back of the neck and shoulders with the torso and legs in the vertical position. Can also be done on one shoulder with the head tilted to one side. The arms can extend out on the floor behind the body to provide leverage to maintain the balance or the hands can be placed on the back of the hips with the elbows on the floor to act as a support. A variety of leg positions can be used. (1)

SIDE SHOULDER ROLL or FOOTBALL ROLL:

A *roll* across the upper back and shoulders from side to side. Begin in a wide straddle stance or on the knees with the legs open. Drop one shoulder and roll onto the shoulder on the dropped side. Continue the momentum across the back and onto the opposite shoulder to finish standing one foot at a time facing the original direction. (1)

SIDE SHOULDER ROLL WITH A HALF TWIST TO A CHEST ROLL DOWN:

Execute a *side shoulder roll*. As the body rolls over the second shoulder the legs lift up and the body makes a quarter turn to face the floor in a *chest stand* and roll down. (1)

SINGLE LEG SIT or VALDEZ SEAT:

A seat with one leg extended straight forward on the floor and the other leg bent with the sole of the foot flat on the floor. The hand opposite the bent leg is usually placed directly behind its hip with the fingers facing away. The other arm is usually placed straight and horizontally in front of the body on the side of the bent leg.

SNAKE BEND:

A *handstand* with the pelvis pushed forward to sit on the head with the legs extending back, parallel to the floor. (*)

SNAP DOWN:

Both legs snap down from a *handstand* position, piking slightly in the hips. Both arms and shoulders forcefully push from the floor. The movement lands standing on both feet with the arms overhead. (1)

- **HALF TWISTING SNAP DOWN:**

Execute a snap down with a half *twist* in either direction before landing on both feet to finish facing the opposite direction. (2)

SNAP UP:

See: NIP UP

SOMERSAULT, SOMMIE or SALTO:

From a two-foot preparation, the body lifts to make a complete 360 degree rotation in the air forward, backward or sideways with both feet passing overhead and returning to the floor. (3)

- **BACK SOMERSAULT, BACK SOMMIE or BACK SALTO:**

From a two foot stand, the body lifts to make a complete 360 degree backward rotation in the air as the feet pass overhead and return to the floor. (4)

- **BACK IN - FULL OUT:**

A double salto with a full twist with the complete twist done during the second salto. (4)

- **BACK PIKE:**

From a standing position, the performer swings the arms down to the sides of the body and bends the knees slightly. The head is kept erect focusing straight ahead. The arms swing up and overhead. The legs push off the floor. As you begin to reach maximum height the legs remain straight as you snap the toes over the body. Think of closing the hips into a piked position. Arms can grab behind the legs to help facilitate rotation. The body rotates backward until the floor can be seen. The performer lands in *plie'* and then straightens the body to a standing position. Can also be done from a *round off* or *timer*. (4)

- **BACK TUCK:**

From a standing position, the performer swings the arms down to the sides of the body and bends the knees slightly. The head is kept erect focusing straight ahead. The arms swing up and overhead. The legs push off the floor. As the body begins to reach maximum height the knees tuck into the chest as the hips rotate up and over. The body rotates backward until the floor can be seen. The legs quickly extend to the floor. The performer lands in *plie'* and then straightens the body to a standing position. Can also be done from a *round off* or *timer*. (4)

- **BACK TUCK THROUGH A HOOP:**

Hold a hoop in both hands. From a strong push off, hold the hoop high in front of the chest in a slightly horizontal position and pass the feet through the hoop, then overhead. Complete the *back tuck* and finish standing on the floor, inside the hoop held by both hands. Hoop can then be brought overhead. A powerful spring from the feet is required for this skill. Hoop can be held throughout a *roundoff* preparation and can also be picked up from the floor during a *roundoff* preparation. (4)

- **FULL-IN, BACK-OUT:**

A double salto with a full twist with the complete twist performed during the first salto. (4)

- **HALF-IN, HALF OUT:**

A double salto with a half twist on the first salto and a half twist on the second salto. (4)

- **MONKEY BACK:**

From a squat position with both hands on the floor, spring up from both the hands and the feet, execute a *back tuck* and land on both the hands and the feet in the original squatting position. Skill should have a bouncing quality to it and is usually repeated several times quickly. (3)

FRONT SOMERSAULT, FRONT SOMMIE OR FRONT SALTO:

From a two-foot hurdle, the body lifts to make complete 360 degree forward rotation in air as the feet pass overhead and return to the floor. (4)

FRONT PIKE:

The performer executes a *front somersault* in a pike position. The hips lift as the pike is initiated and the body opens at the completion of the rotation. (4)

- **FRONT TUCK SOMERSAULT OR PUNCH FRONT:**

The *front somersault* is an *aerial* which can be performed from a stand or a run with a two-foot hurdle. Both arms reach overhead on the hurdle. Both legs punch from the floor. As the body reaches its maximum height, the head tucks forward, the arms pull forward, down and back. The hips lift and the knees tuck into the chest. The body remains tightly tucked through three quarters of the turn. Land in *plie'* as you straighten the body to a standing position with eyes focusing straight ahead. (3)

- **FRONT TUCK STEPOUT:**

Execute a *front tuck*. As the body opens, the legs separate and the performer lands one foot at a time. (4)

- **FRONT TUCK WITH A FULL TWIST:**

The performer begins a *front tuck*. As the hips pass overhead the shoulders and head turn in the direction of the *twist* with the arms pulling strongly in the same direction to accomplish a *full twist* before landing in *plie'*. (4)

- **FRONT TUCK WITH A HALF TWIST:**
The performer begins a *front tuck*. As the hips pass overhead the shoulders and head turn in the direction of the *twist* with the arms pulling in the same direction to accomplish a *half twist* before landing in plie'. (4)
- **FRONT TUCK VALDEZ or SINGLE LEG SIT:** The performer executes the *front tuck* finishing in a pike seat with one leg bent and one leg straight. (4)

SIDE SOMERSAULT:

After using a two-foot punch, the performer springs sideways from both feet. Both arms lift up and grab the thighs or knees as the legs pass overhead. The body turns over sideways in a tucked or pike position. The landing is on both feet or on one foot at a time with the knees slightly bent to absorb the shock of the landing. (4)

SPIDER TURNS:

The performer begins in a *backbend* position with the head on the floor between the hands. The feet move around the head and hands to either side. The second leg lifts and the body turns over with the stomach facing the floor. The feet continue to move in front of the face and around to the opposite side. The other leg lifts and the body turns over into the *backbend* position again. The head and hands stay in the same position while the feet continue walking or running around them as many times as desired. This trick may begin in a *tripod* position with the feet on the floor. It also can be done with the head off the floor keeping the arms straight. (1)

- **SPIDER TURNS FROM A CHEST STAND:**
Execute a *spider turn* from a *chest stand* position. (*)

SPIDER WALKS:

See: BACKBEND WALK

SPIRAL:

Tricks that are performed on a horizontal line moving sideways.

SPLITS:

The feet slide in opposite directions with the legs separating until the maximum stretch is reached and/or both thighs are on the floor.

- **ALTERNATING SPLIT or HALF REVOLVING SPLIT:**
From a front *split* position, the back leg comes forward toward the front leg, passes over the top of the front leg and continues around to its original position on the floor. The torso turns to follow it and finishes facing in the opposite direction in the opposite front *split*. The front leg does not move from its starting position. Continuous *alternating splits* can move down the floor with the back leg always doing the revolving. To travel down the floor to the R, begin with the R front *split*. (2)
- **BACK REVOLVING SPLIT:**
Begin in a front *split*. Roll the torso onto the back. Without moving the back leg, bring the front leg to it and passes over it. Continue the leg and lift the torso to make a new *split* on the same side. This skill makes one quarter rotation on the floor with the fourth *split* returning to the starting position on the floor. (2)

- **CHEST REVOLVING SPLIT:**
Begin in a front *split*. The chest moves forward onto the floor between the legs. The back arches as the back leg lifts up, backward, around and passes over the front leg returning to the same *split* position. This skill makes one quarter rotation on the floor with the fourth *split* returning to the starting position on the floor. (2)
- **COFFEE GRINDER SPLIT:**
Any *split* preceded by a coffee grinder. (1)
- **CUT SPLIT:**
A *split* done from any skill that passes through the *handstand* position. The legs pass between the arms and either slide or drop into a front *split*. See: FRONT WALKOVER INTO THE SPLITS (#3) or BACK WALKOVER INTO A SPLIT (#3)
- **DROP SPLIT:**
A front *split* that drops to one side after shortening the waist on that side after maintaining balance in a *handstand* position. See: FRONT WALKOVER INTO THE SPLITS (#4) or BACK WALKOVER INTO A SPLIT (#5)
- **FRONT SPLIT:**
One leg stretches forward and the other leg stretches back. The front *split* requires flexibility in the hamstring of the front leg and the quadriceps and hip flexors of the back leg. Hips should be squared with the ribs and shoulders to the front. Abdominals must stay well lifted. The legs can either be turned out from the hips or parallel with the back knee facing down and the top of the foot on the floor. Parallel leg alignment affords the maximum stretch while the turned out position may be more aesthetically pleasing for use in some dance forms and for the development of leaps. (1)
- **FULL REVOLVING SPLIT EN DEDANS:**
Begin in a front *split*. Leave the front foot in place and bring the back leg forward and over the front leg. The back leg continues around to its original position with the body facing the opposite direction. (As in an *Alternating Split*). The torso then continues to turn in the same direction moving through the *straddle split* position and finishing in the original *split* position facing the front. The legs remain straight throughout the entire skill and the movement should be continuous. (2)
- **FULL REVOLVING SPLIT EN DEHORS:**
From a front *split* position, leave the back foot in place. Turn the torso and bring the front leg to the back leg in a seated pike position. The front leg continues by passing over the back leg and finishing in its original position in a front split facing the front. The torso then continues to turn in the same direction moving through the *straddle split* position and finishing in the opposite *split* position facing the back. The legs remain straight throughout the entire skill and the movement should be continuous. (2)
- **HALF SPLIT:**
From a front *split* position, the front leg bends at the knee and tucks under the hips with the hips sitting on the back of the heel. (1)

- **JAZZ SPLIT:**

(From the DMA Jazz Syllabus pg.)

A slide onto the floor with the forward leg extended straight. The opposite back leg is flexed from the knee at a right angle. If executing on the R side, the R hand reaches to the floor to break the fall, the L hand is extending high overhead. A strong stretch of the feet and turned out leg position enhances the line.

- **OVER SPLITS or PAST SPLIT:**

Any type of *split* showing flexibility past 180 degrees. Hyperextension of the hip flexors and extensors are necessary for this skill to the front and hyperextension of the abductors and adductors are necessary for this skill in a straddle. (*)

- **REVOLVING SPLIT:**

There are two basic types:

- a. **FRONT SPLIT TO STRADDLE SPLIT:**

Begin in either the *front L* or *front R split* and without bending the legs, turn the hips to a *straddle spit* position.

- b. **STRADDLE SPLIT TO FRONT SPLIT:**

Begin in a *straddle split* and rotate the hips without bending the knees to either the *front R* or *front L split* position.

- **ROLLING SPLIT or LOG ROLL SPLIT EN DEDANS:**

Begin in a front *split* position. Lay body forward over the front leg and hold ankle or foot. Roll torso to the open side (with the R split to the L) 360 degrees to return to the original *split* position with the forward stretch. Do not release the hold on the front *split* leg throughout the skill. The skill can also be done arching back and holding the back ankle. Roll onto the stomach pulling the *split* leg up over the head and continue to roll 360 degrees to finish in the original *split* position holding the back leg. Do not release the hold on the back *split* leg throughout the skill. (2)

- **ROLLING SPLIT or LOG ROLL SPLIT EN DEHORS:**

Begin in a front *split* position. Lay the body forward over the front leg and hold the ankle or foot. Roll the torso backward (with the R split to the R) 360 degrees to return to the original *split* position with the forward stretch. Do not release the hold on the front *split* leg throughout the skill. The skill can also be done arching back and holding the back ankle. Roll backward pulling the *split* leg up over the head and continue to roll 360 degrees to finish in the original *split* position holding the back leg. Do not release the hold on the back *split* leg throughout the skill. (2)

- **SPLICE SPLIT:**

From a *handstand* position, both legs open to a front *split* with the split leg coming forward. The body weight shifts to the same arm as *split* leg and the other arm lifts to the side as the front leg swings down and around to the lifted arm side. Without touching the floor, the *split* leg continues past the supporting arm and lands in a *split* with the hips sitting close to the supporting arm. (2)

- **SQUAT SWITCH SPLIT:**

Begin in a squat and then open the legs to a front *split*. Return to the squat position and open to the opposite front *split*. Legs can also open to the straddle *split* and when done in a series can move through any combination of *splits*. (1)

- **STRADDLE SPLIT:**

Both legs are *split* (opened) straight to their respective sides with the knees turned to the ceiling. (1)

- **SPLIT TURN:**

From a R front *split*, bring the L leg forward and at the same time roll onto the back at a 90 degree angle from the front leg. Bring the L leg overhead in a L *split*. The L leg then continues to the L and the R leg stretches to the R to complete a straddle *split*. The R leg then comes overhead as the body makes another quarter turn to face the opposite direction of the original *split* and makes a full R *split* with the R leg overhead. Bend the L knee and stand forward. The skill contains three full splits. (2)

- **SUSPENDED SPLIT:**

A split in which both legs are elevated and the hands are not used for support. (*)

- **TWISTING SPLIT:**

When the performer changes from a front split to a straddle split to the opposite front split without the use of the hands on the floor. (1)

SPRING TRICK:

A movement that pushes off from the floor with the feet and legs before the hands and or a movement that pushes off the floor with the hands and shoulders before the feet land. The body at some time during the movement is suspended in the air.

STEP OUT OR WALKOUT:

Any movement which usually lands on two feet is completed by splitting the legs and landing on one foot at a time.

STRADDLE THROUGH:

Any movement through a full straddle *split* from the front to the back or from the back to the front. i.e. From a prone position the legs open to a straddle position and the body moves back through the straddle *split* to finish on the back with the legs together. It can also be a movement from the back, through the straddle *split* to finish in a prone position with the feet together behind.

SUCCESSIVE SKILLS:

A series of the same skill done without pause. i.e.; *Successive front rolls, successive front walkovers.*

SUPPORTS:

A position in which the body is suspended from the floor by straight arms. There are several types of supports.

- **ARCHED FRONT SUPPORT:**

A *front support* with an arched torso. The weight is supported on the palms of both hands and the hips through the insteps.

- **BENT ARM, SINGLE LEG, FRONT SUPPORT:**

The body is lifted from the floor, facing the floor, by one bent arm placed under the shoulder. Torso is flat. Weight is on the palm of one arm and the instep or flexed toes of one foot. Other leg can be held in an arabesque with the free arm held in any aesthetically pleasing position.

- **FRONT SUPPORT (PRONE SUPPORT):**

The body is lifted from the floor, facing the floor by both straight arms placed under the shoulders. Torso is flat. Weight is on the palms and the insteps or the flexed toes.

- **“L” SEAT SUPPORT:**

While seated in a pike position, the hips and the legs are lifted off the floor supported by both straight arms placed next to the hips.

- **REAR SUPPORT (SUPINE SUPPORT):**

The body is lifted from the floor facing the ceiling by both straight arms placed under the shoulders. Torso is flat. Weight is on the palms and the heels.

- **SIDE SUPPORT:**

The body is lifted from the floor by one hand while facing sideways. Torso is flat. Weight is on the palm of one hand and the outside edge of one foot, or the flexed toes of a turned out base leg. Other leg can be held open to the side, in a ‘passe’ or held by the free arm. The free arm can be held in any aesthetically pleasing position.

- **STRADDLE SUPPORT:**

While seated in a straddle position, the hips and legs are lifted off the floor supported by both straight arms placed between the hips.

- **SUPPORT ON A CHAIR OR A PROP:**

When seated or lying on a chair or a prop, the body is lifted and suspended by one or both straight arms.

- **“V” SEAT SUPPORT:**

While seated in a pike position, flex the hips and bring the body into a “V” shape with the legs completely straight. The hips are then lifted off the floor supported by both straight arms placed next to the hips.

SWEDISH FALLS or FORWARD DROP:

From a standing position the body falls forward in any direction onto the hands. The elbows bend slowly to lower body to the floor. Legs can stay together or one leg can perform an arabesque.

(1)

SWING TIME:

The same movements or skills are performed in repetition without their rhythm changing.

TABLE:

A table position has both feet on the floor with both knees bent and both hands on the floor behind the body. The hips lift to make the body flat, like a table top, with the head looking at the ceiling or the knees.

TAILOR ROLL:

This skill is the same as a BACK ROLL AROUND except that the legs are crossed Indian or pretzel style. (1)

TICK TOCK (TIC TOC) or PENDULUMS:

Refers to any skill that can be identically reversed. The hands do not have to stay on the floor.

- **SCISSORS TICK TOCK:**

The performer begins a *front walkover*, stopping the first leg overhead as the second leg passes it and becomes the landing leg. The landing leg then pushes from the floor to kick back over, again stopping overhead as the second leg passes it and becomes the landing leg. When done continuously the same leg pushes off the floor both in the front and the back *walkover* as the opposite leg remains overhead. (2)

- **TICK TOCK CARTWHEELS:**

A *cartwheel* of any kind done one direction immediately followed by its matching *cartwheel* on the other side. (good side/bad side). Hands do not remain on the floor. Traditionally there is a battement of the second foot of the first cartwheel before using it as a push foot for the second *cartwheel*. (1)

- **TICK TOCK ROLLS:**

Any variety of *front roll* immediately followed by its matching *back roll*. The skill can also begin with a *back roll* immediately followed by the matching *front roll*. (1)

- **TICK TOCK TINSIKAS:**

Any variety of *front tinsika* immediately followed by its matching *back tinsika*. It can also be a *back tinsika* immediately followed by its matching *front tinsika*. (2)

- **TICK TOCK WALKOVERS:**

Any variety of a *front walkover* immediately followed by its matching *back walkover*. It can also be a *back walkover* followed by its matching *front walkover*. Traditionally the skill has a front battement between skills. (2)

- **TICK TOCK WALKOVERS WITH HANDS ON THE FLOOR:**

Any variety of a *front walkover* immediately followed by its matching *back walkover* without removing the hands from the floor. The second leg of the *front walkover* becomes the kicking leg for the back walkover. The free foot can remain straight overhead or can assume a *passé* position alongside the landing leg before kicking back over to the new *walkover*. (2)

TINSIKA:

A combination of half a *cartwheel* and half a *walkover* performed in a straight line. (2)

- **BACK TINSIKA:** A *back tinsika* begins as a *one handed back walkover*.

One hand is placed on the floor and the second hand is placed behind it. As the legs pass overhead, the body makes a quarter turn to finish as a *cartwheel*. The hands lift from the floor one at a time in the same order they went down. (2)

- **FRONT TINSIKA:**

A *front tinsika* begins with the first half of a *cartwheel*. The hands are placed on the floor one at a time, with the finger facing forward. As the legs pass over the

head, the body makes a quarter turn to finish in a *front walkover*. The bend should occur in the side of the body than in the back. The hands lift from the floor one at a time in the same order they went down. (2)

- **REVERSE BACK TINSIKA:**

The performer begins the basic *back tinsika* and stops in the *handstand* with the legs in a full *split*. A *half handstand pirouette* is executed with the hands and torso without moving the legs. The *tinsika* then continues over the top in the original line of direction as a *front walkover*. (2)

- **REVERSE FRONT TINSIKA:**

The performer begins the basic *front tinsika* and stops in the *handstand* with the legs in a full *split*. A *half handstand pirouette* is executed with the hands and torso without moving the legs. The *tinsika* then continues over the top in the original line of direction as a *back walkover*. (2)

- **REVOLVING TINSIKA or HELICOPTER TINSIKA:**

Begin the *front or back tinsika* and stop in the *handstand* with the legs in a full *front split*. The legs open to the *straddle split* position and then continue to the opposite *front split*. Complete the *front or back walkover* on the opposite side. (2)

- **ROLLING TINSIKA:**

Execute a series of *back tinsikas* in a very tight circle. Begin with the feet in a wide straddle with the body forward and arms open to the sides facing out from the circle. Turn the torso to the R and place the L hand on the floor on the circle line. The torso executes an *inside out* and the L leg kicks up and over to begin a *tinsika*. R hand can be placed on the floor during the skill or, more often, the skill can be executed one handed. Repeat until the body has made a complete circle backward to the R. Can be reversed for the L side. (2)

- **TINSIKA BRIMS or BRIMMERS:**

Rapid *front tinsikas* finishing with a one and a half turn into another *front tinsika*. After performing a basic *front tinsika*, the second landing foot steps forward. With the arms remaining overhead, the performer executes a turn and a half, bringing the free foot to the back of the calf of the supporting leg (*pique' turn*). Facing the opposite direction, the performer does a ball change (back, front) and a kick preparation to stop the turn. Continue into another *tinsika*. Usually done in a rapid series of at least four. (2)

- **TINSIKA IN A CIRCLE:**

A series of *front or back tinsikas* are performed with the hand and feet landing on the line of a circle. As the hands come from the floor, they reach around into another *tinsika* without the performer straightening his back or standing up. The performer continues to reach around and lean into each succeeding *tinsika*. (2)

TIP UP or KNEE TO ELBOW HANDSTAND:

A tuck hand balance. Performer begins in a squat position with the hands on the mat with the fingers facing forward. Place the knees on the arms slightly above the elbows. Tip the body forward to balance on the hands. Can finish by tipping back onto the feet or tipping forward into a *tripod* position. (1)

TOE STAND:

A position where the body weight is supported on the top of the insteps of one or both feet. Can be executed up from a kneeling position or down from a standing position.

TORTOISE POSITION or PANCAKE:

A seated front bend with the chest against the floor between the straddled legs; the outstretched arms are also against the floor and underneath the knees. (*)

TUCK:

A position that has the knees bent and the legs tucked into the chest. The head is forward and tucked to the knees. The arms may hold the legs tucked in tightly or may be used to assist in the movement. (1)

VALDEZ:

A *back walkover* from a sitting position. From a sitting position the kicking leg is extended forward. The pushing leg is bent with the sole of the foot flat on the floor near the hips and the knee near the chest. One arm extends straight forward, the other arm is behind the hips and turned out away from the body. The straight arm reaches overhead and back to the floor as the straight leg kicks up and overhead and the bent leg pushes from the floor. The hips lift up and the head goes back until the body comes to a vertical *handstand* position. The hand on the floor does a full inward rotation with the weight on the "heel" of the hand. The *valdez* finishes as a *back walkover* or in any variation used to come down from a *handstand*. (2)

- **BACK REVOLVING VALDEZ:**

Begin in a seated *valdez* position. Place the first hand down in a *back tinsika* position and execute a *revolving tinsika* landing in a sitting *valdez* position with the opposite leg forward facing the opposite side. (2)

- **DISLOCATED VALDEZ:**

Begin in a seated *valdez* position with both hands placed behind the hips. Execute a *back walkover* by "dislocating" or turning the shoulders inside out. (2)

- **TWISTING VALDEZ:**

Begin in a seated *valdez* position. Instead of the first arm reaching back overhead, it swings under the supporting leg and completes a half turn as the body moves to the *handstand* position. The second hand then moves another half to complete a full turn. The *twist* is done in a *handstand* position. (3)

WALKOUT:

See: STEP OUT

WALKOVER:

- **BACK WALKOVER:**

The performer stands with one foot pointed forward and both arms stretched vertically overhead. The forward leg is then lifted as the body counterbalances and bends backward. As the hands reach back to the floor, the forward leg continues overhead as the supporting leg pushes from the floor, shifting the body weight back onto the arms and the shoulders. The legs remain *split* and continue over head, passing through the *handstand* position. The first leg continues to the floor as the performer finishes in a lunge position. It can also finish in an arabesque. (2)

- **BACK WALKOVER INTO A SPLIT:**

- a. After the first leg lands in a *back walkover*, the second leg slides back into a *split*. (2)
- b. After the first leg lands in a *back walkover*, the second leg swings forward and through past the supporting leg and into a *split*. (2)
- c. As the first leg passes overhead in a *back walkover*, it swings down and through both hands sliding or dropping forward into a *split*. (2)
- d. As the first leg passes overhead in a *back walkover*, it swings down and to one side as the weight shifts to the same arm and the opposite arm lifts. The forward leg continues past the supporting arm and lands in a *split* close to the supporting arm. (See: *Splice Split*) (2)
- e. As the first leg passes overhead in a *back walkover*, pause and balance in the *split*. Lift the opposite arm of the *split* and bend at the side of the waist dropping onto the floor into a *split* position. (See: *Drop Split*). Can also be executed lifting the same arm as the *split*. (2)

- **BACK WALKOVER TO ONE or TWO KNEES:**

A *back walkover* during which the second foot to the floor rolls over the instep and the knee is placed softly on the floor. Can also be done on two knees with the first foot rolling over the instep and the second leg being brought through the instep to kneel next to it. (2)

- **CABRIOLE BACK WALKOVER:**

A *back walkover* during which the first leg is kicked to a vertical position, the second leg beats the back of the first (the *cabriole*) and the first leg continues to the floor to become the landing leg. (2)

- **CHANGEMENT OR ROYALE BACK WALKOVER:**

A *back walkover* during which the first leg is kicked to a vertical position, the second leg beats the first in back, changes with it (the *changement*) and continues on to become the landing leg. (2)

- **CHANGING BACK WALKOVER, SWITCH OR SCISSORS BACK WALKOVERS:**

These can be executed in two ways:

- a. The performer begins a *back walkover*, stopping the first leg overhead as the second leg passes it and becomes the landing leg.
- b. The performer begins the *back walkover* stopping in a *handstand* position in a full *split*. Switch to the opposite *split* and continue the *back walkover* landing on the opposite leg. This can be executed with one, two or as many *split* changes as desired. (2)

- **DEVELOPPE' BACK WALKOVER:**

The weight is balanced on the supporting leg. The free leg bends with the foot coming up to the knee of the supporting leg (*passé'* or *retiré'*) and extending forward waist level or higher (the *developpe'*). A *back walkover* is executed from this position without letting the extended leg lower. After the first leg lands in the *back walkover*, the second leg remains extended back to finish parallel to the floor in an *arabesque*, or may finish in a *lunge*. (2)

- **FULL TWISTING BACK WALKOVER:**
The performer begins the *back walkover* and stops in the *split, handstand* position. A full *handstand pirouette* is executed in either direction and the *walkover* is finished in the original direction. (2)
- **HALF TWISTING BACK WALKOVER:**
The performer begins the *back walkover* and stops in the *split, handstand* position. A half *handstand pirouette* is executed in either direction and the *walkover* is finished as a *front walkover* facing the opposite direction and returning to the starting position on the floor. A *quarter pirouette* can also be performed in the *split, handstand* position to create a square pattern on the floor. (2)
- **LEG RAISED BACK WALKOVER:**
The performer begins the *back walkover* with one leg raised in a battement position and then continues like the *develope' back walkover*. (2)
- **ONE HAND BACK WALKOVER:**
Execute a *back walkover* with one hand. This skill can be done alternating hands in a series. (2)
- **PASSÉ BACK WALKOVER:**
The performer begins the *back walkover* in a passé position. When passing through the *handstand* position, both legs straighten into a *split* and complete the *walkover*. (2)
- **REVERSE BACK WALKOVER:**
The performer begins the basic *back walkover* and stops in the *handstand* with the legs in a *full split*. A half *handstand pirouette* is executed with the hands and torso without moving the legs. The *walkover* then continues over the top in the original line of direction as a *front walkover*. (2)
- **REVOLVING BACK WALKOVERS or HELICOPTERS:**
Begin the *back walkover* and stop in the *handstand* with the legs in a *full split*. The legs open to the *straddle split* position and then continue to the opposite front *split*. Complete the *back walkover* on the opposite side. (2)
- **SCISSORS BACK WALKOVER:**
See: CHANGING BACK WALKOVERS
- **SPIRAL BACK WALKOVERS:**
Begin the *spotting back walkover*. As the second leg steps far forward it reaches to the side so that the *walkovers* stay on the same lateral line traveling sideways. (2)
- **SPOTTING BACK WALKOVERS:**
The first leg of the *back walkover* lands close to the hands. As the second leg approaches the floor, it swings past the supporting leg and steps as far forward as possible. The other leg swings forward and up to repeat another *back walkover*. The hands should be placed on the same spot each time. Continuous *spotting back walkovers* should be fast and smooth. (2)

- **STAG EXTENSION BACK WALKOVERS:**

A *back walkover* during which the legs are brought to the *handstand* in a stag position. The stag leg (the first leg) then opens to a *full split* and the *walkover* finishes. (2)

- **SWING THROUGH BACK WALKOVERS:**

The first leg lands in the *back walkover* as usual. As the second leg approaches the floor, it swings past the supporting leg. The swing leg does not touch the floor but continues up and over into another *back walkover* on the opposite side. (2)

FRONT WALKOVER:

The performer begins standing with one foot forward and both arms stretched vertically overhead. The pushing leg lunges forward. Both hands are placed on the floor in front of the foot. The back leg kicks as the front leg pushes and the hips lift up over the shoulders into a *handstand*. The legs remain *split*. The back and shoulders arch until the first foot reaches the floor. The second leg finishes extended forward. The arms begin and finish overhead and remain beside the ears through the entire *walkover*. The head remains back through the skill until the performer returns to the standing position. (2)

- **AERIAL FRONT WALKOVER:**

See: AERIAL

- **ARABESQUE FRONT WALKOVER:**

The performer stands on one leg with the other leg held by the same hand and extended back as straight as possible (*arabesque*). A one hand *front walkover* is performed, bringing the ankle-held foot overhead and to the floor. As the second or free leg comes to the floor, the performer lifts the ankle-held leg to the back returning to the original position. (2) (*)

- **BUNNY HOPS:**

See: Kangaroo

- **CABRIOLE FRONT WALKOVER:**

A *front walkover* during which the first leg is kicked to a vertical position, the second leg beats the back of the first (*cabriole*) and the first leg continues to the floor to be the landing leg. (2)

- **CHANGEMENT or ROYALE FRONT WALKOVER:**

A *front walkover* during which the first leg is kicked to a vertical position, the second leg beats the first in back, changes with it (*changement*) and continues to become the landing leg. (2)

- **CHANGING, SWITCH OR SCISSORS FRONT WALKOVER:**

This skill can be executed in two ways:

1. The performer begins a *front walkover*, stopping the first leg vertically overhead as the second leg passes it and becomes the landing leg.
2. The performer begins the *front walkover* stopping in a *handstand* position in a *full split*. The legs switch to the opposite *split* and continue the *front walkover* landing on the opposite leg. This can be executed with one, two or as many *split* changes as desired. (2)

- **CHASING WALKOVERS:**
One hand walkover in a tight circle. Similar to the action of a *pee wee cartwheel*. The skill begins as a *one hand front walkover* but the performer leans toward the inside of the circle. When using the R hand, place the R hand out to the R on the floor, use the L leg to kick back and over. The R knee is bent each time the R foot touches the floor. After the first *walkover*, the body keeps leaning more and more to the R until the legs and torso are almost horizontal to the floor. Keep going around to the R, each time raising the hand about six inches from the floor and reach around to the R to place it on the floor for the next *walkover*. The body does not return to a full upright position and the R arm does not come overhead. The faster the skill is done, the easier it is to maintain the balance. Can also be done with both hands or reversed for the L side. (2)
- **DEVELOPPE' FRONT WALKOVER:**
A front walkover beginning with a *developpe'* of the kick leg to 90 degrees or higher. The leg continues upward for the skill and never drops. (2)
- **DIVING FRONT WALKOVER:**
 Execute a strong push from the front leg as the hands reach up and forward placing them as far away from the feet as possible. This *walkover* should strive for height and distance. (2)
- **ELBOW FRONT WALKOVER:**
 The pushing leg steps forward and both forearms are placed on the floor slightly in front of the pushing leg. The legs kick and push up to an *elbow stand* with the legs remaining *split*. The *front walkover* is completed by straightening both arms as the landing leg straightens. The hands should leave the floor after the elbows and finish stretching vertically overhead.(2)
- **FRONT SPLIT WALKOVER:**
 One leg lifts straight and high in front of the body and is held at the back of the knee or ankle with the same hand. Without releasing the leg, a one hand *front walkover* is performed using the free arm. The *walkover* finishes holding the same leg extended front as in the beginning position. (2) (*)
- **FRONT WALKOVER FROM AN ARABESQUE:**
 From a standing position with one leg extended back parallel to the floor (*arabesque*), a *front walkover* is performed without letting the back leg touch the floor until it lands. (2)
- **FRONT WALKOVER FROM ONE KNEE:**
A front walkover beginning from a kneeling position with the kneeling leg being the kick leg. (2)
- **FRONT WALKOVER INTO A SPLIT:**
 1. After the first leg lands in a *front walkover*, the second leg slides forward into a *split*. (2)

2. After the first leg lands in a *front walkover*, the second leg swings back past the supporting leg and slides back into a *split*. (2)
 3. The first leg bends before landing in a *front walkover* and slowly passes between both hands. The second leg slowly comes to the floor and slides forward into a *split* as the hands lift from the floor. (2)
 4. *Drop Split*: From the *handstand* position, *split* the legs and balance. Lift the opposite arm of the *split* and bend the side of the waist dropping onto the floor into a *split* position. (2)
- **FULL TWISTING FRONT WALKOVER:**
The performer begins the *front walkover* and stops in the *split, handstand* position. A full *handstand pirouette* is executed in either direction and the *walkover* is finished in the original direction. (2)
 - **GOOFUS:**
See: YOGA FRONT WALKOVER
 - **HALF TWISTING FRONT WALKOVER:**
The performer begins the *front walkover* and stops in the *split, handstand* position. A half *handstand pirouette* is executed in either direction and the *walkover* is finished as a *back walkover* facing the opposite direction and returning to the starting position on the floor. A quarter pirouette can also be performed in the *split, handstand* position to create a square pattern on the floor. (2)
 - **HELICOPTER:**
See: REVOLVING FRONT WALKOVER
 - **KANGAROO or BUNNY HOPS:**
A *front walkover* during which the hands jump forward. The hands are first placed on the floor close to the lunged push off foot. With a quick repulsion of the wrists and shoulders the hands move forward as far as possible making a jumping movement before completing the *front walkover*. Can also be done with a *back walkover* and with one hand. (2)
 - **LEG RAISED FRONT WALKOVER:**
Execute a *front walkover* finishing on one leg with the other leg raised ideally to 90 degrees or above. (2)
 - **ONE HAND FRONT WALKOVER:**
A *front walkover* done with one hand. The free arm swings toward the floor and then to the side of the body, circling back and around to finish overhead with the supporting arm. The free arm can also be stretched out to the side or placed on the hip. Can be done switch arms in a series. (2)
 - **PIKE FRONT WALKOVER:**
See: YOGA FRONT WALKOVER
 - **REVERSE FRONT WALKOVER:**
The performer begins the basic *front walkover* and stops in the *handstand* with the legs in a full *split*. A half *handstand pirouette* is executed with the hands and torso without moving the legs. The *walkover* then continues over the top in the original line of direction as a *back walkover*. (2)

- **REVOLVING FRONT WALKOVER or HELICOPTER:**
Begin the *front walkover* and stop in the *handstand* with the legs in a *full split*. The legs open to the *straddle split* position and then continue to the opposite *front split*. Complete the *front walkover* on the opposite side. (2)
- **SCISSORS ARABESQUE FRONT WALKOVER:**
A combination of the *arabesque front walkover* and the *scissors front walkover*. Begin by executing a *basic arabesque front walkover*. When the body is in the inverted position, the second leg (the free leg) comes overhead, past the held leg to become the landing leg. The body then returns to the vertical standing position with the held leg pulled through to an arabesque. (2)
- **SCISSORS FRONT WALKOVER:**
See: CHANGING FRONT WALKOVER
- **SPIRAL FRONT WALKOVER:**
Begin the *spotting front walkover*. As the second leg steps back it reaches to the side so that the *walkovers* stay on the same lateral line traveling sideways. (2)
- **SPOTTING FRONT WALKOVER:**
Before the second leg lands in the *front walkover*, it swings back past the supporting leg and steps as far back as possible. The front leg swings back, and both hands are placed back close to the supporting leg to repeat another *front walkover*. The hands should be placed on the same spot each time. (2)
- **SPOTTING ONE HAND FRONT WALKOVER:**
Execute a *spotting front walkover* with one hand. (2)
- **STAG EXTENSION WALKOVER:**
A *front walkover* during which the legs are brought to the *handstand* in a stag position. The stage leg then opens to full right or left *split* and the *walkover* finishes. (2)
- **SWING THROUGH FRONT WALKOVERS:**
Before the second leg lands in the *front walkover*, it swings back past the supporting leg and up into another *front walkover* on the opposite leg. These may be done in a series, swinging the second leg through and alternating legs on each *walkover*. (2)
- **SWITCH FRONT WALKOVER:**
See: CHANGING FRONT WALKOVER
- **YOGA FRONT WALKOVER, GOOFUS or PIKE FRONT WALKOVER:**
From a two-foot preparation the performer executes a pike *handstand* with the head forward and looking at the feet and straight legs. The hips extend beyond the shoulders to counter-balance the legs and forward head. From the position you strongly split the legs, throw the head back, arch and finish in a *front walkover*. (2)

- **PENDULUM WALKOVERS:**

This skill can begin with either a *front or back walkover*. The performer executes a *front walkover*. As the second leg approaches the floor, it swings back past the supporting leg. The leg remains extended in the same direction while the body pivots a half turn to face in the opposite direction. From this position a *back walkover* is executed. As the second leg approaches the floor, it swings forward past the supporting leg. Again the leg remains extended in the same direction and the body pivots a half turn to face the opposite direction. A *front walkover* is executed. These should be opposite directions. These should be performed continuously, alternating *front and back walkovers*. The free leg should swing through first and then the body should pivot. (2)

- **PINWHEEL WALKOVER:**

A series of *one hand front or back walkovers* with alternating hands. (2)

WHIPBACK:

Begin to execute a *back handspring* without the hands emphasizing the lift of the chest and the hips. As the hips pass overhead, the feet snap over through a slightly hollow position to increase the rotation. (3)

YOGI:

A *handstand* position held with the body piking at the hips. The head is forward and looking at the feet and straight legs. The hips extend beyond the shoulders to counter-balance the legs. (*)

DOUBLE SKILLS

Choose partners of the proper weight. All lifting, pitching and spotting should be done by the strongest and heaviest partner or member of the group. The greater the difference in weight, the easier some of the skills will be.

Choose partners of proper height. For a pleasing appearance and appropriate counterbalance, body types and torso lengths should be matched.

Use a signal system while learning the skills to develop a sense of timing, especially for skills that begin with the partners or the group facing opposite directions. Words such as “now” and “go” are most appropriate. During performance, musical cues can be chosen to initiate movement.

Make safety your first concern. Be sure that partners completely understand the skill, are both physically capable of performing their part and have the confidence to carry it through. (See: READINESS in the Spotting section of this syllabus.)

All basic skills must be mastered before performing them as double or group skills. For example; a *one hand cartwheel* must be mastered before performing a *double cartwheel* skill. (See: Progressive Stacking of Skills.)

AERIAL FRONT WALKOVERS:

Two performers hold inside hands and perform an aerial front walkover together.

BACK BENDS IN A LINE:

This can be performed in several ways.

1. While standing in a line side by side, any number of performers can reach arms vertically over head and grasp the hands of the performers one either side. They then perform side by side *back bends* and return to the standing position without releasing hands. Every other performer in line can grasp the wrists leaving the palms of their neighbor's hands free to place on floor.
2. Every other performer in a line can also face the opposite direction. While #1 and #3 execute a *backbends*, #2 leans forward and places hands on floor. All return to a vertical standing position. #1 & #2 then lean forward and place hands on the floor while #2 executes a *backbend*
3. While standing in a line, one behind the other, the person at the back of the line does a back bend placing hands on the floor. At the same time, the other performs arch back and places their hands on the thighs or waist of the person behind them...

BALANCES

BACK EXTENSION TO LOW ARM TO ARM BALANCE:

Partners begin lying opposite directions on their backs with the top of the heads together. They then establish the grip for a basic *low arm to arm balance*. #1 does a *backward roll* shooting his feet to a position directly above #2's head and continues to do a *back extension roll* as #2 (base) assists by pulling him into position and straightening arms. #1 must then carefully arch out or straddle down.

BASE'S FEET ON STOMACH:

Partner #2 lies on the back with the knees bent and feet over the hips. #1 stands at the feet of #2 while #2 places his feet on the hip bones or stomach of #1. #1 springs up, #2 straightens the legs upward and #1 balances in a swan parallel to the floor. To finish the skill, the partners can join one or both hands and as #1 returns to the floor he can pull #2 to a standing position.

BELLY SWAN:

Partner #2 (the base) is lying on the back on the floor. #1 (the performer) stands at the feet facing #2. Partners grasp hands. #2 flexes the hips and bends both knees to the chest and places the soles of his feet on #1's hips or abdomen. #1 then springs up and forward as #2 straightens the legs upward to bring #1 up to a balanced position parallel to the floor. Partners can then release the hands as #1 arches the back and brings arms to 2nd. A variety of leg positions can be used.

CHEST BALANCE:

Partner #2 (the base) kneels on all fours with a flat back. Be sure to use strong abdominals to support the lower back. #1 (the performer) grasps the kneeling partner with both hands under the waist. #1 then places the chest on #2's back and executes a *chest stand*. Any variety of leg positions can be used. Performer #1 can then arch out or step back down.

CHEST TO CHEST BALANCE:

Like the beginning of a *double back limber*. Partners begin facing the same direction. The front performer arches back and wraps the arms around the back performer's waist. The back performer then wraps his arms around the front performer's waist and lifts the front performer off the floor to an inverted vertical position.

FLAG:

From a *hand to hand balance*, #2 (base) and #1 slowly bend one corresponding elbow tipping #1 slightly to the side. #2 pulls with the opposite straight arm and counter balances the body away from #1. With the appropriate timing and counterbalance, #1 can achieve a horizontal position almost parallel to the floor. The base can anchor the bent elbow against the torso and bend the overhead arm to hold the position as close to parallel as possible.

FOOT TO HAND BALANCE:

Partner #2 lies on back with elbows bent and hands on the floor, palms up. Hips are flexed and the feet are straight up from the hips with the soles of the feet toward the ceiling. #1 (the performer) stands over #2's head and stands on the palms of #2's hands. #1 puts hands on the soles of #2's feet. Both partners push their elbow straight at the same time until elbows are locked. #1 can then release the feet of #2 and maintain a standing vertical balance on the palms of #2.

HANDSTAND ON A BRIDGED BASE:

Partner #2 (base) executes a basic *bridge*. #1 executes any variety of *handstands* on the abdominal area of #2.

HANDSTAND ON A KNEELING BASE:

Partner #2 (base) assumes a kneeling position with both hands on the floor. The back should be flat and supported by a strong lift in the abdominals. #1 executes any variety of *handstands* on the back of #2.

HEADSTAND AND HANDSTAND BALANCE:

Partner #2 (base) executes a basic *headstand* position making sure that the forearms are completely vertical. #1 executes a *handstand*, mounted from any direction, on the elbows of #2. #1 can mount the *handstand* from behind #2 in a straddle *headstand*. Both performers can open the legs to a straddle with a third performer *dive rolling* over the structure.

HEAD TO KNEE BALANCE:

Partner #2 (base) lies on back with both knees bent and the soles of the feet flat on the floor. Arms are extended upward with elbows locked. #1 stands in a lunge with front foot between #2's legs. #1 places both hands on the knees of #2 with fingers facing forward. #1 then tips the body forward and places the head into the cupped hands of #1 and extends the legs upward to a vertical balance. One hand can also be used to support the head. #2 can then arch out or step back down to the starting position. Legs of #2 can be straightened with #1 changing the grasp from the knees to the ankles of #2.

HIGH ARM TO ARM FROM SWING UP:

Partners start from a standing position facing each other. #1 (the performer) grasps #2 (the base) arms from the outside while #2 grasps #1's arms from the inside. #1 then jumps up and straddles the #2 as high on the torso as possible. Then to start a strong swing upward, #2 bends his legs and flexes the hips allowing #1 to swing down between his legs. #2 then straightens up swinging #1 as high as possible and #1 straddles up to a vertical balance. #2 must fully extend arms.

KNEE AND SHOULDER BALANCE:

Partner #2 (the base) lies on back with both knees bent and the soles of the feet flat on the floor. Arms are extended upward with elbows locked. #1 (the performer) stands in a lunge with front foot between #2's legs. #1 places both hands on the knees of #2 with fingers facing forward. #1 then tips the body forward and places the shoulders into the cupped hands of #2 and extends the legs upward to a vertical balance. #1 can then arch out or step back down to the starting position.

LOW ARM TO ARM BALANCE:

Partner #2 (the base) lies on the back with the arms straight up. #1 (the performer) straddles #2 and with bent elbows, grips the outside of #2's arms at the triceps. #2 grips the biceps of #1 with the arms on the inside. #1 then tucks tightly and extends upward to a vertical balance. Partners are facing each other.

LOW HAND TO HAND BALANCE:

Partner #2 (the base) lies on the back with the elbows bent on the mat. #1 (the performer) grasps hands and kicks up to a vertical balance while #2 keeps the forearms steady for support. #2 can then straighten elbows. #2 can assist #1 into the vertical balance with a push from the legs. After balancing #1 can arch out, step down or do a *front roll* across the torso of #2.

PRONE SUPPORT:

Partner #2 (the base) lies on the back with both knees bent and the soles of the feet on the floor. #1 straddles #2's head and leans forward to place the palms of both hands on the corresponding knees of #2. #2 reaches overhead and grasps the ankles of #1. With a strong push from the feet from #1, #2 lifts the legs of #1 to a position parallel to the floor, facing down (prone). #1 must keep the body rigid at all times.

REVERSE HAND BALANCE:

The skill begins as a *neck lift* but #2 (the base) keeps hold of #1's ankles. #1 lengthens the torso to end in a handstand position behind #2 facing the opposite direction. #1 can then come down and immediately repeat the skill by placing his head between #2's legs and becoming the new support.

SHOULDER BALANCE ON FEET:

Partner #2 (the base) lies on the back with the arms and legs extended straight up. #1 straddles #2's head leans forward and places shoulders on the soles of #2's feet and grips both hands. #1 then tucks up to a vertical balance position. When balanced, #1 can shift the hands to #2's legs. #1 must then carefully arch out or straddle down.

THIGH STAND or AIRPLANE:

A position in which partner #2 (the base) stands with knees bent. #1 stands on the thighs of #2 facing the same direction. #2 grasps the front of #1's legs and leans slightly backward as #1 leans forward to counterbalance in an arched position. Can also be done facing each other with one leg back in an *arabesque*.

CARTWHEELS

DOUBLE BUTTERFLY:

There are two methods.

1. Both partners take the preparation for a single *butterfly* and grasping each other at the wrists (double lock). They execute the skill simultaneously so that the performers are in the air and land at the same time. Wrists may also be crossed during the skill.
2. Partners stand side by side with the first partner (the puller) standing in a wide straddle stance in plie' and the second partner (the flyer) in a preparatory stance for the single *butterfly*. Partners grasp hands at the wrists (double lock). With tension between the partners, the "puller" assists the "flyer" in doing a single *butterfly* across in front and over to the opposite side. The partners then change roles and the new flyer executes the *butterfly*. This may travel in the same direction down the floor in a series or in any desirable floor pattern dependent upon the landing angle of the "flyer. Wrists may also be crossed during the skill.

DOUBLE CARTWHEEL:

There are three methods.

1. *One hand cartwheels* of any type with partners connecting with the free hand. Some examples: Partner #1 does a *R far cartwheel* while partner #2 does a *L far cartwheel* facing each other holding the free near hand. While facing the same direction, very close together, partners do a *near one hand cartwheel* with the back partner's hand around the front partner's waist.
2. Holding ankles so that one partner is always upside down. Partner #1 begins in a wide straddle stance in preparation for a *side cartwheel*. Either facing each other (opposite side *cartwheels*) or back to back (same side *cartwheels*), partner #2 does a *handstand* or connecting skill that allows her to grasp the ankles of Partner #1 while partner #1 grasps hers. The partners then *cartwheel* in unison.
3. *Knee grasp cartwheels*. Partner #1 stands in a wide straddle in plie'. While facing the same direction or the opposite direction partner #2 executes a *cartwheel* using Partner #1's legs as a base by placing her head between #2's legs and grasping around the upper thigh from the outside. Partner #2 can then finish the *cartwheel* on the opposite side of #1 or partner #1 quickly assumes the same grasp on #1's upper thighs and uses the momentum to begin a *cartwheel* in the same line of direction using #2's legs as the base. The skill can be done in a series or in any pattern. Can also be done like *pee-wee cartwheels* in a tight, close circle.

CHEST ROLLS

DOUBLE BACK CHEST ROLL:

Back *chest rolls* with partners holding each other's ankles. Partner #1 begins on the floor in a front chest stand holding the ankles of the standing partner #2. #2 arches back and holds the ankles of #1. As #2 does a *back chest roll*, the momentum aided by extra pull through the legs assists #1 to the knees and over the insteps of the feet to a standing position.

DOUBLE FRONT CHEST ROLLS:

Partner #1 begins in a *chest stand* position. Partner #2 faces the opposite way over #1's head and arches back to grasp #1's ankles. #1 grasps the ankles of #2. #2 then begins a *front chest roll* pulling #1 to the standing position. #1 then performs a *front chest roll* pulling #2 to a standing position. The skill can then end or continue in a series.

HAND CLASPS:

HAND CLASP, JUMP OVER THROWER'S ARMS:

Partners stand facing the same direction. Partner #2 (thrower) holds the hands of #1 at the outside of the ribs. #1 jumps vertically upward and jumps over the left arm of #2. #2 assists by lifting upward. #1 then reverses the process to end between the arms of #2. Reverse the entire process to jump over the R arm and back to the center.

HAND CLASP, JUMP OVER THROWER'S HEAD:

Same as HAND CLASP JUMP OVER THROWER'S ARM but #1 jumps vertically up aided by a strong lift by #2 (thrower) and jumps backward over the head of #2 to finish standing behind #2 facing the same direction. #1 then springs up and reverses the process to return to the starting position. #2 can also do this skill in a kneeling position with a shorter partner.

HAND CLASP HAND SPRING:

Partners stand facing the same direction. Partner #2 (thrower) holds the hands of #1 at the outside of the ribs. #1 jumps vertically upward and tucks tightly to execute a *front somersault* aided by a strong lift upward by #2. Partners do not release hands. #1 can then spring up and reverse the process by doing a *back somersault* to finish directly in front of #2.

HANDSPRINGS

HANDSPRING AIDED BY THROWER'S FEET AND HANDS:

Partner #2 (thrower) lies on the back with the hips flexed, knees bent and feet upward. #1 stands at #2's feet. #2 places the soles of the feet on the stomach of #1. Partners grasp hands. #2 pushes upward with the legs assisting #1 to a vertical position. #1 then arches the back and finishes in a standing position over the head of #2.

HANDSPRING FROM THROWER'S HIPS AIDED BY NECK LIFT:

Partners stand facing each other. Partner #2 (thrower) bends forward and places the head between the straddled legs of #1. #1 places his hands on the small of the back of #2. #2 then stands up as #1 executes a *front handspring* from the small of #2's back.

HANDSPRING FROM THROWER'S FEET (STANDING ON THE THROWER'S HANDS):

Partner #2 (the thrower) lies on the back with the hands overhead on the mat with the palms upward. Feet are over hips with knees bent. #1 stands on the palms of #2 and leans forward to grasp #2's feet with the hands. #1 springs upward with lift from #2 to a bent arm vertical balance. #1 then presses down to straighten the arms and executes a *front handspring*.

HANDSPRING OVER THROWER'S KNEES:

Partner #2 (thrower) lies on the back with the knees bent and the soles of the feet flat on the floor. #1 runs toward #2 from the front and places hands on the knees of #2. #1 then executes a *front handspring* over #2. #2 assists by catching the shoulders of #1 and pushing directly upward.

HANDSTAND SUPPORTS:

Partner #1 (base) supports #2 as he executes any variety of *handstand*. The support can be offered from the front, side or back while holding the feet or done with #1 seated in a straddle while holding #1 by the hip or waist.

HEADSPRING FROM THROWER'S HANDS:

Partner #2 (thrower) sits in a straddle seat with hands extended horizontally forward. #1 runs from behind and *hand springs* over #2's shoulders, placing the head on #2's upturned palms. #2 assists #1 with a *headspring* by lifting directly upward.

INSIDE OUTS, DOUBLE:

Partners face each other and clasp the fingers of each hand with the other's hands. The hands are placed on the floor between them. They perform *inside outs* across the floor together without releasing the hands.

JOY RIDES:

JOY RIDES:

Partner #2 (the base) lies on the back with the hips flexed, knees bent and feet over the hips. #1 runs slightly, grasps the toes of #2 for balance and jumps up to sit on the feet of #2. #2 then carries #1 forward overhead, letting #1 down on the floor above the head.

JOY RIDE, HALF TWIST TO STAND ON THROWER'S HANDS:

Partners get into a *joy ride* position. #2 crosses the forearms and grasps the feet of #1. #2 then lifts upward as #1 comes to a standing position on the palms of #2 facing the opposite direction of the mount. After maintaining balance, #2 lowers #1 forward toward the legs and places the soles of the feet back under the buttocks of #1 in a reverse *joy ride* position and lowers #1 to the floor to face the opposite direction as when started.

JOY RIDE TO BASE'S HANDS:

Execute a *joy ride*. When #1 is sitting on the feet of #2, #2 (the base) grasps the feet of #1 and #1 comes to a stand. #2 then lowers #1 to the mat over head.

JOY SEAT TO A BACK SOMERSAULT:

From a *joy seat*, partner #2 (thrower) gives a strong upward push with the feet as #1 (flyer) executes a *back somersault*. #1 can finish in another *joy seat* or standing on the floor in front of #2's feet.

LEVER SCALE:

An assisted inclined *split*. The performer stands in front of their partner facing the same direction, holding both their hands. The performer steps on one of the base's feet and raises the other leg to the rear to perform a standing *split*. The partner then counterbalances back and lowers the performer until the performer's legs are parallel to the floor, and their back not quite touching the floor. Can be done while standing on a platform. (*)

LIMBERS

CONJUNCTION or DOUBLE BACK LIMBERS:

There are two types:

1. *Back Arabian limbers* done back to back. Partner #1 stands with arms stretched vertically overhead. Partner #2 does a handstand allowing #1 to grasp her at the ankles. Partner #2 grasps the standing partner's ankles. #1 arches back to begin the *limber* pulling #2 into an upright position.
2. With partners facing the same direction in straddle stance, Partner #1 bends back to grab #2 around the waist. #2 then grabs #1 around the waist and pulls #1 into a vertical balance position (stomach to chest with #1 upside down). #2 bends back to begin the *back limber* as #1 brings the feet to the floor behind #2 and stands. #1 pulls #2 into a vertical balance position and they continue in a series.

DOUBLE FRONT LIMBERS:

There are two types:

1. Partner #1 begins standing in front of #2 facing the same direction with the arms stretched vertically overhead. #1 grasps the wrists of #2, bends forward in the hips and knees and places the hands of #2 on the floor. As #1 straightens his body #2 lifts the feet from the floor into a *handstand* position. #2 continues to perform a front limber and is assisted to the upright standing position by #1. They can then reverse roles and #1 can execute a *front limber* over #2.
2. Partner #1 does a *handstand* behind #2. #2 reaches behind the head and catches the feet of #1. #2 then bends forward in the hips and knees and places #1's feet on the floor in front of him. #1 does a *backbend* over #2 and comes to a standing position in front of #2 to finish the *front limber*. #2 can then release the ankles of #1 and stand. They can then reverse rolls with #2 executing a *front limber* over #1.

NECK LIFTS:

FRONT NECK LIFTS:

Partners begin facing each other. #1 stands in a straddle stand. #2 (the base) puts the head between #1's legs from in front and grasps #1's ankles. #2 stands and #1 does a *back roll* or *back somersault* over #2's head and lands facing #2. Partner #1 can add a 1/2 twist to the *back somersault* before landing.

BACK NECK LIFTS:

Partners begin facing the same direction. #1 stands in a straddle stand. #2 (the base) puts the head between #1's legs from behind and grasps #1's ankles. #2 stands and #1 does a *back roll* or *back somersault* over #2's back and lands facing the same direction behind #2. Partner #1 can add a 1/2 twist on the *back somersault* before landing.

PITCHES

BACK PITCH:

Partner stands facing each other. Partner #2 (thrower) stands in a strong lunge with the hands clasped in front and palms turned upward. #1 (flyer) takes a short run and steps one foot into the palms of #2. #2 then gives a strong upward lift on the foot and #1 executes a *back somersault*. #1 can open the body to a swan position during flight. Partner #1 can also execute a 1/2 twist before landing.

BACK PITCH WITH THROWER'S HANDS BEHIND THE BACK:

Partner stands facing each other. Partner #2 (thrower) stands in a strong lunge with the hands clasps behind the back with the palms turned upward. #1 (flyer) takes a short run from behind and steps one foot into the palms of #2. #2 then gives a strong upward lift on the foot and #1 then executes a *back somersault*.

BACK TOE FLIP PITCH:

Partner #1 (thrower) lunges forward with hands lock and resting against the thigh of the front leg with the palms to the ceiling. #2 puts one foot onto the palms of the #1's hands and both hands on #1's shoulders. #2 then straightens the bend leg and pushes down on the palms and shoulders of #1. #1 lifts the foot of #2 strongly upward. Partner #2 then executes a *back somersault*.

FRONT FLIP PITCH:

Partners face the same direction standing close together. #1 (thrower) stands in plie'. #2 (flyer) bends one leg back. #1 grasps the front of the ankle and shin. #2 swings arms up and pushes down on the bent leg to spring straight up into the air assisted by a strong lift from #1. #2 immediately hugs both legs and executes a *front somersault* away from #1.

PITCH FRONT SOMERSAULT OVER THROWER'S HEAD:

Partner #2 (thrower) stands in wide second or deep lunge with hands clasped in front palms up. #1 runs forward and steps foot into the upturned palms of #2. #2 lifts strongly upward and pitches #1 up into a *front somersault* going over the head of #2.

SIDE LEG BACK FLIP PITCH:

Partner #1 (base and larger of the two) faces front in a wide straddle stance. #2 (flyer) faces sideways in a parallel 1st. #2 raises the leg nearest to #1 forward and #1 catches it under the calf. #2 then puts the other hand on #1's back. #2 places the hand nearest to #1 on the shoulder of #1. Working together, #1 lifts up hard on the calf while #2 springs straight up. The free arm of #2 swigs up and pressure is applied down on the extended leg. #2 executes a *back aerial step out* or can bring the feet together to land on both feet.

PULL OVER:

HANDSTAND PULL OVER:

Partner #1 does a *handstand* behind #2. #2 catches the ankles of #1 over the shoulders. #2 leans forward and places feet of #1 on the floor in front of him so that #1 finishes standing in front.

PULL THROUGH:

PULL THROUGH:

Partner #1 (flyer) lies on the back with arms crossed over the chest. #2 (thrower) straddles #1's feet facing away from him, leans forward and grasps #1 around the feet. #2 then pulls #1 through his straddled legs, swinging #1 up and releasing #1 to a standing position. Thrower must not push down on the flyer's feet to assist in the stand. This will cause over rotation for the flyer and flyer will land on the back or back of the head. Pull through can also be accomplished with #2 only holding one of #1's feet.

PULL THROUGH TO AN OVERHEAD HAND TO HAND BALANCE:

Execute a basic *pull through*, #2 (thrower) releases #1 (flyer) at the top of the swing and changes hand positions to allow #1 to finish standing on the hands of #2 in a *high hand to hand balance*.

PULL THROUGH BY THE WAIST:

Partners stand behind each other. #1 (flyer) stands behind #2 (thrower) and grabs #2 from behind low around the waist with his legs between the straddled legs of #2. #2 leans forward and grabs #1 around the waist, pulling #1 through the straddled legs to a standing position in front.

PULL THROUGH TO STRADDLE NECK:

Execute a basic *pull through* but #2 grasps #1 by the ankles instead of the feet. At the top of the swing, #2 ducks the head and #1 straddles it to sit on the shoulders.

SHOULDER PULL THROUGH:

Partner #1 (flyer) begins in a face down position. Partner #2 (thrower) straddles #1's waist, leans forward and pulls #1 through his straddled legs to a standing position.

SHOULDER PULL THROUGH TO STRADDLE THROWER'S ARMS:

Partner #1 (flyer) begins in a face down position. Partner #2 (thrower) straddles #1's waist, leans forward and pulls #1 through his straddled legs and gives a strong lift upward. #2 then releases #1 and extends both arms horizontally forward. #1 straddles and sits on the thrower's arms on the way down. Many skills can be executed from this position, most typically a *front somersault*.

PULL UPS:

PULL UPS:

An assisted *nip-up*. Partner #1 does a *front roll* finishing on the back with both feet up. #2 grasps the ankles of #1 and pulls straight up. #1 pushes with the hands and clears the floor to land on the feet. It is better if #1 is the smaller of the two partners. #2 can start by pulling #1 to a *handstand*. #2 should catch #1 by the waist when learning the skill to avoid injury. The throw can get very high.

DEAD MAN'S LIFT:

Partner #1 should be lighter than #2. #1 lies on back, body stiff and arms held at the sides. #2 grasps #1 at the back of the neck or the top of the shoulders and lifts #1 to a standing position with a rigid body.

DEAD MAN'S LIFT FROM THE FEET:

Partner #1 should be lighter than #2. #1 lies on back, body stiff and arms held at the sides. #2 stands at #1's feet, grasps #1 under the ankles and lifts #1 to a *headstand* position with a rigid body.

HANDS BETWEEN THE LEGS TO FINISH FACING AWAY FROM THE THROWER:

Partners stand facing the same direction. Partner #1 leans forward in straddle and reaches through the legs to grasp #2's hands behind him. #2 lifts upward as #1 executes a *front somersault* to finish facing away from #2.

HANDS BETWEEN THE LEGS TO FINISH FACING THE THROWER:

Partners stand facing each other. Partner #2 (thrower) stands in a straddle position. #1 leans forward and puts head between #2's legs. #1 reaches back between the legs and grasps hands of #2. #2 pulls up on #1's hands as #1 does a straddle *front somersault* aided by #2 to finish in a standing position facing each other. #1 can roll up #2's chest to attain more height. #1 can also roll up torso to finish sitting on shoulders of #2 in a straddle seat.

JUMP TO THROWER'S KNEES AND PULL UP (FRT. ROLL):

Partner #2 (thrower) lies on the floor, knees bent, arms locked vertically over shoulders. #1 stands over #2's head. While pressing down on #2's hands, #1 executes a *shoot through* to place the soles of the feet on the knees of #2 facing the ceiling. #1 then leans forward and straightens the legs creating a counter balance to pull #2 to a standing position. #1 can then tuck the torso while #2 does a deep plie' to bring #1 closer to the floor. #1 can then safely execute a *front roll* assisted by #2. Hands do not release. Finish standing in the same direction. The skill can also be performed with #1 facing #2 and straddling #2's torso. Hands are grasped with crossed forearms. #1 springs up, goes around the outside of #2's hands and *shoots through* to place feet on #2's knees.

TO HANDSPRING OVER THE THROWER:

Partners stand facing each other. Partner #2 (thrower) stands in a straddle position. #1 leans forward and puts head between #2's legs. #1 reaches back between the legs and grasps hands of #2. #2 then pulls up on #1's hands as #1 does a straddle *front somersault* up #2's chest. #1 then kicks straight up to a vertical position overhead #2. #1 then arches and finishes behind #2 facing the opposite direction.

ROLLS:

BACK ROLL AIDED BY A NECK LIFT:

Partners begin facing the same direction. Partner #2 (thrower) either standing in a wide straddle or strong lunge leans forward and puts the head through the straddled legs of #1 from behind. #2's hands can be placed on the thighs for additional support. #1 lies back and executes a *back roll*. #2 helps by standing up. #2 hooks his hands under #1's shoulders to assist him to the floor. #1 lands on feet behind #2 facing the same direction.

BACK ROLL OUT OF THE ARMS:

Partner #1 runs facing #2 and straddle jumps into the horizontal arms of #2 (thrower). #1 then executes a *back roll* with #2 hooking his hands on #1's shoulders to keep him from slipping backward down the arms. Partners finish facing each other.

BACK ROLL OVER THE FEET AND HANDS:

Partner #2 (thrower) lies on the back with feet in the air, knees flexed. #1 sits on #2's feet. #2 then straightens legs upward. At the same time #1, executes a *back roll* with #2 catching the shoulders of #1. #1 finishes standing over the head of #2

BACK ROLL TO STRADDLE THROWER'S HIPS IN FRONT:

Partner #1 does a *back extension roll* with legs straddled. On the way down, his legs straddle the hips of #2 from the front. #2 (thrower) grasps #1 at the waist, lifting #1 up to sit on his stomach facing out. #1 can hold the wrists of #2 to secure his position.

BACK TO BACK OVERSEE:

Partners begin standing back to back with arms overhead. Partner #2 (thrower) grasps #1's hands from the inside. #2 then leans forward and #1 executes a *backward roll* over the head of #2 and finishes standing in front of him. Hands do not release.

BACK TO BACK TOSS:

Partners stand back to back and grasp hands or lock elbows with each other. Partner #1 bends forward at the waist bringing #2 up off the floor. #2 executes a *back roll* and over the shoulders of #1 to land on the mat facing each other.

DIVE ROLLS OVER EACH OTHER:

OVER AND UNDER:

Partner #1 does a *front roll* facing #2. At the same time #2 does a *dive roll* over #1.

OVER BALANCES:

Partner #1 balances in a *straddle headstand*, *elbow stand* or *handstand*. #2 does a *dive roll* over #1. There is a wide variety of balances or shapes that #1 can assume as an obstacle for #2 to dive over.

BACK AND FRONT:

Partner #1 executes a *back roll*. At the same time #1 executes a *dive roll* over #2. This is usually done over a *straddle roll* but other *rolls* can be used.

DOUBLE FRONT ROLLS:

Partner #2 leans forward and #1 jumps to a lying position on #2's back, squeezing against the outside of #2's thighs with the shins. #1 clasps arms around the waist of #2 and places the head on #2's shoulder with the head turned to the side so that heads and chins will not bump. #2 squats low and springs forward for momentum to carry both through to a *front roll*. #2 must roll very smoothly to keep from bumping #1 against the mat.

DOUBLE ROLL - HAND TO FOOT CLASP:

Begin as a *foot to hand balance* (see Double Balance Skills). #2 tightly grasps #1's feet and #1 tightly grasps #2's feet. Partner #2 (base) bends knees and #1 does a *front roll* pulling #2 to a standing position on the palms of #1. #1 presses #2 to a new *foot to hand balance*. Done in a continuous movement across the floor.

FRONT AND BACK ROLLS COMBINED:

Partner #1 does a *straddle handstand*. #2 backs into the straddled legs of #1 facing the same direction. #1 comes down so that one leg is on each side of #2. #2 grasps the ankles of #1. #2 leans forward and places #1's feet on the floor in front of him. At the same time, #1 begins to stand. #2 executes a *front roll* and #1 grasps the ankles of #2 as they clear the floor. #1 executes a *back roll* pulling #2 to his feet. Done in a continuous movement across the floor.

OPPOSITE DOUBLE ROLLS:

Partner #1 sits in a *tuck seat* with feet flat on the floor. #2 sits facing #1 with open legs outside of #1's and feet under #1's buttocks. Partners clasp each other at the shoulders. #2 lies back pulling #1 to a standing position. #1 then does a *front roll* pulling #2 through a *back roll*. Continue in a series with #1 doing *front rolls* and #2 doing *back rolls*.

ROLL OVER THROWER'S BACK FROM IN FRONT:

Partners stand facing each other with distance between them. Partner #2 (thrower) leans forward and bends knees with hands on thighs for support. #1 runs forward toward #2 and executes a *front roll* over the back of #2. Partners finish standing back to back.

SIDE ROLL OVER:

Performers #1 and #2 stand side by side facing forward. #2 stands in a wide second position plie' in a flat back position. Hands can be placed on the thighs for extra support. #1 turns back on the leg closest to #2 and places his back on the flat back of #2. Outside leg begins a double fan kick through a wide straddle. #1 continues to roll in the same direction to finish on the opposite side

of #2 facing the same direction placing one foot on the floor at a time. #1 can reverse the directions and return to the original starting position or #2 can the roll over the flat back of #1 in a series. Elbows can lock during the back-to-back portion to keep #1 from slipping off the back and to provide extra momentum.

SHOULDER MOUNTS:

BY STEPPING ON THROWER'S THIGHS:

Partners begin facing each other and hold hands with forearms crossed. Partner #2 (base) stands in strong lunge. #1 steps L foot high on #2's L thigh. #1 then swings around the back of #2, aided by a lift from #2's arms and steps R foot onto the R shoulder of #2 from behind. #1 then steps onto the L shoulder with the L foot from behind. After #1 has achieved balance, #2 releases the hands one at a time to grasp the back of #1's calves, holding them against the head for support. #1 must be sure to swing very close to #2 after stepping onto the thigh.

FROM A LYING POSITION:

Partner #1 lies on the back with the left leg bent, sole of the foot on the floor. #2 (base) lunges R with front foot between #1's legs. Partners hold hands with forearms crossed. #2's R arm is rotated outward. #2 gives a strong pull up on the hands as #1 springs up off the floor and executes a quarter turn to stand on the shoulders of #2 from the back.

BY JUMPING FROM THE FRONT:

Partners stand facing the same direction with the base behind. #2 (base) grasps the hands of #1. #1 then springs upward aided by lift from #2's hands until overhead. #1 then stands on the shoulders of #2 facing forward.

BY JUMPING FROM BEHIND:

Partners stand in front of each other facing the same direction, base in front. Partner #2 (base) either stands in a deep plie' or lunge. #2 reaches back over the shoulders and grabs the hands of #1. #1 springs upward aided by lift from #2's hands until overhead. #1 then stands on the shoulders of #2 facing forward.

FACING OPPOSITE DIRECTIONS:

Partners stand facing each other. Partner #1 bends forward and places his head between the straddle legs of partner #2 (base). #1 reaches back with both hands between the legs and hands are grasped by #2. #2 lifts up causing #1 to execute a *front roll* up the torso of #2 placing the soles of the feet on the shoulders of #2. #1 uses the hands of #2 to pull up into a standing position facing backward on the shoulders of #2.

BY STEPPING ON THE THROWER'S CALF:

Partners stand facing the same direction with the base in front. Partner #2 (base) takes a strong lunge and reaches back overhead to grasp the hands of #1. #1 then steps on the calf of #2 and springs up aided by lift from the hands of #2 to step up and stand on the shoulders of #2 facing forward.

BY JUMPING FROM THE SIDE:

Partners stand side by side holding hands with forearms crossed. #1 leaps as #2 (base) pulls him around in front. #2 then turns 1/4 turn and swings #1 around the back and onto the shoulders. #1 must be sure to swing very close to #2.

BY STEPPING ON THROWER'S HAND FROM BEHIND:

Partner #2 (base) takes a strong lunge with hands clasped together behind the back with the palms up. #1 steps into the upturned palms from behind with one foot, balances by placing both hands on the shoulders of #2 and then steps up onto the shoulders of #2 with the free foot. The foot still in the hands then steps up onto the other shoulder to finish in a *shoulder stand* facing forward. #2 can then grasp the ankles of #1 and press them against the head for support.

BY STEPPING ON THROWERS HANDS FROM THE FRONT:

Partners begin facing each other. Partner #2 (base) takes a strong lunge position and clasps hands in front with the palms turned upward. #1 steps into the hands of #2 and swings the other foot around behind #2 and steps onto the matching shoulder. (R to R) #1 then pulls the other foot up onto the other shoulder. #1 balances by placing his hands on the head of #2.

BY RUNNING UP THE BACK:

Partner #2 (base) leans forward from the waist in a wide straddle stance or strong lunge. Hands can be placed on the thighs for additional support. #1 runs from behind, stepping onto the back of #2 and running up the back toward the shoulders. #2 grasps #1 by the calves and comes to a standing position.

SOMERSAULTS:

ASSISTED FRONT SOMERSAULT:

Partners stand side by side. Partner #2 (thrower) places an arm behind the back of #1. #1 hooks arms around #2's arm. Partners walk forward. #1 then springs up, pitches forward and executes a front *somersault*.

BACK SOMERSAULT:

Performer #1 & #2 stand facing each other. #2 Stands in deep lunge or wide straddle stance with fingers interlocked, palms facing up in front of the torso. #1 places one foot into the open palms of #2. #2 lifts directly upward aided by strength from the legs as #1 pushes down on #2's hands to gain height to execute a *back somersault* away from #2.

BACK SOMERSAULT AIDED BY THE FEET:

Partner #2 (thrower) lies on the back with knees bent and feet over the hips. #1 (flyer) sits back on the feet of #2. Aided by a strong push from the feet of #2, #1 executes a *back somersault* over the head of #2. The skill can be preceded by a short run from #1 with a half turn to sit on the feet of #2. Partner #1 can also execute a *gainer back somersault* landing in front of the feet of #2 rather than over head. #1 can also begin the skill from a standing position on the feet of #2.

BACK SOMERSAULT BY LEG LIFT AT THE SIDE:

Partner #2 (thrower) stands facing front in wide straddle. #1 (flyer) stands sideways in front of #2 and places the hand closest to #2 on his shoulder. #1 then lifts the leg closest to #2 and #2 grasps the leg with both hands from underneath the knee and ankle. Aided by a strong upward lift from #2, #1 then kicks up, brings the feet together and executes a *back somersault*.

BACK SOMERSAULT FROM A PIKE SEAT BY LEG LIFT:

Partner #1 (flyer) sits in a pike seat on the floor with hands flat on the mat alongside the hips. #2 (thrower) stands in front of #1, bends the knees and body forward to grasp #1's ankles. #1 raises the hips off the floor as #2 lifts the feet slightly off the floor. #2 then gives the ankles of #1 a strong upward lift while at the same time #1 pushes off the hands and executes a *back somersault*.

BACK SOMERSAULT FROM FRONT LEG LIFT:

This skill is similar to the *Front Pitch* to a *back somersault* but instead of #1 (flyer) stepping into the upturned palms of #2 (thrower), #1 extends a leg forward and is aided by a lift from #2 from grasp under the calf or ankle of #1 to execute a *back somersault*. Partner #1 can also execute a 1/2 twist before landing.

BACK SOMERSAULT FROM STRADDLE OF THROWER'S ARMS:

Partner #2 (base) stands with arms horizontally extended forward. #1 begins sitting straddled over the extended arms of #2. Partners are facing each other. #1 tightly tucks and rolls backward to execute a *back somersault* to a standing position facing #2. #2 can cup the shoulders of #1 to prevent sliding off the arms backward before the completion of the roll.

BACK SOMERSAULT FROM THROWERS HANDS:

It is helpful for partner #1(flyer) to be smaller than #2 (thrower) and #2 must have a strong upper body and arms. Partner #2 lies on the back with the bent arms overhead with the palms up. #1 stands over the head of #2 and steps into the upturned palms. Aided by a strong upward lift by #2, #1 executes a standing *back somersault*. #1 can also assist by jumping forward slightly over the head or chest of #2 as #2 gives the upward lift. The skill can also be performed with #2 seated in a straddle seat with the hands on the floor in front with upturned palms. #1 then stands on the hands and with a strong upward lift from #2 execute a standing *back somersault*. Partner #1 can also execute a 1/2 twist before landing.

BACK SOMERSAULT SIDEWAYS OVER THE FEET:

Partner #2 (thrower) lies on the back with knees bent and feet over the hips. #1 (flyer) stands at the side of #2's hips. #1 then sits on the nearest foot of #2 and leans back as #2 places the other foot in the small of #1's back. Aided by an upward lift from #2, #1 then executes a *back somersault* to finish on the other side of #2.

BACK SOMERSAULT OVER THE THROWER'S HEAD:

Partners stand close together facing the same direction with the thrower behind. Partner #2 (thrower) grasps the waist of #1 while at the same time #1 grabs the wrists of #2. #1 then springs vertically up with assistance by #2. #2 pushes #1 overhead so that #1 is in a horizontal position facing the ceiling. #2 releases #1 as #1 executes a *back somersault* to end standing behind #2 facing the same direction.

FROM THROWER'S HAND, 1/2 TURN, FRONT SOMERSAULT:

Partners stand facing each other. Partner #2 (thrower) takes a strong lunge with hands clasped in front with palms up. #1 steps into the palms of #2 with the R foot and stands up. #1 immediately makes a half turn to the R bringing the L leg over the head of #2. Facing forward #1 then places the L leg back on the floor facing away from #2 with the R leg still in the upturned palms. #2 changes the grasp to under the ankle and does a front flip pitch. (see pitch section of double skills)

FRONT SOMERSAULT:

Performers #1 & #2 stand facing the same direction. #2 Stands in deep lunge or wide straddle stance with fingers interlocked, palms up held in front of the torso. #1 places bends one leg behind and places the sole of that foot into the open palms of #2. #2 lifts directly upward aided by strength from the legs as #1 pushes down on #2's hands to gain height to execute a *front somersault* away from #2.

FRONT SOMERSAULT FROM STRADDLE OF THROWER'S ARMS:

Partner #2 (base) begins with arms extended horizontally forward. #1 begins sitting straddled over the extended arms of #2. Performers are facing the same direction. #1 tightly tucks and rolls forward to execute a *front somersault* to a standing position in front of #2. #2 can cup the shoulders of #1 to prevent sliding off.

VAULT OVER THROWER:

Partner #2 (thrower) can assume a wide variety of positions either seated or standing facing any direction. #1 (flyer) then can use the shoulders, head, upturned palms, back, feet or any other surface of #2 to push off and vault over #2 from any direction. Some examples might be: #2 in a straddle seat with #1 vaulting over shoulders from behind or #2 standing in a wide straddle with #1 vaulting over the head from the side.

MISCELLANEOUS SKILLS:

ANIMAL MOVES:

Strengthening for younger students. Basic skill builders.

CENTIPEDE CRAWL:

This can be done as a double or group skill. Performer sits in a line one behind the other in straddle seats with legs wrapped around the performer in front of them and the feet in the lap of the student in front of them. Hands to the side of the hips, fingers facing out. The line rocks side to side inching hips and hands forward with each rock moving the line slowly forward. Line can also move backward.

CRAB WALK: Begin seated with knees bent, soles of the feet on the floor and hands behind the back with fingers pointing away. Lift the hips to a flat back position and walk the hands and feet in any direction. This movement mimics the crawling action of a crab.

ELEPHANT WALK: Walk on all fours with stiff arms and legs.

FROG JUMP: From a deep turned out plie' in first position, hands are placed in front of the body on the floor with the torso leaning forward. Spring off the floor with the hands and the feet and jump forward to end in the starting position. This movement should mimic a frog leaping forward.

LAME DOG WALK: Start facing the floor on both hands and both feet. Lift one foot to the ceiling and run down the floor hand, hand, foot...hand, hand, and foot.

LEAP FROGS: Partner #1 executes a frog leap over the back of #2. #1 can push down on the back of #2. Can also be done leaping over several people in a line. An interesting combination is a leap frog followed by a forward roll by both partners and another leap frog.

MONKEY WALK: Partner #1 lies flat on the back. #2 kneels over the first on all fours facing the opposite direction. #1 reaches between the legs and places hands on the small of the back and wraps the legs around the torso of #2 to hang around the bottom. #2 then walks in any direction on all fours.

SEAL WALK: Arms are straight, fingers facing backward in a straight arm support. Walk on the hands dragging the legs.

CORKSCREW:

Partner #1 (flyer) lies face down on the horizontally upturned arms of #2 (thrower). #2 then gives a strong upward lift and #1 does a full twist in either direction to land face down into the arms of #2. #1 can also begin and end in a face up position or can execute only a 1/2 twist. #2 can also throw #1 backward overhead and make a 1/2 twist to catch #1 in front facing the opposite direction. Another version has #1 lying on his back on the floor with knees bent. #2 pulls #1 up off his feet with a hand grasp and #1 executes a 1/2 or full twist to land in the upturned arms of #2.

CRADLE ROCK:

Partner #1 sits on mat in a straddle seat. #2 sits between #1's legs and lays straddled legs over #1's legs with feet flat on the floor. Clasp each other at the shoulders. #1 lies back and pulls #2 to a standing, flat back position. #2 rolls backward pulling #1 to a standing flat back position in one continuous movement. Partners do not release shoulders.

DOUBLE CRAB:

Partner #1 (base) assumes a *crab position* with body from knees to shoulders parallel to the floor. Partner #2 places his hands on top of each shoulder, and each foot on top of #1's corresponding leg one at a time to assume a *crab position* on top of #2.

DOUBLE KNEE BENT WALK:

Partners stand back to back with elbows locked. Both partners bend knees and walk feet away from each other, assert pressure against the other's back for balance and begin to walk, one forward and one backward in any direction.

HOCK SWING:

Partner #2 stands in a wide straddle stance. #1 (flyer) runs toward #2 (thrower) from the side and jumps up into the outstretched arms of #2 feet first. #1 is now lying across the horizontal arms of #2 facing the ceiling. #2 immediately releases the arm under #1's upper back as #1 hooks the knees around the remaining horizontal arm. #1 swings backward, down and around to finish standing.

LUNGE TRIANGLE:

Partners stand facing each other, lunge forward and place the palms of both hands together. Hands then lift vertically to form the peak of the triangle.

MERRY-GO-ROUND: Partner #2 (thrower) stands to the L side of #1. #2 uses the L hand to grasp the L wrist of #1. #1 then dives forward and #2 grasps the ankle. #2 now uses the momentum to smoothly swing #1 around him as he turns on spot. #1 comes to a stand as #2 releases the ankle. #2 can "swoop" #1 up and down during the turns.

PENDULUM:

Partners stand facing the same direction with the thrower behind. Partner #2 (thrower) grasps the waist of #1 from behind while at the same time #1 (flyer) grabs the wrists of #2. #1 springs vertically up. #1 then arches the back as #2 swings him back over the L hip, then up in front, back over the R hip, then up in front and finally places #1 in a standing position in front of him on the floor.

SKIN THE SNAKE:

Partners stand facing the same direction. #2 leans forward in a straddle and reaches between the legs with the R hands which is grasped by #1's L hand. #2 executes a front straddle roll to the back. #1 walks forward over #2's head and does a front straddle roll to the back pulling #2 to a standing position. Done in a continuous movement across the floor.

SPIN AROUND THE THROWER'S TORSO:

Partners begin facing each other and grasp each other's shoulders. Partner #1 (flyer) springs up and goes around #2's R side to finish facing down across #2's back with legs hanging over the L side. Partner #2 (thrower) reaches behind the performers legs and encircles them with the L arm. #1 then swings down and around in front. #2 then places the R arms under #1's back and releases #1's legs with the L arm. The skill can finish there or #1 can continue to circle the torso.

WHEEL BARRELS: Partner #1 places both hands on the floor with straight elbows. #2 picks up and holds the ankles of #1 from behind in a slight straddle with one foot on each side of #2's waist. #1 then begins to walk the hands forward, backward or sideways. #1 can also pike the torso. This is an excellent skill to promote strength in the arms and upper body.

TRIPLE AND GROUP SKILLS:

BACKBENDS, TRIPLE:

Performer #1 begins standing. #2 stands in front of #1 facing the same direction and bends back to wrap arms around the waist of #1 (*double back bend* position). #3 places his hands on #2's knees facing down and kicks legs up, assisted by #1 to straddle #1's head. #1 locks arms around the waist of #3. #3 locks arms around #2's body. The skill begins by #1 leaning backward pulling #3 and #2 over him until #3's feet are on the mat. Then #3 bends back and pulls #2 & #1 over him until #2's feet are on the mat. Then #2 bends back pulling #1 & #3 over him until #1's feet are on the mat. The action can continue down the floor.

BODY SURFING:

Performers lie side by side, very close together on the mat and do *side rolls* in the same line of direction with hands overhead. One performer (surfer) starts facing forward down the mat by placing the hands on the back of the second performer and their stomach on the back of the first. As the line rolls its movement progresses the "surfer" along the line to the end. The "surfer" finishes with a *front roll* and then joins the front of the line while another "surfer" begins at the other end.

CARTWHEELS IN A CIRCLE WITH MULTIPLE PERFORMERS:

Facing inside or outside of the circle or a combination of both, performers execute any variety of *cartwheels* traveling in the same line of direction. Concentric circles can have performers in another circle inside or outside of the first traveling in an opposite line of direction.

CARTWHEELS IN A ROW CLOSE TOGETHER OR ONE HANDED:

With any number of performers facing the same direction and standing very close together, execute matching *cartwheels* traveling in the same direction. The skill can also be done with one hand on the person in front and all executing a one hand *cartwheel* traveling in the same direction.

CORKSCREW FROM ONE THROWER TO THE OTHER:

Thrower #1 releases flyer #2 at the top of the *corkscrew*. Flyer #2 is then caught by new thrower #3.

FERRIS WHEELS:

There are several types.

1. Performer #1 lies face down on the mat with arms and legs open. Performers #2 & #3 grasp a wrist and ankle from each side. #2 & #3 swing performer #1 feet first, then backward. On the second swing or and subsequent swing, swing #1 up and overhead. While in the bottom of the swing #1 arches. While at the top of the swing #1 pikes the body forward.
2. Swing can begin face first or sideways with #2 & #3 grasping either both feet or both hands.
3. #2 & #3 can execute a full twist going under their arms while #1 is in the overhead position finishing with crossed wrists and then reverses the swing of #1 with a twist in the opposite direction by #2 & #3 to uncross the arms.
4. #2 & #3 can swing #1 forward to a vertical standing position and momentarily release the hands or can release #1 as he does a *front somersault*
5. Can be combined with the *hock swing* by releasing #1 at the height of the swing in a vertical standing position and repositioning the arms of #2 & #3 to catch the hooked knees of #1 as he swings back, around and up to a standing position.
6. Release #1's feet at the front of the head first swing, allowing them to swing out and over to execute a *back somersault*. The legs are then caught by #2 & #3 at the top of the swing in the face down position and then continue around to the bottom of the *ferris wheel*.
7. #2 & #3 can release #1 the flyer in the front of the swing to be caught by an additional performer #4 in a *corkscrew* seat.

HEADSTANDS IN A ROW:

Performers stand or kneel side by side and execute a *headstand*. Each performer then places one or both hands on the back of the performers on each side. Hands can also be placed on the waists or arms can be locked. Every other performer can leave hands on the floor to support the others.

HEADSTAND SUPPORTS:

Partner #1 (base) supports #2 as he executes any variety of *headstand*. The support can be offered from the front, side or back while holding the feet or done with #1 seated in a straddle while holding #1 by the hip or waist.

INVERTED TRIANGLES:

Partners stand facing each other with toes close together. They lock wrists and while keeping their bodies rigid, lean backward until the arms are straight. Can also be done standing side by side locking the near arms either with the feet together or lunging the outside legs.

LIMBERS, FRONT OR BACK IN A LINE:

While standing in a line side by side, any number of performers reach arms vertically over head and grasp the hands of the performers one either side. Perform side by side *front or back limbers* without releasing hands and return to the standing position. Every other performer can grasp the

wrists leaving the palms of the others free to place on floor. Every other performer can also face the opposite direction in line and perform the opposite *limber*. (performer #1 - *front limber*, performer #2 - *back limber*, performer #3 - *front limber*)

MERRY-GO-ROUNDS, DOUBLE:

Performer #1 gives #2 a *merry-go-round* as described in the double skills section. #1 then hands #2 off to #3 who gives #2 a *merry-go-round* continuing the established momentum. Performer can then be handed back to #1 or can be handed off any number of times to different performers with a continuous circling movement.

PITCH, DOUBLE FRONT OR BACK:

Performers #1 & #2 (throwers) take a strong lunge with hands clasped low in front (*front pitch*) or in back (*back pitch*) with the palms facing up. #3 (flyer) places one hand on the shoulder of each thrower and places one foot in each of the sets of upturned palms. #1 & #2 then lift upward pitching #3 into a *front* or *back somersault*.

PYRAMIDS:

There are thousands of variations on the *pyramid*. Any stacking of three or more performers in an aesthetically pleasing way is acceptable. Performers can be kneeling, *bridging*, in a *crab position*, in *splits*, in *handstand* balances, flat on the floor, standing in a variety of poses, in an arm support, cradled or straddled by another performer. Stacking can take place on the palms of the hands, the calves, the thighs, the front or back of the thighs or hips, the lower back, the upper back or shoulders or even on the head. See the balance positions (hand to hand, and to foot, low arm to arm, etc.) listed in the double skills section. Also see the Pyramid section beginning on page 262 of the suggested reading: "Teaching Basic Gymnastics".

ROLLS, CRISS-CROSS:

Performers stand in any open formation facing the center. Performers take turns rolling across the center area in patterns to new positions in the formation. Common formations are the triangle and "four corners".

ROLL, MULTIPLE DIVES:

Performers stand in a line one behind the other in the following order: #1 - #2 - #3. Performer #1 faces in toward the other two. #2 executes a *front roll* toward #1 as #1 *dive rolls* over #2. #1 then *front rolls* toward #3 as #3 *dive rolls* over #1. #2 turns around as #3 *front rolls* toward #2 as #2 *dive rolls* over #3. This should return performers back to the original starting positions. Action can continue with all rolling out from center and outside performer's *dive rolling* to the center. All must turn to face center after rolling to the outside.

ROLL WITH LEGS SPREAD AND JUMP THROUGH:

Performers stand in a line one behind the other in the following order: #1 - #2 - #3. Performer #1 faces in toward the other two. #2 executes a *front straddle roll* toward #1 as #1 jumps forward between the legs of #2. #2 then turns to face the center as #1 executes of *front straddle roll* toward #3 as #3 jumps forward between the legs of #1. #1 then faces the center as #3 does a *front straddle roll* toward #2 as #2 does a jump forward between the legs of #3. Action can continue with all *straddle rolling* out from center and outside performers jumping to the center. All must turn to face center after rolling to the outside.

ROLLS IN A CIRCLE WITH MULTIPLE PERFORMERS:

With any variety of *front* or *back roll* or a combination of both performers traveling in the same line of direction around a circle. Concentric circles can have performers in another circle inside or outside of the first traveling in an opposite line of direction. Concentric circles can also weave through each other.

SIDE ROLLS WITH MULTIPLE PERFORMERS:

Same concept as the *side roll* with leaps. Performers lie side by side on the mat about 2 feet apart with the arms overhead or down at the sides. Every other performer rolls opposite directions with one jumping over the other in various patterns.

SINGLE FILE SIT ON KNEES:

Any numbers of performers stand in line facing the same direction. The back performer kneels on one knee. The second to the last performer sits on the knee of the first. Each successive performer then sits on the knees of the person behind him until all are seated in a line. The position can be preceded by a march with locked elbows. A rotary motion can be made with the arms like a locomotive.

SKIN THE SNAKE:

There are many versions.

1. Any numbers of performers stand in line facing the same direction. Each performer reaches between the legs with the L hand and grasps the R hand of the person behind him. The one at the back of the line lies backward on the floor with the feet together. The line walks backward over him. The second to the last person lies down beyond the first straddling his head and the movement continues until the entire line is stretched out head to foot on the mat.
2. The action can be reversed with the last one to lie down getting up and running forward straddling the line pulling each successive performer up all the way down the line. For safety's sake, keep the legs as close to the other performer as possible to avoid tripping the others and heads should be turned to the side to avoid facial injuries if another performer trips and sits down.
3. Begin with the performers standing side by side holding hands. One at a time the performers swings the L leg over the L arm without releasing the grip. This puts the line in position to begin to *Skin the Snake*.
4. The front person executes a *front roll* pulling the rest of the line forward in a straddle walk over his head. Each successive performer rolls between the straddled legs of the performer before him until the entire line is lying on their backs on the floor in a narrow straddle.
5. Begin with the line unhooked. The front performer does a *front roll* to the back with each successive performer doing a *front roll* to finish straddling the head of the person in front. While on the floor they all establish the correct hand grip (R to L). The front person now stands and scoots backward straddling the others and pulling then next one to their feet until all are standing.

SNAKE ROLLS:

This is a variation of the *three man shuffle* but as the performers spring off of the hands and feet toward the center, they make a half turn by bending the torso to finish with their head the opposite direction.

SNAKE ROLLS WITH MULTIPLE PERFORMERS:

Performers lie side by side on the mat about 2 feet apart with the arms overhead or down at the sides. Every other performer rolls opposite directions with one jumping over the other and doing a half turn to face the opposite direction in various patterns.

SOMERSAULT, DOUBLE SUPPORTED FRONT:

Three performers stand side by side in a row grasping hands, wrists or forearms. While moving forward, the center performer does a *front aerial walkover*. Can also be done stationary or in a longer line with any uneven number of performers.

SOMERSAULT, DOUBLE SUPPORTED BACK:

Performers stand side by side in a row with the center person facing the opposite direction. Outside partners move forward as center performer does an *aerial back somersault*. Can also be done stationary or in a longer line with any uneven number of performers.

TANDEM:

Partners stand facing the same direction. The back partner places the head and upper body between the straddled legs of the person in front and places the hands on the floor to stand on all fours. The front partner then wraps the legs around the waist and bends forward to place hands on the floor in front of the other partner. Alternating side to side, walk forward down the mat. The skill can be performed by numerous performers in a line, each hooking legs around the waist of the person behind them.

THREE MAN SHUFFLE or SIDE ROLLS WITH LEAPS:

Three performers lie face down side by side about two feet apart with arms either overhead or down at sides in the following order: #3 - #2 - #1. Performer #2 in the center rolls to the R keeping the torso and legs straight. #1 leaps sideways L with a spring from the hands and the feet over the top of #2 and rolls L toward #3. #3 leaps sideways R with a spring from the hands and feet over the top of #1 and rolls to the R toward #2. The action continues moving the center performer alternately to the outside.

TOOTSIE ROLLS:

One line of performers lies face down and take turns side rolling toward the center of the mat. Another line of performers take turns running toward the center from the opposite side and execute *dive rolls* over the side rolling performers. After executing one skill, the performer then moves to the end of the opposite line to take a turn at the opposite skill.

TRIPLE ROLLS:

Performer #3 lies on the back with bent knees feet flat on the floor. #1 stands over #3's shoulders as #3 grabs his ankles. #2 does a *shoulder stand* holding the ankles of #2 with #1 holding his feet. All three performers retain the ankle grasp throughout the entire skill. #1 dives forward between the legs of #2 pulling #3 to his feet. #3 then dives forward between the legs of #1 pulling #2 to his feet. #2 then dives forward between the legs of #3 pulling #1 to his feet. The skill can continue across the floor. The *roll* can also be executed backward.

WALKOVER, DOUBLE SUPPORTED BACK AERIAL:

Performers stand side by side in a row with the center person facing the opposite direction. Outside partners move forward as center performer does an *aerial back walkover*. Can also be done stationary or in a longer line with any uneven number of performers.

WALKOVER, DOUBLE SUPPORTED FRONT AERIAL:

Performers stand side by side in a row grasping hands, wrists or forearms. While moving forward, the center performer does a *front aerial walkover*. Can also be done stationary or in a longer line with any uneven number of performers.

WALKOVER, FRONT OR BACK IN A LINE:

While standing in a line side by side, any number of performers reach arms vertically over head and grasp the hands of the performers one either side. They then perform side by side *back walkovers* without releasing hands and return to the standing position. Every other performer can grasp the wrists leaving the palms of the others free to place on floor. Every other performer can also face the opposite direction in line and perform the opposite *walkover*. (performer #1 - *front walkover*, performer #2 - *back walkover*, performer #3 - *front walkover*)

INTERESTING COMBINATIONS OF TRIPLE SKILLS:

#1 assumes a *crab position*, #2 does a straddle stand on top of #1 with feet on chest and upper thigh, #3 *dive rolls* between the legs of #2

#1 assumes a *crab position*, #2 assumes a *crab position* on top of #1, #3 *dive rolls* in the space between #1 & #2.

#1 performs a *leap frog* over #2 from the front, #2 then performs a pull up on #3

#1 performs a *back roll* from a *neck lift* from #2, #3 *dive rolls* through the straddled legs of #2 from behind.

#1 performs a *front roll* over #2's back from the front, #3 does a *front roll* through the straddled legs of #2 from behind.

PARALLETES

Parallettes are miniature parallel bars. Since their introduction in the summer of 1969 at gymnastics clinics in Ohio and Minnesota, they have been used in various sizes and forms as an aid to learning.

Skills that can improve from the use of parallettes include handstand, levers, and other skills related to gymnastics work on the parallel bars, rings and other gymnastics events.

Parallettes allow students to develop a great deal of strength, flexibility, balance and agility at the studio, gym and, most importantly, at home.

One of the main advantages gained from the use of "parallettes" is the development of a strong grip or the ability to grasp the bars.

Parallettes are made from wood and have a tendency to slip on wood floors. As a result, they are more safely used when placed upon mats or runners.

Non-skid rubber pads can be glued to the bottom of each if they must be used on wood surface.

Needed: Four cut and drilled blocks, two 9" by 1 1/4" dowels, four ten penny nails.

PARALLETTE CONDITIONING EXERCISES:

STRENGTH:

- Push up
- Push ups with the feet on a higher surface (stool, chair, bench, etc.)
- Push ups assisted by a partner holding the feet
- Handstand push ups (assisted or against the wall)
- Supports: "L", "V", tuck, straddle
- Scapula Dips (open and close the scapula)

BALANCE:

- All headstands and handstands

FLEXIBILITY:

- Grasp parallettes in push up positions, toes pointed, head back, arch back (dip)
- Pike hips, curl toes under, head down (stretch shoulders)
- Past splits with front or back ankle on padded cross bar
- Shoulder stretch from back support

AGILITY:

- Jump open and closed between parallel parallettes.
- Jump side to side of parallettes in a line end to end
- Stand to the L of parallel parallettes and jump to center, jump to R, jump to center and jump back to the L side.
- Place parallel parallettes in front of performer and jump forward over first parallette to center, jump forward over second parallette, and jump backward to starting position.
- Place numerous parallettes in a straight row and use as an obstacle relay course.
- Students can jump or hop over parallettes in a variety of formations.

SKILLS WITH PARALLETES:

In addition to strengthening the grip and forearm muscles, working with parallettes adds height to the basic skill which requires use of additional push from the legs.

The weight of the parallettes helps to develop arm strength.

The shape of the parallettes encourages correct alignment.

Once the skill has been accomplished with the use of the parallettes, the basic skill without the parallettes seems much easier.

Skills are performed while holding parallettes firmly, one in each hand.

Performers must be careful to keep wrists in line and place the flat base of the parallettes on the floor.

FORWARD ROLLS
BACKWARD ROLLS
CARTWHEEL

ROUND OFF
WALKOVERS
LIMBERS

HANDSTAND SERIES
HANDSPRINGS

Special note to spotters: When spotting students who are using parallel bars, be aware that the parallel bar adds to the length of the arm and that the weight of the parallel bars require that students really work to keep the arms in line. Start students slowly with the concept of adding the parallel bars to other basic skills and stay aware of their line of motion.

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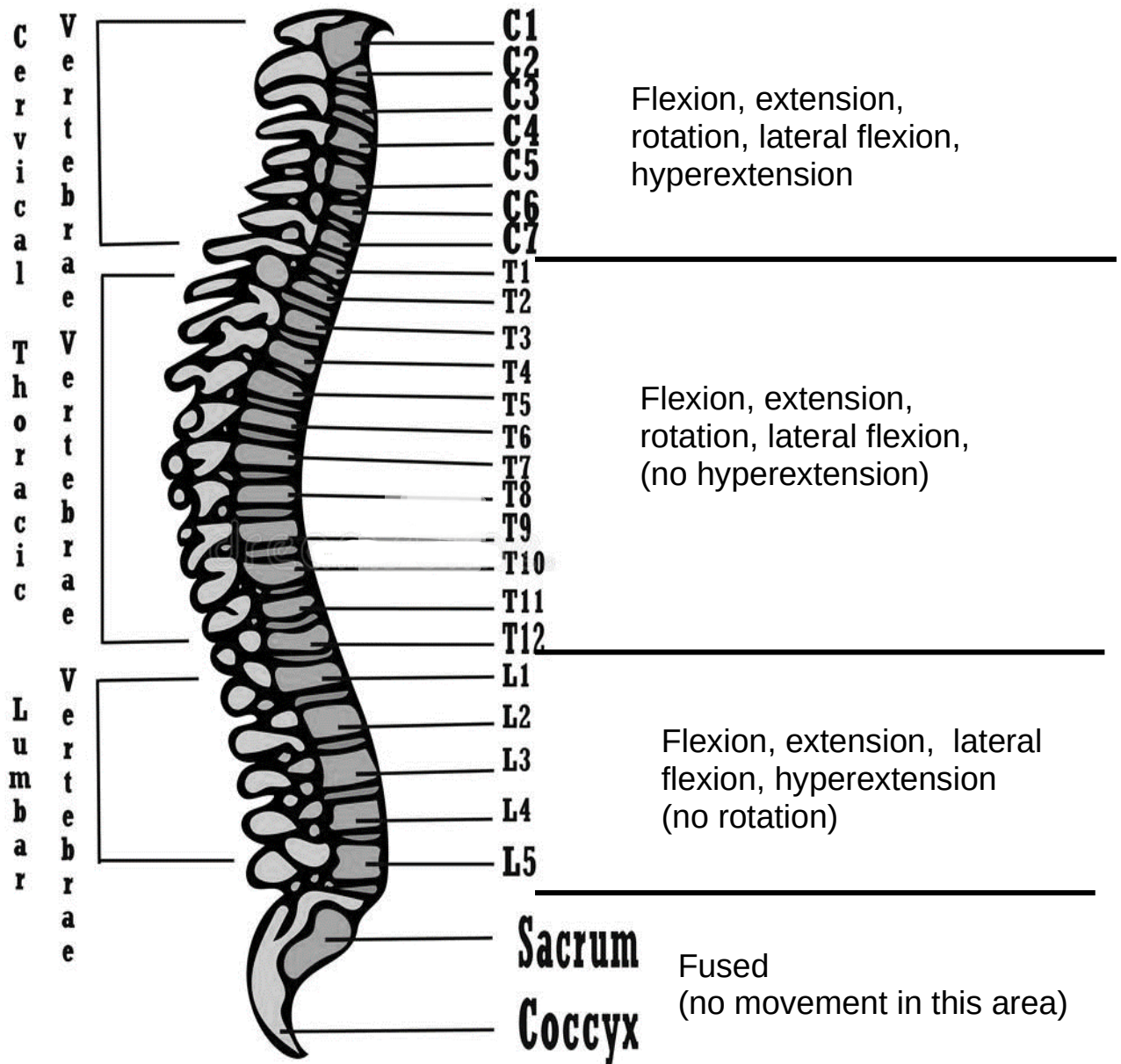
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