

THE SPIRIT CONSULTANTS

2024 – 25 SONG/POM, SONG/JAZZ & PEP/SHORT FLAG SAFETY RULES

Routines in these divisions must also follow the rules listed in "2024-25 High School Spirit (or Junior Spirit) General Information" and the "2024-25 High School Song/Pom and Pep Short/Flag Division Limitations."

HIGH SCHOOL TEAMS

GENERAL GUIDELINES

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

COMPETITION ROUTINE GUIDELINES

- 1) New: For Song/Pom and Pep Flag divisions, a school uniform or a costume may be worn. Costuming is allowed but not required.
- 2) When standing at attention, apparel must cover the midriff (front of the body). If a violation occurs, a 3-point deduction will be incurred.
- 3) New Language: All participants must wear soft-soled, non-marking shoes on one or two feet while competing. Shoes must have a solid sole and cover the toe and heel. (Exception: Half sole shoes/dance paws/turners are acceptable in the Song/Pom and Song/Jazz categories. Performers who wear half sole shoes/dance paws/turners while performing do so at their own risk. Shoes that cover the toe and heel are required at all other times when not directly performing). Penalty of marking the floor is disqualification. The performing school will be responsible for any charges that may occur as a result of damage to any floor.
- 4) New: Jewelry and accessories are allowed, provided they are secured appropriately to the dancer.
- 5) Support braces, etc., which are hard and unyielding or have rough edges or surfaces must be appropriately covered.
- 6) Props are not allowed. A prop is any physical object used to enhance the overall effect and or theme of the routine. (Exception: pom or pep/short flag.)
- 7) Hands-Free Poms: The use of hands-free poms will be allowed. Hands-free Poms are specifically made so that performers do not have to hold the poms but rather the poms are affixed to the performers hand. "Proper use" means bars cannot be in palm of the hand and only an elastic band can be between the supporting had and performance surface making it possible to safely execute skills. A hair tie, rubber band, or tying pom strings/pieces together will not be counted as a hands-free pom.



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HIGH SCHOOL TEAMS

INVERTED SKILLS & TUMBLING (INDIVIDUAL EXECUTION): Please note that any or all inverted skills and tumbling are not required in any category. If choreographed into routine, please be sure to follow the guidelines below.

- 1) Inverted Skills: Non airborne skills are allowed (Example: Headstand).
- 2) Skills with hip over head rotation:
 - a. With hand support are not allowed while holding poms or props in supporting hand(s). (Exception: forward rolls, backward rolls and the proper use of hands-free poms) See "Hands Free Poms" page 3, rule #7.
 - b. Non airborne skills are allowed and are limited to 3 connected skills. Example: 3 consecutive cartwheels are allowed; 4 consecutive cartwheels are not allowed.
 - c. Airborne skills with hand support may not be airborne in approach but may be airborne in descent if the approach is non-airborne (clarification: a round off is allowed – hands touch the ground before the foot leaves the ground).
 - d. Airborne skills without hand support are not allowed.
 - i. Aerial/Side somis are only permitted in the Advanced Divisions and Song/Pom Game Day.
 - New: Front Aerials and Butterfly Aerials are permitted in the Advanced Division and Song/Pom Game Day.
 - ii. NEW LANGUAGE: Simultaneously hip over head rotation are not permitted in any division level.
 - iii. If a team chooses to use non-hands free poms for aerial cartwheels they must be moved to one hand. If a dancer fails to move both poms to one hand or touches down with the hand that holds both poms during the skill, a penalty will be assessed.
- 3) Simultaneous tumbling over or under another dancer that includes hip over head rotation by both dancers in not allowed.
- 4) Dropping (from being completely airborne) to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.
- 5) Landing in a push up position onto the performance surface from a jump in which the legs are in front of the body and swing behind are not allowed.
- 6) Airborne skills without hip over head rotation may not jump from a standing or squatting position with backward momentum landing onto the neck, shoulders and hands.
 - a. Any kip up motion must initiate from the back/shoulder area touching the ground. (Note: This rule refers specifically and only to the "kip up"/"rubber band" skill.)
 - b. Kip ups are not allowed while holding poms or props. The proper use of hands-free poms for kip ups is allowed.



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HIGH SCHOOL TEAMS

LIFTS AND PARTNERING (GROUP/PAIR EXECUTION): Please note that any or all lifts and partnering are not required in any category. If choreographed into routine, please be sure to follow the guidelines below.

- 1) Lifting with poms or pep/short flags is allowed.
- 2) The Executing Dancer must maintain contact with a Supporting Dancer who is in direct contact with the performance surface at all times. (Exception: Kick Line Leaps.)
- 3) When a skill is above hip level, at least one Supporting Dancer must maintain contact with the Executing Dancer until the Executing dancer returns to the performance surface.
- 4) Hip over-head rotation of the Executing Dancer(s) is allowed provided:
 - a. Contact between the Executing Dancer and at least one Supporting Dancer(s) must be maintained until the Executing Dancer returns to the performance surface or is returning to the upright position.
- 5) Elevators, thigh stands, shoulder sits, and chair sits are allowed. Extensions (see glossary for definition), pyramids, and basket tosses are not allowed.
- 6) A Vertical Inversion is allowed provided:
 - a. Contact between the Executing Dancer and at least one Supporting Dancer(s) must be maintained until the Executing Dancer returns to the performance surface or is returning to the upright position.
 - b. When the height of the Executing Dancer's shoulders exceeds shoulder-level there is at least one additional dancer to spot who does not bear the weight of the Executing Dancer. (Clarification: When there are 3 Supporting Dancers, an additional spot is not required.)

DISMOUNTS TO THE PERFORMANCE SURFACE (GROUP/PAIR EXECUTION)*: Please note that any or all dismounts to the performance surface are not required in any category. If choreographed into routine, please be sure to follow the guidelines below.

- 1) Dismounts are allowed provided:
 - a. At the highest point of the dismount, the Executing Dancer's hips may not elevate above head level and the Executing Dancer must land on their foot/feet.
 - b. The executing Dancer's hips may not cross the vertical axis while airborne and inverted. (Clarification: while free of contact from both the performance surface and other performers.)
 - c. The Executing dancer is not supine or inverted when released.
- 2) Toe pitches are not allowed.

*CLARIFICATION: MAY BE ASSISTED, BUT NOT REQUIRED.



THE SPIRIT CONSULTANTS

2024 – 25 SONG/POM, SONG/JAZZ & PEP/SHORT FLAG GLOSSARY OF TERMS

This document provides terminology reference for the 2024-25 High School Song/Pom & Pep Flag Divisions Limitations and Safety Rules.

RULES TERMINOLOGY

AIRBORNE (EXECUTED BY INDIVIDUALS, GROUPS, OR PAIRS): A state in which the dancer is free of contact from a person and the performing surface.

AIRBORNE HIPOVERHEAD ROTATION (EXECUTED BY INDIVIDUALS): A tumbling skill in which the hips continuously rotate over the head and there is a moment of no contact with the performance surface (Example: Round Off or a Back Handspring)

AXIS ROTATION: An action in which a dancer rotates around his/her vertical or horizontal center.

CONNECTED/CONSECUTIVE SKILLS: An action in which the dancer executes skills without a step, pause or break in between. Example: Double Pirouette or Double Toe Touch)

CONTACT (EXECUTED BY GROUPS OR PAIRS): When two (or more) people physically touch each other. Touching hair and clothing does not qualify as contact.

COSTUMING: An accessory or an article of clothing that adds to the overall effect and/or theme of the routine.

DISMOUNT (EXECUTED BY GROUPS OR PAIRS): An action in which the Executing Dancer(s) returns to the performance surface or upright position with or without assistance from a Supporting Dancer(s) with whom there was prior contact.

DROP: An action in which an airborne dancer lands on a body part other than his/her hand(s) or feet without first bearing weight on the hands/feet.

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

EXECUTING DANCER: A dancer who performs a skill as a part of Groups or Pairs who use(s) support from another dancer(s).

HEAD LEVEL: A designated and averaged height: the crown of the head of a standing dancer while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.)

HIP LEVEL: A designated and averaged height; the height of a standing dancer's hips while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.)

HIPOVERHEAD ROTATION (EXECUTED BY INDIVIDUALS): An action characterized by continuous movement where a dancer's hips rotate over the head in a tumbling skill (Example: Back Walkover or Cartwheel).



THE SPIRIT CONSULTANTS

RULES TERMINOLOGY CONTINUED

HIPOVERHEADROTATION (EXECUTED BY GROUPS OR PAIRS): An action characterized by continuous movement where the Executing Dancer's hips rotate over their own head in a lift or partnering skill.

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

INVERTED SKILLS (EXECUTED BY INDIVIDUALS): A skill in which a dancer's waist and hips and feet are higher than his/her head and shoulders and there is a stop, stall, or change in momentum.

LIFT (EXECUTED BY GROUPS OR PAIRS): A skill in which a dancer(s) is elevated from the performance surface by one or more dancers and set down. A Dance Lift is comprised of an Executing Dancer(s) and a Supporting Dancer(s).

PARTNERING (EXECUTED BY PAIRS): A skill in which two dancers use support from one another. Partnering can involve both Supporting and Executing skills.

PERPENDICULAR INVERSION (EXECUTED BY INDIVIDUALS): A skill that begins with backward airborne momentum and lands on the hands and head in an inverted position in which the dancer's head, neck and shoulders are directly aligned with the performance surface, creating a 90 degree angle between the head and floor.

PROP: Any physical object used to enhance the overall effect and/or theme of your routine.

PRONE: A position in which the front of the dancer's body is facing the ground and the back of the dancer's body is facing up.

RELEASE (EXECUTED BY GROUPS OR PAIRS): An action that results in a moment of time when the Executing Dancer is free of contact from the performance floor and the Supporting Dancer(s) with whom there was prior contact.

SHOULDER INVERSION (EXECUTED BY INDIVIDUALS): A skill that begins with backward airborne momentum and lands on the hands /shoulders /upper back area on the performance surface and the dancer's waist and hips and feet are higher than his/her head and shoulders.

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

SUPPORTING LEG: The leg of a dancer that supports the weight of the body, during a skill.

SUPPORTING DANCER: A dancer who performs a skill as a part of a group or pair who supports or maintains contact with an Executing Dancer.

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

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



THE SPIRIT CONSULTANTS

RULES TERMINOLOGY CONTINUED

VERTICAL AXIS (EXECUTED BY GROUPS OR PAIRS): a designated line in space that goes straight up and down and has no slope.

VERTICAL INVERSION (EXECUTED BY GROUPS OR PAIRS): A skill in which the Executing Dancer's waist, hips and feet are higher than his/her own head and shoulders and bears direct weight on the Supporting Dancer(s) by a stop, stall or change in momentum.

WORKING LEG: The leg of a dancer that is responsible for momentum and/or position, during a skill.

SKILLS TERMINOLOGY

A LA SECONDE LEAP (SECOND LEAP): A leap in which the legs open to second position in turnout, so that the dancer's heels are visible.

A LA SECONDE TURN (SECOND TURN): Pirouette a la seconde is a classical ballet term meaning a "spin with leg to the side" or "spin with leg in second position." A dancer performing a pirouette a la seconde will be turning on their supporting leg with their other leg to the side and straight with a pointed foot.

AERIAL CARTWHEEL: (airborne hip over head rotation skill without hand support) A skill which emulates a cartwheel executed without placing hands on the ground.

ATTITUDE: A position where the working leg is lifted in the air to the front (devant), side (a la seconde) or to the back (derrière). The leg in the air is bent and is most often turned out so that the knee is higher than the foot.

AXEL: (airborne skill with axis rotation) A turn in which the working leg makes a circle in the air to passé as the supporting leg lifts off the ground enabling the dancer to perform a rotation in the air and then lands on the original supporting leg.

BACK WALKOVER: (non-airborne hip over head rotation skill with hand support) A skill in which the dancer moves backward into an arched position, with the hands making contact with the ground first, then rotates the hips over the head and lands on one foot/leg at a time.

BACKWARD ROLL: (non-airborne hip over head rotation skill with hand support) A skill in which the dancer rotates backward, rotating the hips over the head while curving the spine (a tucked position) to create a motion similar to a ball "rolling" across the floor.

C JUMP: A jump in which a dancer uses a deep plie, the legs pull behind the body and are bent, the head is released, and arms are pulled back. The body forms the shape of a "C".

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

CARTWHEEL: (non-airborne hip over head rotation skill with hand support) A skill where the dancer supports the weight of the body with the arm(s) while rotating sideways through an inverted position landing on one foot at a time.



THE SPIRIT CONSULTANTS

SKILLS TERMINOLOGY CONTINUED

VERTICAL AXIS (EXECUTED BY GROUPS OR PAIRS): a designated line in space that goes straight up and down and has no slope.

CHASSÉ: A connecting step in which one foot remains in advance of the other; meaning to chase.

CHAINES/CHAINE TURN: Chainés or “chainé turns” is when a dancer is performing a series of turns on both feet, picking up each foot back and forth in order to keep moving in a line or circle.

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

DEVELOPPÉ: An action in which the working leg moves through passé (bends) before extending into position; meaning to develop.

DIVE ROLL: (airborne hip over head rotation skill with hand support) A forward roll where the dancer's feet leave the ground before the dancer's hands reach the ground.

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

EXTENSION: A fully extended stunt above head level where the Executing Dancer stands with both legs locked out (shoulder-width apart) and one foot in each hand of the base (partner stunt) or each foot is held by a different base (group stunt).

FORWARD ROLL: (non-airborne hip over head rotation skill with hand support) A skill in which the dancer rotates forward, rotating the hips over the head while curving the spine (a tucked position) to create a motion similar to a ball “rolling” across the floor.

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

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

FRONT AERIAL: (an airborne hip over head rotation skill without hand support) A skill which emulates a front walkover but is executed without placing hands on the ground.

FRONT WALKOVER: (a non-airborne hip over head rotation skill with hand support) A skill where the dancer moves forward with the hands making contact with the ground first, then rotates the hips over the head passing through an arched position and lands on one foot/leg at a time.

GLISSADE: A connecting step that transfers weight from one foot to the other; meaning to glide.



THE SPIRIT CONSULTANTS

SKILLS TERMINOLOGY CONTINUED

HEADSPRING: (an airborne hip over head rotation skill with hand support) A skill where a dancer moves forward with the hands then head, making contact with the performance surface, then rotates the hips over the head passing through an arched position. It is non-airborne in approach but airborne in descent after hips pass through perpendicular.

HEADSTAND: (a non-airborne inverted skill with hand support) A non-airborne, nonrotating, skill where the dancer supports him/herself vertically on his/her head in an inverted position with hands in contact with the floor to support the body.

ILLUSION: (a stationary turn) A skill where a dancer steps onto a standing leg, releasing the upper body all the way forward, lifting the working leg as close to 90 degrees as possible while rotating on the standing foot.

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

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

KICK: Throwing the working leg in the air in a controlled manner, while the supporting leg and body stay properly aligned in the position of choice. Jazz equivalent of a grand battement in ballet.

KIP UP: (non-airborne in approach, airborne in decent, inverted skill) A skill where the dancer begins in a supine position, rolls back onto their shoulders elevating their hips off the performance surface and into an inverted position. Using their arms and/or legs, core, and momentum, the dancer thrusts their body in an upward direction away from the floor. The movement is completed by bringing the feet to the performance surface keeping the body inline and following to an upright position.

LEAP: (airborne skill) A skill in which the dancer pushes from a plié (bend) off of one foot, becomes airborne, and lands on one foot.

LEG HOLD/LEG HOLD TURN: A skill in which a dancer extends one leg upward showing flexibility. When executing this skill, the dancer grabs the leg and/or foot of the leg that is extended. To make the skill more advanced, rotations can be incorporated making it a leg hold turn.

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

PENCIL: A position of the working leg during a pirouette turn in which the leg is forward, turned out and pointed to the floor. The foot is a couple inches off the floor.

PIQUE/PIQUETURN: "Pricked" a step in which a dancer transfers weight onto the pointe or demi pointe of the supporting leg. The working leg is in passé position and turned out. This action can be immediately followed by a turning motion, known as a pique turn.

PIROUETTE: (axis rotation) A skill in which the dancer bends (plié) with one foot in front of the other (fourth position) and rises (relevé) to one supporting leg making a complete rotation of the body; meaning to whirl. A pirouette can be executed in a variety of positions.



THE SPIRIT CONSULTANTS

SKILLS TERMINOLOGY CONTINUED

PLIÉ: A preparatory and landing skill in which the dancer bends, softens his/her knees; meaning to bend.

RELEVÉ: An executing skill in which the dancer lifts up to the ball of his/her feet; meaning to rise.

REVERSE LEAP: A leap in which a dancer begins facing back and travels toward the back (with steps or a chasse), then rotates the shoulders and hips to the front/direction the dancer came from and hits the split leap position facing the front/the direction the dancer came from.

ROUND OFF (EXECUTED BY INDIVIDUALS): (airborne hip over head rotation skill with hand support) An airborne hip over head rotation skill that takes off on one foot and lands on two feet simultaneously. (Clarification: the skill becomes airborne after the hips have rotated over the head).

SCISSOR LEAP/SWITCH LEAP: A leap in which the legs exchange positions (by swinging past each other while in the air), showing a split with both legs in one jump.

SHOULDER ROLL (FORWARD/BACK): A non-airborne tumbling skill where the dancer rolls with the back of the shoulder and maintains contact with the floor and the head is tilted to the side to avoid contact with the floor.

SHUSHUNOVA: A jump variation in which the dancer lifts extended legs to a toe touch or pike position and then circles them behind the body dropping the chest and landing in a prone support (push up position).

STAG: A grand jeté in which the front and back leg bend as the body travels through the air. It can also be performed with the back leg extended.

SURPRISE LEAP: A leap in which a dancer begins facing back and travels to the side (with steps or chasse) and then rotates the shoulders and hips to the front while also bringing the leg through passé and hits the split leap position facing front.

THIGH STAND: Stunt in which the top person stands on two bases' lunged thighs.

TOE PITCH (EXECUTED BY GROUPS OR PAIRS): A skill in which the Executing Dancer(s) starts in an upright position with one foot in the hand(s) of a Supporting Dancer(s) and is propelled upward. (Clarification: this is not the definition of a toe pitch back tuck).

TOE TOUCH: (airborne skill) A jump in which the dancer lifts the legs through a straddle position. Hips externally rotate to turn out the legs and the chest is upright. Arms are typically held in a T position.

TOUR JETE: (airborne skill with axis rotation) A skill in which the dancer takes off from one leg, executes a half turn and lands on the other leg.

TURNING C JUMP: A jump in which a dancer uses a chaine turn to prep into a C jump and the jump is performed while turning



THE SPIRIT CONSULTANTS

PEP FLAG TERMINOLOGY

DROPPED FLAG: A flag that is un-intentionally released onto the performance surface. (Clarification: Any part of the flag shaft that touches the floor un-intentionally is a dropped flag. For example: If just the ball of the flag shaft or just the tip of the flag shaft touches the floor for any amount of time; it is considered a dropped flag.

FLAG SHAFT: The pole of a pep/short flag including the end components (ball and tip).

SINGLE-ARM TWIRLS (CAN BE EXECUTED WITH EITHER ARM)

BABY: This twirl starts the same as the Big Scoop and is the counterpart to the scarecrow, but it goes in the opposite direction.

BIG SCOOP: The Big Scoop starts with the arm starting at the side, shoots out away from the body, travels up starting at feet, continues up torso, across the face and falls behind the head with your arm ending in a 90° angle.

CHOP: The flag is traveling on the horizontal plane, parallel to the floor. It continues over your head and back around.

CRANK: A Crank is a wrist twirl, where your wrist executes a “cranking” motion either in front of the face like the beginning of a Drop or behind the head like the ending motion of a Little Scoop. The shaft of the flag rolls between your thumb and pointer finger in order to execute this twirl.

DROP: The Drop can be executed as its own twirl or as a continuation of the Swipe. It is essentially the same twirl as the Swipe, traveling in the same direction, except that your arm is constantly at a 90° angle. This causes your flag to only travel down the face fall behind the head and ends away from the head.

LITTLE SCOOP: The Little Scoop can be executed as its own twirl or as a continuation of the Big Scoop. It is essentially the same twirl as the Big Scoop, traveling in the same direction, except that your arm is constantly at a 90° angle. This causes your flag to only travel up the face and falling behind the head. The Little Scoop’s movement is executed with the wrist.

SCARECROW: The Scarecrow starts the same as the Swipe. The difference is that you use your wrist and pointer finger to cause your flag to twirl behind your lower back and legs. To execute the second part of the twirl, think of your pointer finger is drawing a small circle and your palm is facing the back.

SWIPE: The Swipe is the counterpart for the Big Scoop. Arm starts at the side but shoots out across the body instead of away. The flag continues with flag crossing in front of legs and out away from the body. It falls behind the head with your arm ending in a 90° angle, but the flag end away from the head, instead of behind as in the Big Scoop.

TWO-ARM TWIRLS

BIG TWIRL: A Big Twirl is when both arms execute a Big Scoop at the same time.

CHASERS: Chasers are when one flag follows the other flag and wrists travel in an infinite sign. The flags can either travel toward you or away from you.



THE SPIRIT CONSULTANTS

PEP FLAG TERMINOLOGY CONTINUED

TWO-ARM TWIRLS CONTINUED

PARALLEL TWIRL: A Parallel Twirl is when one arm executes a Big Scoop and the other executes a Swipe. This causes the flags to travel parallel to each other. Parallel Twirls can also be executed when both hands execute a Crank, one flag in front of the face and one flag behind the head.

SNAP: A Snap is when both arms execute a Swipe at the same time. This causes the two flags to rub against each other, causing a “snapping” sound. It can also be executed without making a sound.

WINDMILL: A Windmill is a variant of Chasers but happens above your head. One arm executes a Drop while the other that follows it executes a Little Scoop. When executing a Windmill, arms are extended past 90° to allow wrists to stay close together above your head.

