

EUROPEAN CHEER UNION

**EUROPEAN CHEERLEADING
CHAMPIONSHIPS 2016**

COMPETITION RULEBOOK



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2. GENERAL REGULATIONS

The following rules and regulations apply for ECU European Cheerleading Championships 2016.

1. Only ECU members can register competitors for the ECU European Cheerleading Championships. However, in exceptional circumstances, the ECU Board can decide that competitors not belonging to an ECU member may participate in the ECU European Cheerleading Championships if competitors:

- come from a country where the ECU does not have any member,
- come from a country where the ECU member(s) is / are inactive or do not register any competitors.

2. All athletes that represent ECU member from the specific country must have citizenship or permanent residency for at least 6 months in that respected country. Identity, age and permanent residency of the athlete will be determined by inspection of the valid photo ID document that needs to include the following information:

- name and surname,
- date of birth,
- photo,
- citizenship or duration of residency.

If the photo ID document does not include the information about the citizenship or duration of residency, a separate document without the athlete's photo can be used to determine the citizenship or residency.

3. Irrespective of the number of ECU members from a country, the following maximum participants are allowed:

- for all Team categories, a maximum of two (2) participants (2 teams) per division from one country,
- for all Stunt (Cheerleading) and Doubles (Cheer Dance) categories, a maximum of one (1) participant (1 group, 1 couple) per division from one country.

4. If there are two (2) ECU members from the same country, for all Team categories, each member can register only one (1) participant per division. If one member will not register any participant in specific divisions until the official deadline for the registration, the other ECU member from the same country has the right to register a second participant in these divisions in the next eight (8) days.

5. If there are more than two (2) ECU members from the same country, the ECU will deal individually with this situation regarding registration of participants for the ECU European Cheerleading Championships.

6. Two (2) or more ECU members from the same country can sign a written agreement and deposit it with the ECU Board determining the rights to qualify and register competitors to specific divisions and age groups.

7. Irrespective of the limitations stated above, the winning team of the European Cheer League (ECL) will be directly qualified to compete in the respective category in the upcoming ECU European Cheerleading Championships. This qualification is granted only to those individual athletes who have competed or have been on the substitute roster in the European Cheer League (ECL).

8. It is the sole discretion of each ECU member to decide how they select or qualify the participants for the European Cheerleading Championships (e.g. national competition, tryouts or any other selection procedure applied by the ECU member).

9. If any registered competitor fails to pay the registration fee for the ECU European Cheerleading Championships, the respective participant will normally not be allowed to compete. However, in exceptional circumstances, the ECU Board can decide that the respective competitor is allowed to compete. In that case, the ECU member affiliated to this competitor becomes jointly liable for the payment of the registration fee.

2.1. Divisions - Cheerleading

The following divisions with number of athletes exist for Cheerleading:

Division / Age group	Senior	Junior
Team All Girl Elite (L5)	12 – 25 athletes	12 – 25 athletes
Team All Girl Premier (L6)	12 – 25 athletes	/
Team Coed Elite (L5)	12 – 25 athletes	12 – 25 athletes
Team Coed Premier (L6)	12 – 25 athletes	/
All Girl Group Stunt	up to 5 athletes	up to 5 athletes
Coed Group Stunt	up to 5 athletes	up to 5 athletes
Coed Partner Stunt	2 athletes	2 athletes

In Coed divisions at least one male athlete must be participating on the team.

No male athletes are allowed in All Girl divisions.

Partner stunt couple division must have one male and one female athlete and one spotter.

Substitutes

Team divisions: up to 5 substitutes per team.

Group stunts divisions: up to 2 substitutes per team.

Partner Stunt division: up to 2 substitutes per couple (if 2 substitutes are registered then one must be male and one female athlete).

Entourage

Team divisions: up to 5 coaches or accompanying persons per team.

Stunt divisions: up to 2 coaches or accompanying persons per team.

Senior Team Division Levels

All participating Senior teams from one country must compete at the same level (i.e.) in either the Elite or in the Premier Division. The responsibility for making this decision lies entirely with the ECU member country.

If any Senior team from a member country places either 1st or 2nd in the Elite Division, that specific country has to advance to the Premier Division within three years after the respective competition, under the condition that at least one of the Senior teams from that member country are placing 1st or 2nd in the Elite Division during that three-year time span.

ECU member countries can decide to advance from the Elite to the Premier Division if they wish, even if they have not placed in the top two positions in the previous year.

Countries cannot drop down from the Premier to the Elite Division, with the sole exception being: any country whose Senior team placed in the bottom two positions in the Premier Division. Only Senior teams from those specific countries have the opportunity to drop down and compete in the Elite Division in the following year, but all Senior teams must still compete at the same level.

2.2. Divisions - Cheer Dance

The following divisions with number of athletes exist for Cheer Dance:

Division / Age group	Senior	Junior
Team Cheer Freestyle Pom	12 – 25	12 – 25
Team Cheer Jazz	4 – 25	4 – 25
Team Cheer Hip Hop	12 – 25	12 – 25
Doubles Cheer Freestyle Pom	2	2
Doubles Cheer Jazz	2	2
Doubles Cheer Hip Hop	2	2

Males and females are allowed to participate on the same team.

Substitutes

Team divisions can register up to 5 substitutes. Doubles divisions can register up to 1 substitute.

Entourage

Team divisions: up to 5 coaches or accompanying persons per team.

Doubles divisions: up to 2 coaches or accompanying persons per team.

2.3. Age groups

The following age groups exist:

Age group	Age	Year of birth for 2016 competitions
Senior (Cheer Dance - all divisions & Cheerleading Elite)	14 year or older	2002 or before
Senior (Cheerleading Premier, Group Stunt & Partner Stunt)	15 year or older	2001 or before
Junior (all divisions)	12 to 16 years	2000 to 2004

The age of athlete is considered as the age that athlete will become in the year of the competition. Any team proven to be in violation of the age requirements will be automatically disqualified.

2.4. Cross-overs

Each athlete may only compete in one team in the specific division. Cross-overs to other divisions are allowed at the coaches' discretion as scheduling conflicts are likely to occur.

Each athlete may only compete in one age group. Cross-over to another age group is not allowed.

2.5. Time of the routine

A. Team Cheerleading:

1. Cheer portion: can be placed in the beginning or middle of routine. Time minimum requirement of thirty seconds (0:30).
2. Maximum time between Cheer and Music portion: twenty seconds (0:20).
3. Music portion: Maximum two minutes, thirty seconds (2:30).

B. Group Stunt / Partner Stunt: Maximum one minute (1:00)

C. Cheer Dance Team: Maximum two minutes, thirty seconds (2:30)

D. Cheer Dance Doubles: Maximum one minute, thirty seconds (1:30)

2.6. Music / Entrances

1. Every effort should be made to ensure that the lyrics of the music are appropriate for all audience members.
2. Timing of each portion will begin with the first choreographed movement or note of the music and end with the last choreographed movement or note of music whichever comes last.
3. If a team exceeds the maximum time limit of the Music portion or the time between Cheer and Music portion or if a team falls short of the minimum time limit of the Cheer portion, a penalty will be assessed for each violation. One (1) point deduction for 5-10 seconds and three (3) point deduction for 11 seconds and over per judge.
4. Because penalties are severe, it is recommended that all teams time their performance several times prior to competition and leave several seconds cushion to allow for variations in sound equipment.
5. Each team must have a coach/representative to play their music. This person is responsible for bringing the music to the music table and pushing "play" and "stop" for the team.
6. All music must be on a CD. ECU recommends that you also bring mp3 type music file in case the sound systems has trouble reading your CD.
7. In order to keep the competition running on time, teams must enter the performance floor as quickly as possible. Teams will have limited time to enter the floor and start their routine. Elaborate choreographed entrances will not be allowed.

2.7. Performance Surface

1. **Cheer Dance:** Marley dance floor or a wooden parquet floor surface. Minimum surface area of 12 meters x 12 meters.
2. **Cheerleading:** No spring floor, standard foam mat surface. Minimum surface area of 12 meters x 12 meters.
3. Teams may line up anywhere inside the competition area.
4. No penalty for stepping outside the area.

2.8. How to handle procedural questions

A. Rules & Procedure - Any questions concerning the rules or procedures of the competition will be handled exclusively by the advisor / coach of the team and will be directed to the Competition Director. Such questions should be made prior to the team's competition performance.

B. Performance - Any questions concerning the team's performance should be made to the Competition Director immediately after the team's performance and/or following the outcome of the competition.

2.9. Sportsmanship

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

2.10. Interruption of performance

A. Unforeseen Circumstances

1. If, in the opinion of the competition officials, a team's routine is interrupted because of failure of the competition equipment, facilities, or other factors attributable to the competition rather than the team, the team affected should stop the routine.
2. The team will perform the routine again in its entirety, but will be evaluated only from the point where the interruption occurred. The degree and effect of the interruption will be determined by the competition officials.
3. If a team needs to re-perform a routine but fails to do the routine in its entirety, then this team will receive a score based on the lower level performance.

B. Fault of Team

1. In the event a team's routine is interrupted because of failure of the team's own equipment, the team must either continue the routine or withdraw from the competition.
2. The competition officials will determine if the team will be allowed to perform at a later time. If decided by officials, the team will perform the routine again in its entirety, but will be evaluated only from the point where the interruption occurred.
3. If a team needs to re-perform a routine but fails to do the routine in its entirety, then this team will receive a score based on the lower level performance.

C. Injury

1. The only persons that may stop a routine for injury are: a) competition officials, b) the advisor / coach from the team performing or c) an injured individual.
2. The competition officials will determine if the team will be allowed to perform at a later time. If the competition officials allow a routine to be performed at a later time, the spot in the schedule where the re-performance is to take place is at the sole discretion of competition officials. The team may perform the routine again in its entirety, but will be evaluated ONLY from the point where the interruption occurred.
3. If a team needs to re-perform a routine but fails to do the routine in its entirety, then this team will receive a score based on the lower level performance.
4. The injured participant that wishes to perform may not return to the competition floor unless:
 - a. The competition officials receive clearance from, first, the medical personnel attending to that participant, the parent (if present) AND THEN the head coach/advisor of the competing team.

- b. If the medical personnel do not clear the participant, the participant can only return to the competition if a parent or legal guardian in attendance signs a return to participation waiver.
- c. In the event of a suspected concussion, the participant cannot return to perform without clearance from a medical professional that has training related to head injuries, and waiting 24 hours, even with a waiver from a parent or legal guardian.
- d. In addition to the head injury policy, the ECU encourages to be familiar with the specific law where the competition is being held.

2.11. Interpretations and / or Rulings

Any interpretation of any aspect of these Rules and Regulations or any decision involving any other aspect of the competition will be rendered by the ECU Competition Rules Committee. The committee will render a judgment in an effort to ensure that the competition proceeds in a manner consistent with the general spirit and goals of the competition. If the interpretation needs to be made during an ongoing competition, it is made together by those committee members present and holding a function in the jury of the respective competition and the Head Judge.

2.12. Disqualification

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

2.13. Judging procedure

As the teams perform, a panel of judges will score the teams using a 100 point system. The highest score and the lowest score given for each team will be dropped and the remaining judges' scores will be added to determine the overall team score. In the event of a first place tie, the high and low score will be added back into the total score. If a tie remains, the ranking points from each judge will be used to break the tie.

2.14. Scores and Rankings

Individual score sheets are for the exclusive use of each particular judge. Each judge has the responsibility and authority to review and submit his or her final scores and rankings prior to the final tally of the scores for all teams. Scores and rankings will be available only to coaches or captains at the conclusion of the competition. No scores or rankings will be given over the telephone. After each round of competition, teams will receive the judges' score sheets as well as their score and the top score in the group. In addition, teams will receive a ranking sheet with the names and scores of the teams' final placement.

2.15. Finality of Decisions

By participating in this championship, each team agrees that judges' decisions are final and will not be subject for review. Each team acknowledges the necessity for the judges to make prompt and fair decisions in this competition and each team therefore expressly waives any legal, equitable, administrative or procedural review of such decisions.

2.16. Appearances, Endorsement and Publicity

All teams winning titles or awards agree to have all appearances, endorsements and publicity approved by the ECU.

2.17. Penalties

A five (5) point penalty per judge whose individual score was added to the overall team's score will be assessed to any team violating any of the specific rules. This deduction does not apply to violations that are designated a lesser point value. Violation of a specific rule in more instances at the same time (ripples included) will be considered as just one violation of that specific rule and will result in just five (5) point penalty. If you have any questions concerning the legality of a move or trick, please send a video to the ECU Rules Committee (rules@europeancheerunion.com). This must be submitted clearly labeled with Team name, contact person name, telephone number and e-mail.

3. CHEERLEADING DIVISIONS

3.1. General Cheerleading Safety Rules and Routine Requirements

1. All athletes must be supervised during all official functions by a qualified director/coach.
2. Coaches must require proficiency before skill progression. Coaches must consider the athlete, group, and team skill levels with regard to proper performance level placement.
3. All teams, gyms, coaches and directors must have an emergency response plan in the event of an injury.
4. Athletes and coaches must not be under the influence of alcohol, narcotics, performance enhancing substances or over-the-counter medications that would hinder the ability to supervise or execute a routine safely, while participating in a practice or performance.
5. Athletes must always practice and perform on an appropriate surface. Technical skills (stunts, pyramids, tosses or tumbling) may not be performed on concrete, asphalt, wet or uneven surfaces or, surfaces with obstructions.
6. Soft-soled shoes must be worn while competing. No dance shoes/boots, and/or gymnastics slippers (or similar) allowed. Shoes must have a solid sole.
7. Jewelry of any kind including but not limited to ear, nose, tongue, belly button and facial rings, clear plastic jewelry, bracelets, necklaces and pins on uniforms are not allowed. Jewelry must be removed and may not be taped over (Exception: medical ID tags/bracelets). *Clarification: Rhinestones are legal when adhered to the uniform and illegal when adhered to the skin.*
8. Any height increasing apparatus used to propel an athlete is not allowed.
9. Flags, banners, signs, pom poms, megaphones, and pieces of cloth are the only props allowed. Props with poles or similar support apparatus may not be used in conjunction with any kind of stunt or tumbling. All props must be safely discarded out of harms way (e.g. throwing a hard sign across the mat from a stunt would be illegal). Any uniform piece purposefully removed from the body and used for visual effect will be considered a prop once it is removed from the body.
10. Supports, braces and soft casts which are unaltered from the manufacturer's original design / production do not require additional padding. Supports/braces and soft casts that have been altered from the manufacturer's original design/production must be padded with a closed-cell, slow-recovery foam padding no less than one-half inch thick if the participant is involved in stunts, pyramids, tumbling or tosses. A participant wearing a hard cast (example: fiberglass or plaster) or a walking boot must not be involved in stunts, pyramids, tumbling or tosses.
11. On the level grid, all skills allowed for a particular level encompass all skills allowed in the preceding level.
12. Required spotters for all skills must be your own team's members and be trained in proper spotting technique.
13. Drops including but not limited to knee, seat, thigh, front, back, and split drops from a jump, stunt, or inverted position are not allowed unless the majority of the weight is first borne on the hands or feet, which breaks the impact of the drop. Shushinovs are allowed. *Clarification: Drops that include any weight bearing contact with the hands and feet would not be in clear violation of this rule.*
14. Athletes must have at least one foot, hand or body part (other than hair) on the performing surface when the routine begins. Exception: Athletes may have their feet in the hands of base(s) if the base(s) hands are resting on the performing surface.

15. The competitors who begin a routine must remain the same throughout the course of a routine. A performer is not permitted to be “replaced” by another performer during a routine.

16. An athlete must not have gum, candy, cough drops or other such edible or non-edible items, which may cause choking, in her/his mouth during practice and/or performance.

18. All choreography, uniforms, makeup and/or music should be age appropriate and acceptable for family viewing. Suggestive, offensive, or vulgar choreography, uniforms, makeup and/or music are inappropriate for family audiences and therefore lack audience appeal. Vulgar or suggestive material is defined as any movement or choreography implying something improper or indecent, appearing offensive or sexual in content, and/or relaying lewd or profane gestures or implications. Inappropriate choreography, uniforms, makeup and/or music may affect the judges’ overall impression and/or score of the routine. Short top uniforms that expose skin in the abdominal area of the body are legal; however, ECU recommends that they are not used in the Junior divisions.

19. Senior Group Stunt and Senior Partner Stunt divisions must follow Premier division safety rules. Junior Group Stunts and Junior Partner Stunts divisions must follow Elite division safety rules. Props are not allowed in Group Stunt and Partner Stunt divisions.

3.2. Elite Division

ELITE GENERAL TUMBLING

- A. All tumbling must originate from and land on the performing surface.
Clarification: A tumbler may rebound from his/her feet into a stunt transition. If the rebound from the tumbling pass involves hip-over-head rotation, then the tumbler/top person must be caught and stopped in a non-inverted position before continuing into the hip-over-head transition or stunt.
Example: Round off handspring and then a bump or contact from a base or bracer straight into a back flip would break this rule for Level 5. A clear separation from the tumbling to the stunt is needed to make this legal. Catching the rebound and then dipping to create the throw for the rotation is legal. This would also be true if coming from just a standing back handspring without the round off.
- B. Tumbling over, under, or through a stunt, individual, or prop, is not allowed.
Clarification: An individual may jump over another individual.
- C. Tumbling while holding or in contact with any prop is not allowed.
- D. Dive rolls are allowed.
Exception: Dive rolls that involve twisting are not allowed.
- E. Jumps are not considered a tumbling skill from a legalities point of view. Therefore, if a jump skill is included in a tumbling pass, the jump will break up the pass.

ELITE STANDING TUMBLING

- A. Skills are allowed up to 1 flipping and 1 twisting rotations.
- B. Tumbling skills involving flipping and twisting immediately into a twisting tumbling skill are not allowed.
- C. Twisting skills immediately out of a twisting tumbling skill are not allowed.

ELITE RUNNING TUMBLING

- A. Skills are allowed up to 1 flipping and 1 twisting rotations.
- B. Tumbling skills involving flipping and twisting immediately into a twisting tumbling skill are not allowed.
- C. Twisting skills immediately out of a twisting tumbling skill are not allowed.

ELITE STUNTS

- A. A spotter is required for each top above prep level.
- B. Single leg extended stunts are allowed.
- C. Twisting mounts and twisting transitions are allowed up to 2 ¼ twisting rotations by the top person in relation to the performing surface.
Clarification: A twist performed with an additional turn by the bases performed in the same skill set, would be illegal if the resulting cumulative rotation of the top person exceeds 2 ¼ rotations. The safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop with a stationary top person, they may continue to walk the stunt in additional rotation.
- D. Free flipping mounts and transitions are not allowed.
- E. Single based split catches are not allowed.
- F. Single based double cupies require a separate spotter for each top person.

G. Elite Stunts - Release Moves

- 1. Release moves are allowed but must not exceed more than 18 inches (46 centimeters) above extended arm level.
Example: Tic-tocks are allowed.

Clarification: If the release move exceeds more than 18 inches (46 centimeters) above the bases' extended arm level, it will be considered a toss, and must follow the appropriate "Toss" rules. To determine the height of a release move, at the highest point of the release, the distance from the hips to the extended arms of the bases will be used to determine the height of the release. If that distance is greater than the length of the top person's legs plus an additional 18 inches, it will be considered a toss or dismount and must follow the appropriate "Toss" or "Dismount" rules.

2. Release moves may not land in an inverted position. When performing a release move from an inverted position to a non-inverted position, the bottom of the dip will be used to determine if the initial position was inverted. Release moves from inverted to non-inverted positions may not twist.
Exception: Front handspring half up ($\frac{1}{2}$ twist) to extended stunt.
Release moves from inverted to non-inverted positions landing at prep level or higher must have a spot.
3. Release moves must return to original bases.
Clarification: An individual may not land on the performing surface without assistance.
Exception: See L5 Dismount "C".
Exception: Dismounting True Double Cupies.
4. Helicopters are allowed up to a 180 degree rotation and must be caught by at least 3 catchers, one of which is positioned at head and shoulder area of the top person.
5. Release moves may not intentionally travel.
6. Release moves may not pass over, under or through other stunts, pyramids, or individuals.
7. Top persons in separate release moves may not come in contact with each other.
Exception: Dismounting True Double Cupies.

H. Elite Stunts – Inversions

1. Extended inverted stunts allowed. Also, see "Stunts" and "Pyramids."
2. Downward inversions are allowed from prep level and above and must be assisted by at least three catchers, at least two of which are positioned to protect the head and shoulder area. Contact must be initiated at the shoulder level (or above) of the bases.
Clarification: Catchers must make contact with the waist to shoulder region to protect the head and shoulder area.
Clarification: Downward inversions originating from prep level or below do not require three bases.
Exception: A controlled power pressing of an extended inverted stunt (example: handstand) to shoulder level is allowed.
3. Downward inversions must maintain contact with an original base.
Exception: The original base may lose contact with the top person when it becomes necessary to do so.
Example: cartwheel-style transition dismounts.
4. Downward inversions from above prep level:
 - a. May not stop in an inverted position
Example: a cartwheel roll off would be legal because the top person is landing on their feet.
Exception: A controlled power pressing of an extended inverted stunt (example: handstand) to shoulder level is allowed.
 - b. May not land on or touch the ground while inverted.
Clarification: Prone or supine landings from an extended stunt must visibly stop in a non-inverted position and be held before any inversion to the ground.
5. Downward inversions may not come in contact with each other.

- I. Bases may not support any weight of a top person while that base is in a backbend or inverted position.

Clarification: A person standing on the ground is not considered a top person.

ELITE PYRAMIDS

- A. Pyramids must follow Elite "Stunts" and "Dismounts" rules and are allowed up to 2 high.
- B. Top persons must receive primary support from a base.

C. Elite Pyramids - Release Moves

1. During a pyramid transition, a top person may pass above 2 persons high while in direct physical contact with at least one person at prep level or below. Contact must be maintained with the same bracer throughout the entire transition.

Clarification: Contact must be made with a base on the performing surface BEFORE contact with the bracer(s) is lost.

2. Primary weight may not be borne at second level.
Clarification: The transition must be continuous.
3. Non-inverted pyramid release moves must be caught by at least 2 catchers (minimum of one catcher and one spotter):
 - a. Both catchers must be stationary.
 - b. Both catchers must maintain visual contact with the top person throughout the entire transition.
4. Non-inverted transitional pyramids may involve changing bases. When changing bases:
 - a. The top person must maintain physical contact with a person at prep level or below.
Clarification: Contact must be made with a base on the performing surface BEFORE contact with the bracer(s) is lost.
 - b. The top person must be caught by at least 2 catchers (minimum of one catcher and one spotter). Both catchers must be stationary and may not be involved with any other skill or choreography when the transition is initiated (the dip to throw the top person is considered the initiation of the skill).
5. Release moves may not be braced/connected to top persons above prep level.

D. Elite Pyramids - Inversions

1. Must follow Elite Stunt Inversions rules.

E. Elite Pyramids - Release Moves w/ Braced Inversions

1. Pyramid transitions may involve braced inversions (including braced flips) while released from the bases if contact is maintained with at least 1 person at prep level or below. Contact must be maintained with the same bracer throughout the entire transition.

Clarification: Contact must be made with a base on the performing surface BEFORE contact with the bracer(s) is lost.

2. Braced inversions (including braced flips) are allowed up to 1-¼ flipping rotations and ½ twisting rotations.
3. Braced inversions (including braced flips) that exceed ½ twisting rotations are only allowed up to a ¾ flipping rotation provided release is initiated from an upright, non-inverted position, doesn't transition past a horizontal position (i.e. cradle, flatback, prone) and doesn't exceed one twisting rotation.

Clarification: LEGAL – An athlete tossed from an upright, non-inverted position (i.e. basket toss or sponge) performing a full twist and a backward ¾ rotation to a prone position while in contact with one bracer.

4. Inverted transitional pyramids may involve changing bases.
5. Braced inversions (including braced flips) must be in continuous movement.

6. All braced inversions (including braced flips) that do not twist must be caught by at least 3 catchers.
Exception: Brace flips that land in an upright position at prep level or above require a minimum of 1 catcher and 2 spotters.
 - a. The 3 catchers/spotters must be stationary.
 - b. The 3 catchers/spotters must maintain visual contact with the top person throughout the entire transition.
 - c. The 3 catchers/spotters may not be involved with any other skill or choreography when the transition is initiated (the dip to throw the top person is considered the initiation of the skill).
7. All braced inversions (including braced flips) that twist (including $\frac{1}{4}$ and higher) must be caught by at least 3 catchers. All three catchers must make contact during the catch.
 - a. The catchers must be stationary.
 - b. The catchers must maintain visual contact with the top person throughout the entire transition.
 - c. The catchers may not be involved with any other skill or choreography when the transition is initiated (the dip to throw the top person is considered the initiation of the skill).
8. Braced inversions (including braced flips) may not travel downward while inverted.
9. Braced flips may not come in contact with other stunt/pyramid release moves.
10. Braced inversions (including braced flips) may not be braced/connected to top persons above prep level.

ELITE DISMOUNTS

Note: Movements are only considered "Dismounts" if released to a cradle or released and assisted to the performing surface.

- A. Cradles from single based stunts at prep level and above must have a separate spotter with at least one hand/arm supporting the waist to shoulder region to protect the head and shoulder area through the cradle.
- B. Cradles from multi-based stunts at prep level and above must have two catchers and a separate spotter with at least one hand/arm supporting the waist to shoulder region to protect the head and shoulder area through the cradle.
- C. Dismounts to the performing surface must be assisted by an original base or spotter. Exception: straight drops or small hop offs, with no additional skills, from waist level or below are the only dismounts allowed to the performing surface without assistance.
Clarification: An individual may not land on the performing surface from above waist level without assistance.
- D. Up to a 2- $\frac{1}{4}$ twisting rotations allowed from all stunts.
- E. No stunt, pyramid, individual, or, prop may move over or under a dismount, and a dismount may not be thrown over, under, or through stunts, pyramids, individuals, or prop.
- F. No free flipping dismounts allowed.
- G. Dismounts must return to original base(s).
- H. Dismounts may not intentionally travel.
- I. Top persons in dismounts may not come in contact with each other while released from the bases.
- J. Tension drops/rolls of any kind are not allowed.
- K. When cradling single based double cupies, 2 catchers must catch each top person. Catchers and bases must be stationary prior to the initiation of dismount.

ELITE TOSSES

- A. Tosses are allowed up to a total of 4 tossing bases. One base must be behind the top person during the toss and may assist the top person into the toss.

- B. Tosses must be performed with all bases having their feet on the performing surface and must land in a cradle position. Top person must be caught in a cradle position by at least 3 original bases one of which is positioned at the head and shoulder area of the top person. Bases must remain stationary during the toss.

Clarification: no intentional traveling tosses.

Exception: A ½ turn is allowed by bases as in a kick full basket.

- C. The top person in a toss must have both feet in/on hands of bases when the toss is initiated.
- D. Flipping, inverted or traveling tosses are not allowed.
- E. No stunt, pyramid, individual, or prop may move over or under a toss, and a toss may not be thrown over, under, or through stunts, pyramids, individuals, or props.
- F. Up to 2-½ twisting rotations allowed.
- G. Top persons in separate basket tosses may not come in contact with each other and must become free of all contact from bases, bracers and/or other top persons.
- H. Only a single top person is allowed during a basket toss.

3.3. Premier Division

PREMIER GENERAL TUMBLING

- A. All tumbling must originate from and land on the performing surface.
Exception 1: A tumbler may rebound from his/her feet into a stunt transition. If the rebound from the tumbling pass involves hip-over-head rotation, then the tumbler/top person must be caught and stopped in a non-inverted position before continuing into the hip-over-head transition or stunt.
Exception 2: Round off rewinds and standing single back handspring rewinds are allowed. No tumbling skills prior to the round-off or standing BHS are permitted.
- B. Tumbling over, under, or through a stunt, individual, or prop, is not allowed.
Clarification: An individual may jump over another individual.
- C. Tumbling while holding or in contact with any prop is not allowed.
- D. Dive rolls are allowed.
Exception: Dive rolls that involve twisting are not allowed.

PREMIER STANDING / RUNNING TUMBLING

- A. Skills are allowed up to 1 flipping and 1 twisting rotations.

PREMIER STUNTS

- A. A spotter is required:
 - 1. During extended one-arm stunts other than cupies or liberties.
Clarification: A one-arm heel stretch, arabesque, high torch, scorpions, bow and arrow, etc. require a spotter.
 - 2. When the load/transition involves a twist greater than 360 degrees or an inversion.
 - 3. During stunts in which the top person is in an extended inverted position.
 - 4. When the top person is released from above ground level to a 1 arm stunt.
- B. Twisting stunts and transitions are allowed up to 2 ¼ twisting rotations by the top person in relation to the performing surface.
Clarification: A twist performed with an additional turn by the bases performed in the same skill set, would be illegal if the resulting cumulative rotation of the top person exceeds 2 ¼ rotations. The safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop with a stationary top person, they may continue to walk the stunt in additional rotation.
- C. Rewinds (free flipping) and assisted flipping stunts and transitions are allowed. Rewinds must originate from ground level only and are allowed up to 1 flipping and 1 ¼ twisting rotations.
Exception 1: Rewinds to a cradle position are 1 ¼ flips. All rewinds caught below shoulder level must use 2 catchers (*Example: a rewind that lands in a straddle position*).
Exception 2: Round off rewinds and standing single back handspring rewinds are allowed. No tumbling skills prior to the round-off or standing BHS are permitted.
Clarification: Free flipping stunts and transitions that do not start on the performing surface are not allowed.
Clarification: Toe pitch, leg pitch and similar types of tosses are not allowed in initiating free flipping skills.
- D. Single based split catches are not allowed.
- E. Single based double cupies require a separate spotter for each top person
- F. **Premier Stunts - Release Moves**
 - 1. Release moves are allowed but must not exceed more than 18 inches (46 centimeters) above extended arm level.

Clarification: If the release move exceeds more than 18 inches (46 centimeters) above the bases' extended arm level, it will be considered a toss or dismount, and must follow the appropriate "Toss" or "Dismount" rules.

2. Release moves may not land in an inverted position.
3. Release moves must return to original bases.
Exception 1: Coed style tosses to a new base are allowed if the stunt is thrown by a single base and caught by at least one base and an additional spotter who are not involved in any other skill or choreography when the transitions is initiated.
Exception 2: Toss Double Cupies are allowed without returning to original base(s).
Clarification: An individual may not land on the performing surface without assistance from above waist level.
4. Helicopters are allowed up to a 180 degree rotation and must be caught by at least 3 catchers, one of which is positioned at head and shoulder area of the top person.
5. Release moves may not intentionally travel. See exception in #3 above.
6. Release moves may not pass over, under or through other stunts, pyramids or individuals.
7. Top persons in separate release moves may not come in contact with each other.
Exception: Double Cupies.

G. Premier Stunts - Inversions

1. Downward inversions from above prep level must be assisted by at least 2 catchers. Top person must maintain contact with a base.

PREMIER PYRAMIDS

- A. Pyramids are allowed up to 2-½ high.
- B. For 2-½ high pyramids, there must be at least two spotters, one providing additional pyramid support, and both designated for each person who is above two persons high and whose primary support does not have at least one foot on the ground. Both spotters must be in position as the top person is loading onto the pyramid. One spotter must be behind the top person and the other must be in front of the top person or at the side of the pyramid in a position to get to the top person if they were to dismount forward. Once the pyramid shows adequate stability and just prior to the dismount, this spotter can move back to catch the cradle. As pyramid design varies greatly, we recommend a review of any new pyramids where the spotting position may be in question.
Clarification: For all "2-1-1 thigh stand tower" pyramids, there must be a spotter who is not in contact with the pyramid in place behind the top person and one bracer to assist the thigh stand middle layer.
- C. Free-flying mounts originating from ground level and are allowed up to 1 flipping (¾ maximum free flip between release and catch) and 1 twisting rotation, or 0 flipping and 2 twisting rotations. Free-flying mounts originating from above ground level are permitted and are allowed up to 1 flipping (¾ maximum free flip between release and catch) and 0 twisting rotation, or up to 0 flipping and 2 twisting rotations. Free-flying mounts may not significantly exceed the height of the intended skill and may not pass over, under or through other stunts, pyramids or individuals.

D. Premier Pyramids – Release Moves

1. During a pyramid transition, a top person may pass above 2 ½ high
 - a. Anytime a pyramid release move is released from a second layer base and is caught by a second layer base, the second layer base that is catching the top person must also be the second layer base that originally released that top person (i.e. 2-1-1 thigh stand tower tic-tocks).
 - b. Free release moves from 2 ½ high pyramids may not land in a prone or inverted position.

E. Premier Pyramids - Inversions

1. Inverted stunts are allowed up to 2 ½ persons high.
2. Downward inversions from above prep level must be assisted by at least 2 bases. Top person must maintain contact with a base or another top person.

F. Premier Pyramids – Release Moves w/ Braced Inversions

1. Braced flips are allowed up to 1-¼ flipping and 1 twisting rotation.
2. Braced flips are allowed if direct physical contact is maintained with at least 1 top person at prep level or below and must be caught by at least 2 catchers.
Exception: Braced inversion to 2 ½ high pyramids may be caught by 1 person.
3. All braced inversions (including braced flips) that land in an upright position at prep level or above require at least 1 base and 1 additional spotter under the following conditions:
 - a. The base/spotter must be stationary.
 - b. The base/spotter must maintain visual contact with the top person throughout the entire transition.
 - c. The base/spotter may not be involved with any other skill or choreography when the transition is initiated.
(The dip to throw the top person is considered the initiation of the skill.)

G. Free released moves from 2 ½ high pyramids

1. May not land in a prone or inverted position.
2. Are allowed up to 0 flipping and 1 twisting rotation.

H. One arm extended Paper Dolls require a spotter for each top person.

PREMIER DISMOUNTS

Note: Movements are only considered “Dismounts” if released to a cradle or released and assisted to the performing surface.

- A. Single based cradles that exceed 1-¼ twisting rotations must have a spotter assisting the cradle with at least one hand/arm supporting the head and shoulder of the top person.
- B. Dismounts to the performing surface must be assisted by an original base or spotter. Exception: straight drops or small hop offs, with no additional skills, from waist level or below are the only dismounts allowed to the performing surface that do not require assistance.
Clarification: An individual may not land on the performing surface from above waist level without assistance.
- C. Up to a 2-¼ twist cradle is allowed from all stunts and pyramids up to 2 persons high and requires at least 2 catchers. Cradles from 2-½ high pyramids are allowed up to 1-½ twist and require 2 catchers, 1 of which must be stationary at the initiation of the cradle.
Exception: 2-1-1 thigh stands may perform 2 twists from a forward facing stunt only (*example: extension, liberty, heel stretch*).
- D. Free released dismounts from 2 ½ high pyramids may not land in a prone or inverted position.
- E. Free flipping dismounts to a cradle:
 1. Are allowed up to 1-¼ flipping and ½ twisting rotations (Arabians).
 2. Require at least 2 catchers, one of which is an original base.
 3. May not intentionally travel.
 4. Must originate from prep level or below (may not originate from 2 ½ high pyramid).
Exception: ¾ front flip to cradle may occur from a 2 ½ high pyramid and requires 2 catchers, 1 on each side of the top person and 1 of which must be stationary when the cradle is initiated, ¾ front flip to cradle from 2-½ high may not twist.
- F. Free flipping dismounts to the performing surface are only allowed in front flipping rotation:
Clarification: back flipping dismounts must go to cradle.
 1. Allowed up to 1 front flipping and 0 twisting rotations.

2. Must return to an original base.
 3. Must have a spotter.
 4. May not intentionally travel.
 5. Must originate from prep level or below (may not originate from 2 ½ high pyramid).
- G. Tension drops/rolls of any kind are not allowed.
- H. When cradling single based double cupies 2 catchers must catch each top person. Catchers and bases must be stationary prior to the initiation of the dismount.
- I. Cradles from 1 arm stunt that involve a twist must have a spotter assisting the cradle with at least one hand-arm supporting the head and shoulder of the top person.
- J. Dismounts may not pass over, under or through other stunts, pyramids or individuals.
- K. Dismounts must return to original base(s).
Exception: Double Cupies do not need to return to original base(s).
- L. Dismounts may not intentionally travel.
- M. Top persons in dismounts may not come in contact with each other while released from the bases.

PREMIER TOSSES

- A. Tosses are allowed up to a total of 4 tossing bases. One base must be behind the top person during the toss and may assist the top person into the toss.
Exception 1: Fly away tosses that would go over the back person.
Exception 2: Arabians in which the 3rd person would need to start in front to be in a position to catch the cradle.
- B. Tosses must be performed with all bases having their feet on the performing surface and must land in a cradle position. Top person must be caught in a cradle position by at least 3 original bases, one of which is positioned at the head and shoulder area of the top person. Tosses may not be directed so that the bases must move to catch the top person.
- C. The top person in a toss must have both feet in/on hands of bases when the toss is initiated.
- D. Flipping tosses are allowed up to 1-¼ flipping rotation and 2 additional skills. A tuck, pike or lay out are not counted in the 2 additional skills. A pike open double full is legal. A tuck X-out double full illegal because the X-out is considered a skill.

Legal (Two Skills)

Tuck flip, X-Out, Full Twist
 Double Full-Twisting Layout
 Kick, Full-Twisting Layout
 Pike, Open, Double Full-Twist
 Arabian Front, Full-Twist

Illegal (Three Skills)

Tuck flip, X-Out, Double Full Twist
 Kick, Double Full-Full Twisting Layout
 Kick, Full-Twisting Layout, Kick
 Pike, Split, Double Full-Twist
 Full-Twisting Layout, Split, Full-Twist

NOTE: An Arabian Front followed by a 1-½ twist is considered to be a legal skill.

- E. No stunt, pyramid, individual, or, prop may move over or under a toss, and a toss may not be thrown over, under, or through stunts, pyramids, individuals, or props.
- F. Non-flipping tosses may not exceed 3-½ twists.
- G. Top persons tossed to another set of bases must be caught in a cradle position by at least 3 stationary catchers. Catchers may not be involved in any other choreography and must have visual contact with top person when the toss is initiated and must maintain visual contact throughout the entire toss. The toss is allowed up to 0 flipping and 1-½ twisting rotations or ¾ front flips with 0 twists. The bases involved in the toss must be stationary while tossing.
- H. Top persons in separate basket tosses may not come in contact with each other and must become free of all contact from bases, bracers and/or other top persons.
- I. Only a single top person is allowed during a basket toss.

3.4. Score Sheets - Cheerleading

Distribution of points in Team divisions:

Judging Criteria	Description	Points
Cheer Criteria	Crowd leading ability/ability to lead the crowd for teams Nation, use of signs, poms, or megaphone, practical use of Stunts/pyramids to lead the crowd, execution (native language encouraged)	10
Partner Stunts	Execution of skills, Difficulty (Level of skill, Number of bases, Number of Stunt Groups), Synchronization, Variety	25
Pyramids	Difficulty, Transitions Moving into or Dismounting out of Skills, Execution, Timing, Creativity	25
Basket Tosses	Execution of skills, Height, Synchronization (When Applicable), Difficulty, Variety	15
Tumbling	Group tumbling, Execution of skills (includes jumps if applicable*), Difficulty, Proper Technique, Synchronization	10
Flow of the Routine / Transitions	Execution of routine components: flow, pace, timing of skills, transitions	5
Overall Presentation, Crowd Appeal, Dance*	Overall presentation, showmanship, dance*, crowd effect	10
TOTAL		100

* - jumps and dance are only applicable in All Girl divisions

Distribution of points in Group Stunt and Partner Stunts divisions:

Judging Criteria	Description	Points	
STUNTS AND TOSSES	Execution of Technique	Execution of proper technique to perform stunts, making the stunts appear to be easy.	30
	Difficulty	Difficulty, and the ability to perform stunts in the routine. Also includes not setting out of the stunts, continual transitions, one arm stunts, toss stunts, etc. (Difficulty based on progressions)	25
	Form and Appearance of Stunts	This includes not moving on stunts, arms straight, flexibility of stunts in good position, straight line with base and top, comfortable facial expressions, etc.	20
OVERALL PERFORMANCE	Transitions	Pace of transitions, visual effect and creativity of the transitions, matching specific points in music, difficulty and technique maintained during transitions. There should be as few 'breaks' in the routine as possible.	15
	Showmanship	Excitement level of routine, routine is choreographed to music, and stunts hit to beats of music, creative stunts and/or visuals, quick pace, facials, and energy.	10
TOTAL		100	

4. CHEER DANCE DIVISIONS

4.1. Category Definitions

FREESTYLE POM - Poms are required to be used throughout the routine. Important characteristics of pom routine include synchronization and visual effects, along with proper pom placement and dance technique. Motions should be very sharp, clean and precise. Your team should be synchronized and appear as “one”. A routine that is visually effective is extremely important, including level changes, group work, formation changes, etc. Keep in mind that a pom routine carries a more “traditional” theme, while incorporating the concepts of Jazz and Hip Hop. See scoresheet for more information.

HIP HOP - Incorporates street style influenced movements and rhythms with an emphasis on execution, style, creativity, body isolations and control, rhythm, uniformity and musical interpretation. The uniformity of all movement throughout the performance should complement the beats and rhythm of the music. There is also an additional focus on athletic incorporations such as jumps, freezes, floor work and other skills. Distinctive clothing and accessories reflecting the Hip Hop Culture must be worn. See score sheet for more information.

JAZZ - Incorporates stylized movements and combinations, formation changes, group work and technical elements. An emphasis is placed on proper technical execution, extension, control, body placement, style and continuity of movement along with team uniformity. See score sheet for more information.

4.2. Choreography and Costuming

1. Suggestive, offensive, or vulgar choreography, costuming, makeup and/or music are inappropriate for family audiences and therefore lack audience appeal.
2. Routine choreography should be appropriate and entertaining for all audience members. Vulgar or suggestive material is defined as any movement or choreography implying something improper or indecent, appearing offensive or sexual in content, and/or relaying lewd or profane gestures or implications.
3. Inappropriate choreography, costuming, makeup and/or music may also affect the judges’ overall impression and/or score of the routine.
4. All costuming, make up and choreography should be age appropriate and acceptable for family audiences.
5. All costuming should be secure and offer full coverage of body parts. Costume malfunctions resulting in team members being exposed may be grounds for disqualification.
6. Tights should be worn under briefs, hot pants or excessively short shorts.
7. Shoes must be worn during the competition. Dance paws are acceptable. Performing barefoot, in socks and/or footed tights, high heels, roller skates, roller blades or any other footwear that is inappropriate for the sport is prohibited. If in doubt please consult the ECU Competition Rules Committee for approval.
8. Jewelry as a part of a costume is allowed.
9. All male performers’ costumes must include a shirt that is fastened, however it can be sleeveless.
10. No cheers or chants are allowed.

4.3. Props

1. A prop is defined as anything that is used as part of your choreography that is not attached to your costume.
2. Wearable and/or handheld items that compliment the choreography will be allowed in the Jazz and Hip Hop Categories. They may be removed and discarded from the body.
3. The Freestyle Pom Category will not allow props, as it is compulsory to use poms throughout the entire routine. If there are male performers in this category they are not required to use poms.
4. No large free standing props will be allowed in any category, such as chairs, stools, benches boxes, stairs, steps, ladders, bars, sheets etc. Any item that bears the weight of the participant is considered a standing prop.

4.4. Specific Rules – Freestyle Pom

A. Tumbling and Aerial Skills Executed by Individuals

Tumbling as a dance skill is allowed, but not required, with the following limitations:

1. **Hip Over Head Rotation** - Skills with hand support are not allowed while holding poms in supporting hand(s).
Exception: Forward rolls and backward rolls are allowed.
2. **Airborne Hip Over Head Rotation** skills without hand support are not allowed.
Exception: Front Aerial and Aerial Cartwheels are allowed.
3. **Simultaneous tumbling** over or under another individual that includes hip over head rotation by both performers is not allowed.
4. **Drops (airborne)** to the knee, thigh, back, shoulder, seat, front or head are not allowed unless the individual first bears weight on the hand(s) or foot/feet.
5. Landing in a push-up position onto the performance surface from an Airborne Skill is not allowed.

B. Lifts and Partnering Executed by Pairs or Groups

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

1. A Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder level.
2. A Single Supporting Individual may release contact at any level with a single Executing Individual provided (*Clarification: Executing Individual may only be released by one Supporting Individual*):
 - a. The Executing Individual does not pass through an inverted position after the release.
 - b. The Executing Individual is either caught by or supported to the performance surface by one or more Supporting Individuals.
 - c. The Executing Individual is not caught in a Prone position.
 - d. No Supporting Individual may hold poms during the release or catch / assistance upon return to the performance surface.
3. **Hip Over Head Rotation** of the Executing Individual(s) is allowed provided:
 - a. A Supporting Individual maintains contact until the Executing Individual returns to the performance surface or is returning to the upright position.

4. **Vertical Inversion** is allowed provided:
 - a. The Supporting Individual(s) maintains contact until the Executing Individual returns to the performance surface or returns to the upright position.
 - b. When the height of the Executing Individual's shoulders exceeds shoulder level there is at least one additional performer to spot who does not bear weight of the Executing Individual.

C. Unassisted Dismounts to the Performance Surface:

1. An Executing Individual may jump, leap, step or push off a Supporting Individual(s) provided:
 - a. The highest point of the released skill does not elevate the Executing Individual's hips above shoulder level.
 - b. The Executing Individual may not pass through the Prone or Inverted position after the release.
2. A Supporting Individual(s) may toss an Executing Individual provided (*Clarification: the Executing Individual may be assisted to the performance surface but not required*):
 - a. The highest point of the toss does not elevate the Executing Individual's hips above shoulder level.
 - b. The Executing Individual is not Supine or Inverted when released.
 - c. The Executing Individual may not pass through a Prone or Inverted position after release.

4.5. Specific Rules – Hip Hop

A. Tumbling and Aerial Skills Executed by Individuals

Tumbling as a dance skill is allowed, but not required with the following limitations:

1. **Inverted Skills:**
 - a. Non Airborne Skills are allowed.
 - b. Airborne Skills with hand support that land in a Perpendicular Inversion are allowed.
2. **Tumbling Skills with Hip Over Head Rotation:**
 - a. Non Airborne Skills are allowed.
 - b. Airborne Skills with hand support:
 - i. Are allowed (Example: Back Handspring)
 - ii. Are limited to two consecutive hip over-head rotation skills (*Clarification: both skills must have hand support*)
 - c. Airborne Skills without hand support are allowed provided all of the following:
 - i. Involves no more than one twisting transition.
 - ii. May not connect to another skill that is Airborne with Hip Over Head Rotation with or without hand support.
3. Simultaneous tumbling over or under another individual that includes Hip Over Head Rotation by both performers is not allowed.
4. Only **Drops** (airborne) to the shoulder, back, or seat are permitted provided the height of the airborne Individual does not exceed hip level (*clarification: drops directly to the knee, thigh, front or head are not allowed*).

5. **Landing in a push-up position** may involve any jump.
6. **Hip Over Head Rotation Skills with Hand Support** are not allowed while holding props in supporting hand(s).
Exception: Forward rolls and backward rolls are allowed.

B. Lifts and Partnering Executed by Pairs or Groups

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

1. A Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder level.
2. A Single Supporting Individual may release contact at any level with a single Executing Individual provided (*Clarification: Executing Individual may only be released by one Supporting Individual*):
 - a. The Executing Individual does not pass through an Inverted Position after the release.
 - b. The Executing Individual is either caught by or supported to the performance surface by one or more Supporting Individuals.
 - c. The Executing Individual is not caught in a Prone position.
3. **Hip Over Head Rotation of the Executing Individual(s)** is allowed provided:
 - a. A Supporting Individual maintains contact until the Executing Individual returns to the performance surface or is returning to the upright position.
4. **Vertical Inversion** is allowed provided:
 - a. The Supporting Individual(s) maintains contact until the Executing Individual returns to the performance surface or returns to the upright position.
 - b. When the height of the Executing Individual's shoulders exceeds shoulder level there is at least one additional performer to spot who does not bear weight of the Executing Individual.

C. Unassisted Dismounts to the Performance Surface:

1. An Executing Individual may jump, leap, step or push off a Supporting Individual(s) provided:
 - a. At least one part of the Executing Individual's body is at or below shoulder level at the highest point of the released skill.
 - b. The Executing Individual may not pass through the Prone or Inverted position after the release.
2. A Supporting Individual(s) may toss an Executing Individual provided (*Clarification: the Executing Individual may be assisted to the performance surface but not required*):
 - a. At least one part of the Executing Individual's body is at or below shoulder level at the highest point of the released skill.
 - b. The Executing Individual may be Supine or Inverted when released, but must land on their foot / feet.
 - c. The Executing Individual may not pass through a Prone or Inverted position after release.

4.6. Specific Rules – Jazz

A. Tumbling and Aerial Skills Executed by Individuals

Tumbling as a dance skill is allowed, but not required with the following limitations:

1. **Hip Over Head Rotation Skills with Hand Support** are not allowed while holding props in supporting hand(s).
Exception: Forward rolls and backward rolls are allowed.
2. **Airborne Hip Over Head Rotation Skills without Hand Support** are not allowed.
Exception: Front Aerial and Aerial Cartwheels are allowed.
3. **Simultaneous tumbling over or under another individual** that includes Hip Over Head Rotation by both individuals is not allowed.
4. **Drops (airborne)** to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the individual first bears weight on the hand(s) or foot/feet.
5. **Landing in a push-up position** may involve any jump

B. Lifts and Partnering Executed by Pairs or Groups

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

1. A Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder level.
2. A Single Supporting Individual may release contact at any level with a single Executing Dancer provided all of the following (*Clarification: Executing Individual may only be released by one Supporting Individual*):
 - a. The Executing Individual does not pass through an Inverted Position after the release.
 - b. The Executing Individual is either caught or supported to the performance surface by one or more Supporting Individuals.
 - c. The Executing Individual is not caught in a Prone position.
3. **Hip Over Head Rotation of the Executing Individual(s)** is allowed provided:
 - a. A Supporting Individual maintains contact until the Executing Individual returns to the performance surface or is returning to the upright position.
4. A **Vertical Inversion** is allowed provided:
 - a. The Supporting Individual(s) maintains contact until the Executing Individual returns to the performance surface or returns to the upright position.
 - b. When the height of the Executing Individual's shoulders exceeds shoulder level there is at least one additional individual to spot who does not bear the weight of the Executing Individual.

C. Unassisted Dismounts to the Performance Surface:

1. An Executing Individual may jump, leap, step or push off a Supporting Individual(s) provided all of the following:
 - a. At least one part of the Executing Individual's body is at or below shoulder level at the highest point of the released skill.

- b. The Executing Individual may not pass through the Prone or Inverted position after the release.
2. A Supporting Individual(s) may toss an Executing Individual provided (*Clarification: May be assisted to performance surface, but not required*):
- a. At least one part of the Executing Individual's body is at or below shoulder level at the highest point of the released skill.
 - b. The Executing Individual may be Supine or Inverted when released, but she / he must land on their foot / feet.
 - c. The Executing Individual may not pass through an Inverted position after release.

4.7. Score Sheets - Cheer Dance

Distribution of points in Freestyle Pom divisions:

Judging Criteria		Description	Points
TECHNIQUE	Execution of Pom Motion Technique	Clean arm lines, levels, placement is sharp, strong and precise	10
	Execution of Dance Technique	Correct placement & levels of arms / torso / hips / legs / hands / feet, body control, extension	10
	Execution of Technical Skills	Proper execution of leaps, turns, jumps, lifts, partner work, etc.	10
GROUP EXECUTION	Synchronization / Timing with Music	Moving together as one with the music	10
	Uniformity of Movement	Movements are the same on each person, clear, clean and precise	10
	Spacing	Equal / correct spacing between individuals on the performance surface during the routine and transitions	10
CHOREOGRAPHY	Musicality / Creativity / Originality	Use of the music accents, style, creative, original movement	10
	Routine Staging / Visual Effects	Formations and transitions, visual impact of group work, levels, opposition, poms, etc.	10
	Degree of Difficulty	Level of difficulty of skills, movement, weight changes, tempo, etc.	10
OVERALL EFFECT	Communication / Projection / Audience Appeal & Appropriateness	Ability to exhibit a dynamic routine with showmanship and audience appeal Age appropriate music, costume and choreography that enhances the performance	10
TOTAL			100

Distribution of points in Hip Hop divisions:

Judging Criteria		Description	Points
TECHNIQUE	Strength of Movement	Strength and presence in movement	10
	Execution of Hip Hop Style(s) – Placement / Control	Correct placement & levels of arms / torso / hips / legs / hands / feet and body control in the extension of style of hip hop: tutting, popping, locking, waving, lyrical, etc.	10
	Execution of Skills / Athletic Incorporations	Execution of floor work, freezes, partner work, lifts, tricks, jumps, etc.	10
GROUP EXECUTION	Synchronization / Timing with Music	Moving together as one with the music	10
	Uniformity / Clarity of Movement	Movements are the same on each person, clear, clean and precise	10
	Spacing	Equal / correct spacing between individuals on the performance surface during the routine and transitions	10
CHOREOGRAPHY	Musicality / Creativity / Originality	Use of the music accents, style, creative, original movement	10
	Routine Staging / Visual Effects	Formations and transitions, visual impact of group work, levels, opposition, etc.	10
	Degree of Difficulty	Level of difficulty of skills, movement, weight changes, tempo, etc.	10
OVERALL EFFECT	Communication / Projection / Audience Appeal & Appropriateness	Ability to exhibit a dynamic routine with showmanship and audience appeal Age appropriate music, costume and choreography that enhances the performance	10
TOTAL			100

Distribution of points in Jazz divisions:

Judging Criteria		Description	Points
TECHNIQUE	Execution of Technical Skills	Proper execution of leaps, turns, jumps, lifts, partner work, etc.	10
	Placement / Control / Extension	Correct placement & levels of arms / torso / hips / legs / hands / feet, body control, extension, balance	10
	Style / Strength of Movement	Style, strength and presence in movement	10
GROUP EXECUTION	Synchronization / Timing with Music	Moving together as one with the music	10
	Uniformity of Movement	Movements are the same on each person, clear, clean and precise	10
	Spacing	Equal / correct spacing between individuals on the performance surface during the routine and transitions	10
CHOREOGRAPHY	Musicality / Creativity / Originality	Use of the music accents, style, creative, original movement	10
	Routine Staging / Visual Effects	Formations and transitions, visual impact of group work, levels, opposition, etc.	10
	Degree of Difficulty	Level of difficulty of skills, movement, weight changes, tempo, etc.	10
OVERALL EFFECT	Communication / Projection / Audience Appeal & Appropriateness	Ability to exhibit a dynamic routine with showmanship and audience appeal Age appropriate music, costume and choreography that enhances the performance	10
TOTAL			100

Distribution of points in Doubles divisions:

Judging Criteria		Description	Points
TECHNIQUE	Execution of Skills / Style (Freestyle Pom – Jazz – Hip Hop)	Execution of movements and skills in the style of the category	10
	Placement / Control	Exhibits control, proper levels and placement (in pom motions) arm movements. “Turnout” and proper hip/leg/foot placement in Kicks, Leaps, Turns, etc. control of torso and body parts throughout movements and skills	10
	Strength of Movement	Intensity, strength and presence in movements	10
	Extension / Flexibility	Exhibits full extension (in arms, legs, feet etc.), and when applicable, stretch and flexibility in movement	10
CHOREOGRAPHY	Musicality	Use of the music accents, rhythms, lyrics and style	10
	Difficulty	Level of difficulty of skills, movement, weight changes, tempo etc.	10
	Creativity / Style	Exhibiting creative and original movement in accordance with the style of the category	10
	Routine Staging	Utilization of floor space, transitions, partner work, group work, interaction of the pair while allowing for a seamless flow of the routine	10
EXECUTION	Synchronization	Uniformity of all movement, moving together and with the music	10
OVERALL EFFECT	Communication / Projection / Audience Appeal & Appropriateness	Ability to exhibit a dynamic routine with showmanship and audience appeal Age appropriate music, costume and choreography that enhances the performance	10
TOTAL			100

5. GLOSSARY OF TERMS

5.1. Cheerleading

1. **½ Wrap around**

A stunt skill that involves a single base holding a top person usually in a cradle position (as seen in "Swing Dancing"). The base then releases the legs of the top person and swings the legs (which are together) around the back of the base. The base then wraps their free arm around the legs of the top person with the top person's body wrapped around the back of the base.

2. **Aerial (noun)**

Cartwheel or walkover executed without placing hands on the ground.

3. **Airborne / Aerial (adjective)**

To be free of contact with a person or the performing surface.

4. **Airborne Tumbling Skill**

An aerial maneuver involving hip-over-head rotation in which a person uses their body and the performing surface to propel himself / herself away from the performing surface.

5. **All 4s Position**

An "All 4s Position" is when an athlete is on their hands and knees on the performing surface but not in a tucked (nugget) position. When this person is supporting a top person, the "All 4s" position is a waist level stunt.

6. **Assisted-Flipping Stunt**

A stunt in which a top person performs a hip-over-head rotation while in direct physical contact with a base or top person when passing through the inverted position. (See "Suspended Flip", "Braced Flip")

7. **Back Walkover**

A non-aerial tumbling skill where the athlete 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.

8. **Backward Roll**

A non-aerial tumbling skill where the athlete rotates backward into/or through an inverted position by lifting the hips over the head and shoulders while curving the spine (a tucked position) to create a motion similar to a ball "rolling" across the floor.

9. **Ball - X**

A body position (usually during a toss) where the top person goes from a tucked position to a straddle/x-position with the arms and legs or just the legs.

10. **Barrel Roll**

See "Log Roll".

11. **Base**

A person who is in direct weight-bearing contact with the performance surface who provides support for another person. The person(s) that holds, lifts or tosses a top person into a stunt. (See also: New bases and/or Original Base)

12. **Basket Toss**

A toss involving 2 or 3 bases and a spotter -- 2 of the bases use their hands to interlock wrists.

13. **Block**

A gymnastic term referring to the increase in height created by using ones hand(s) and upper body power to push off the performing surface during a tumbling skill.

14. **Block Cartwheel**

A momentarily airborne cartwheel created by the tumbler blocking through the shoulders against the performing surface during the execution of the skill.

15. **Brace**

A physical connection that helps to provide stability from one top person to another top person. A top person's hair and/or uniform is not an appropriate or legal body part to use while bracing a pyramid or pyramid transition.

16. Braced Flip

A stunt in which a top person performs a hip-over-head rotation while in constant physical contact with another top person(s).

17. Bracer

A person in direct contact with a top person that helps to provide stability to the top person. This person is separate from a base or spotter.

18. Cartwheel

A non-aerial tumbling skill where the athlete supports the weight of their body with the arm(s) while rotating sideways through an inverted position landing on one foot at a time.

19. Catcher

Person(s) responsible for the safe landing of a top person during a stunt/ dismount/toss/release. All catchers:

- 1 must be attentive
- 2 must not be involved in other choreography
- 3 must make physical contact with the top person upon catching
- 4 must be on the performing surface when the skill is initiated

20. Chair

A prep level stunt in which the base(s) supports the ankle of the top person with one hand and underneath the seat of the top person with the other hand. The supported leg must be in a vertical position underneath the torso of the top person.

21. Coed Style Toss

A single base grabs the top person at the waist and tosses the top person from ground level.

22. Cradle

A dismount in which the top person is caught in a cradle position.

23. Cradle Position

Base(s) supporting a top person by placing arms wrapped under the back and under the legs of the top person. The top person must land in a "V"/pike/hollow body position (face up, legs straight and together) below prep level.

24. Cupie

A stunt where a top person is in an upright (standing) position and has both feet together in the hand(s) of the base(s). Also referred to as an "Awesome."

25. Dismount

The ending movement from a stunt or pyramid to a cradle or the performing surface. Movements are only considered "Dismounts" if released to a cradle or released and assisted to the performing surface. Movement from a cradle to the ground is not considered a "Dismount". When/if performing a skill from the cradle to the ground the skill will follow stunt rules (twisting, transitions, etc.)

26. Dive Roll

An airborne tumbling skill with a forward roll where the athlete's feet leave the ground before the athlete's hands reach the ground.

27. Double-Leg Stunt

See "Stunt".

28. Double Cartwheel

An inverted stunt with partnered or paired cartwheel with hand/ankle or arm/thigh connection done simultaneously.

29. Downward Inversion

A stunt or pyramid in which an inverted top person's center of gravity is moving towards the performing surface.

30. Drop

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

31. Extended Arm Level

The highest point of a base's arm(s) (not spotter's arms) when standing upright with the arm(s) fully extended over the head. Extended arms do not necessarily define an "extended stunt". See "Extended Stunt" for further clarification.

32. Extended Position

A top person, in an upright position, supported by a base(s) with the base(s) arms fully extended. Extended arms do not necessarily define an "extended stunt". See "Extended Stunt" for further clarification.

33. Extended Stunt

When the entire body of the top person is extended in an upright position over the base(s).

Examples of "Extended Stunts": Extension, Extended Liberty, Extended Cupie

Examples of stunts that are not considered "Extended Stunts": Chairs, torches, flat backs, arm-n-arms and straddle lifts. (These are stunts where the base(s) arm(s) are extended overhead, but are NOT considered "Extended Stunts" since the height of the body of the top person is similar to a shoulder/prep level stunt.)

34. Extension Prep

See "Prep".

35. Flat Back

A stunt in which the top person is lying horizontal, face-up, and is usually supported by two or more bases.

36. Flip (Stunting)

A stunting skill that involves hip-over-head rotation without contact with the performing surface or base(s) as the body passes through the inverted position.

37. Flip (Tumbling)

A tumbling skill that involves hip-over-head rotation without contact with the performing surface as the body passes through the inverted position.

38. Flipping Toss

A toss where the top person rotates through an inverted position.

39. Floor Stunt

Base lying on performance surface on their back with arm(s) extended. A "Floor Stunt" is a waist level stunt.

40. Flyer

See "Top Person".

41. Forward Roll

A non-aerial tumbling skill where one rotates forward through an inverted position by lifting the hips over the head and shoulders while curving the spine to create a motion similar to a ball "rolling" across the floor.

42. Free-Flipping Stunt

A Stunt Release Move in which the top person passes through an inverted position without physical contact with a base, brace, or the performing surface. This does not include Release Moves that start inverted and rotate to non-inverted.

43. Free Release Move

A release move in which the top person becomes free of contact with all bases, bracers, or the performing surface.

44. Front Limber

A non-aerial tumbling skill where one rotates forward through an inverted position to a non-inverted position by arching the legs and hips over the head and down to the performing surface landing on both feet/legs at the same time.

45. Front Tuck

A tumbling skill in which the tumbler generates momentum upward to perform a forward flip.

46. Front Walkover

A non-aerial tumbling skill in which an athlete rotates forward through an inverted position to a non-inverted position by arching the legs and hips over the head and down to the performing surface landing one foot/leg at a time.

47. Full

A 360 degree twisting rotation.

48. Ground Level

To be on the performing surface.

49. Half (Stunt)

See "Prep".

50. Hand / Arm Connection

The physical contact between two or more individuals using the hand(s) / arm(s). The shoulder is not considered a legal connection when hand/arm connection is required.

51. Handspring

An airborne tumbling skill in which an athlete starts from the feet and jumps forwards or backwards rotating through a handstand position. The athlete then blocks off the hands by putting the weight on the arms and using a push from the shoulders to land back on the feet, completing the rotation..

52. Handstand

A straight body inverted position where the arms of an athlete are extended straight by the head and ears.

53. Hanging Pyramid

A pyramid in which one or more persons are suspended off the performing surface by one or more top persons. A "Hanging Pyramid" would be considered a 2 and ½ high pyramid due to the weight of the top person being borne at the second level.

54. Helicopter Toss

A stunt where a top person in a horizontal position is tossed to rotate around a vertical axis (like helicopter blades) before being caught by original bases.

55. Horizontal Axis (Twisting in Stunts)

An invisible line drawn from front to back through belly button of the top person.

56. Initiation / Initiating

The beginning of a skill; the point from which it originates. The point of initiation for a stunt is the bottom of the dip from which the skill originates.

57. Inversion

See "Inverted"; it is the act of being inverted.

58. Inverted

When the athlete's shoulders are below her/his waist and at least one foot is above her/his head.

59. Jump

An airborne position not involving hip-over-head rotation created by using one's own feet and lower body power to push off the performance surface.

60. Jump Skill

A skill which involves a change in body position during a jump. i.e. toe touch, pike, etc...

61. Jump Turn

Any turn that is added to a jump. A "straight jump" with a turn does not make the jump a "jump skill".

62. Kick Double Full

Skill, typically in a toss, that involves a kick and a 720 degree twisting rotation. A quarter turn performed by the top person during the kick portion is customary and permitted to initiate the twists.

63. Kick Full

Skill, typically in a toss, that involves a kick and a 360 degree twisting rotation. A quarter turn performed by the top person during the kick portion is customary and permitted to initiate the twist.

64. Knee (Body) Drop

See "Drop".

65. Layout

An airborne tumbling skill which involves a hip over head rotation in a stretched, hollow body position.

66. Leap Frog

A stunt in which a top person is transitioned from one set of bases to another or back to the original bases, by passing over the torso and through the extended arms of the base. The top person remains upright and stays in continuous contact with the brace while transitioning.

Second Level Leap Frog: Same as above but the top person is supported by bracer(s) instead of base(s) when traveling from one set of base(s) to another (or same) set of bases.

67. Leg/Foot Connection

The physical contact between two or more athletes using the leg(s)/foot (feet). Any connection from the shin to the toe is considered a legal connection when leg/foot connection is allowed.

68. Load-In

A stunting position in which the top person has at least one foot in the base(s) hands. The base(s) hands are at waist level.

69. Log Roll

A release move in which the top person's body rotates at least 360 degrees while remaining parallel to the performing surface. An "Assisted Log Roll" would be the same skill, with assistance from an additional base that maintains contact throughout the transition.

70. Mount

See "Stunt".

71. Multi-Based Stunt

A stunt having 2 or more bases not including the spot.

72. New Base(s)

Bases previously not in direct contact with the top person of a stunt.

73. Non-Inverted Position

A body position in which either of the conditions below are met.

1. The top person's shoulders are at or above their waist.
2. The top person's shoulders are below their waist and both feet are below their head..

74. Nugget

A body position in which an athlete is in a tucked position on their hands and knees on the performing surface. When an athlete in a nugget position is supporting a top person, they are considered a base of a waist level stunt.

75. Onodi

Starting from a back hand-spring position after pushing off, the tumbler performs a ½ twist to the hands, ending the skill as a front handspring step out.

76. Original Base(s)

Base(s) which is in contact with the top person during the initiation of the skill/stunt.

77. Pancake

A downward inversion stunt in which both of the top person's legs/feet remain in the grip of a base(s) while performing a fold over/pike forward rotation to be caught on the top person's back.

78. Paper Dolls

Single-leg stunts bracing each other while in the single leg position. The stunts may or may not be extended.

79. Pike

Body bent forward at the hips with legs straight and together.

80. Platform Position

A single leg stunt where the top person's non-supported leg is held straight next to the supporting leg. Also known as a "dangle" or "target position".

81. Power Press

When bases bring the top person from an extended position, down to prep level or below, and then immediately re-extend the top person.

82. Prep (stunt)

A multi base, two leg stunt in which the top person is being held at shoulder level by the bases in an upright position.

83. Prep-Level

The lowest connection between the base(s) and the top person is at shoulder level.

i.e. prep, shoulder level hitch

A stunt may also be considered at Prep-Level if the connection between the base(s) and the top person is in an extended level provided that the top person is not in an upright position.

i.e. flatback, straddle lifts

Examples of stunts that are also considered "Prep-Level": Chair, T-lift,

84. Primary Support

Supporting a majority of the weight of the top person.

85. Prone Position

A face down, flat body position.

86. Prop

An object that can be manipulated. Flags, banners, signs, pom poms, megaphones, and pieces of cloth are the only props allowed. Any uniform piece purposefully removed from the body and used for visual effect will be considered a prop.

87. Punch

See "Rebound".

88. Punch Front

See "Front Tuck".

89. Pyramid

Two or more connected stunts.

90. Rebound

An airborne position not involving hip-over-head rotation created by using one's own feet and lower body power to propel off the performance surface – typically performed from or into a tumbling skill.

91. Release Move

When top person becomes free of contact with all people on the performing surface; see "Free Release Move".

92. Rewind

A free-flipping release move from ground level used as an entrance skill into a stunt.

93. Round Off

Similar to a cartwheel except the athlete lands with two feet placed together on the ground instead of one foot at a time, facing the direction from which they arrived.

94. Running Tumbling

Tumbling that involves a forward step or a hurdle used to gain momentum as an entry to a tumbling skill.

95. Second Level

Any person being supported away from the performing surface by one or more bases.

96. Second Level Leap Frog

Same as "Leap Frog" but the top person is supported by bracer(s) instead of base(s) when traveling from one set of base(s) to another (or same) set of bases.

97. Series Front or Back Handsprings

Two or more front or back handsprings performed consecutively by an athlete.

98. Show and Go

A transitional stunt in which a stunt passes through an extended level and returns to a non-extended stunt.

99. Shoulder Level

A stunt in which the connection between the base(s) and top person is at shoulder height of the base(s).

100. Shoulder Sit

A stunt in which a top person sits on the shoulder(s) of a base(s). This is considered a prep level stunt.

101. Shoulder Stand

A stunt in which an athlete stands on the shoulder(s) of a base(s).

102. Shushunova

A straddle jump (toe touch) landing on the performing surface in a prone/push-up position.

103. Single-Based Double Cupie

A single base supporting 2 top persons who each have both feet in a separate hand of the base; see "Cupie".

104. Single-Based Stunt

A stunt using a single base for support.

105. Single-Leg Stunt

See "Stunt".

106. Split Catch

A stunt with a top person who is in an upright position having knees forward. The base(s) is holding both inner thighs as the top person typically performs a high "V" motion, creating an "X" with the body.

107. Sponge Toss

A stunt similar to a basket toss in which the top person is tossed from the "Load In" position. The top person has both feet in the bases' hands prior to the toss.

108. Spotter

A person whose primary responsibility is to prevent injuries by protecting the head, neck, back and shoulders area of a top person during the performance of a stunt, pyramid or toss. All "Spotters" must be your own team's members and be trained in proper spotting techniques.

The spotter

- Must be standing to the side or the back of the stunt, pyramid or toss.
- Must be in direct contact with the performing surface.
- Must be attentive to the skill being performed.
- Must be able to touch the base of the stunt in which they are spotting, but does not have to be in direct physical contact with the stunt.
- Cannot stand so that their torso is under a stunt.
- May grab the wrist(s) of the base(s), other parts of the base(s) arms, the top person(s) legs/ankles, or does not have to touch the stunt at all.
- May not be considered both a base and the required spotter at the same time.
Example: In a two leg stunt, the base of one of the legs is not allowed to also be considered the required spotter (regardless of the grip).

If the spotter's hand is under the top person's foot it must be their front hand. Their (the spotter's) back hand MUST be placed at the back of the ankle/leg of the top person or on the back side of the back wrist of the base.

109. Standing Tumbling

A tumbling skill (series of skills) performed from a standing position without any previous forward momentum. Any number of steps backward prior to execution of tumbling skill(s) is defined as "standing tumbling".

110. Straight Cradle

A release move/dismount from a stunt to a catching position where the top person keeps their body in a "Straight Ride" position - no skill (i.e. turn, kick, twist, pretty girl, etc.) is performed.

111. Straight Ride

The body position of a top person performing a toss or dismount that doesn't involve any trick in the air. It is a straight line position that teaches the top to reach and to obtain maximum height on toss.

112. Stunt

Any skill in which a top person is supported above the performance surface by one or more persons. A stunt is determined to be "One Leg" or "Two Leg" by the number of feet that the top person has being supported by a base(s). If the top person is not supported under any foot than the skill will be considered a "Two Leg" stunt.

113. Suspended Roll

A stunt skill that involves hip over head rotation from the top person while connected with hand/wrist to hand/wrist of the base(s) that is on the performing surface. The base(s) will have their arms extended during the rotation of the skill. The rotation of the top person is limited to either forward or backward.

114. Suspended Forward Roll

A suspended roll that rotates in a forward rotation. See Suspended Roll.

115. Suspended Backward Roll

A suspended roll that rotates in a backward rotation. See Suspended Roll.

116. T-Lift

A stunt in which a top person with arms in a t-motion is supported on either side by two bases that connects with each of the hands and under the arms of the top person. The top person remains in a non-inverted, vertical position while being supported in the stunt.

117. Tension Roll / Drop

A pyramid / stunt in which the base(s) and top(s) lean forward in unison until the top person(s) leave the base(s) without assistance. Traditionally the top person(s) and/or base(s) perform a forward roll after becoming free from contact from each other.

118. Three Quarter (¾) Front Flip (stunt)

A forward hip-over-head rotation in which a top person is released from an upright position to a cradle position.

119. Three Quarter (¾) Front Flip (tumbling)

A forward hip-over-head rotation from an upright position to a seated position on the ground, with the hands and/or feet landing first.

120. Tic-Tock

A stunt that is held in a static position on one leg, base(s) dip and release top person in an upward fashion, as the top person switches their weight to the other leg and lands in a static position on their opposite leg.

121. Toe / Leg Pitch

A single or multi-based toss in which the base(s) toss upward traditionally using a single foot or leg of the top person to increase the top person's height.

122. Toss

An airborne stunt where base(s) execute a throwing motion initiated from waist level to increase the height of the top person. The top person becomes free from all contact of bases, bracers and/or other top persons. The top person is free from performing surface when toss is initiated (ex: basket toss or sponge toss). Note: Toss to hands, toss to extended stunts and toss chair are NOT included in this category. (See Release Moves)

123. Top Person

The athlete(s) being supported above the performance surface in a stunt, pyramid or toss.

124. Transitional Pyramid

A top person moving from one position to another in a pyramid. The transition may involve changing bases provided at least one athlete at prep level or below maintains constant contact with the top person.

125. Transitional Stunt

Top person or top persons moving from one stunt position to another thereby changing the configuration of the beginning stunt.

126. Traveling Toss

A toss which intentionally requires the bases or catchers to move in a certain direction to catch the top person. (This does not include a quarter turn by the bases in tosses such as a "Kick Full")

127. Tuck Position

A position in which the body is bent at the waist/hips with the knees drawn into the torso.

128. Tumbling

Any hip over head skill that is not supported by a base that begins and ends on the performing surface.

129. Twist

An athlete performing a rotation around their body's vertical axis (vertical axis = head to toe axis).

130. Twisting Stunt

Any twisting transition involving a top person and a base(s). The degree of twist is generally determined by the total continuous rotation(s) of the top person's hips in relation to the performance surface. Twisting will be measured by using both the "Vertical Axis" (head-to-toe) and "Horizontal Axis" (through belly button in a non-upright position). Simultaneous rotation on the Vertical and Horizontal axes should be considered separately, not cumulatively, when determining the degree of twist. A dip by the bases and/or change in direction of the twisting rotation starts a new transition.

131. Twisting Tumbling

A tumbling skill involving hip over head rotation in which an athlete rotates around their body's "Vertical Axis".

132. Two - High Pyramid

A pyramid in which all top persons are primarily supported by a base(s) who is in direct weight-bearing contact with the performing surface. Any time a top person is released from their base(s) in a "Pyramid Release Move", regardless of the height of the release, this top person would be considered "passing above two persons high". "Passing above two persons high" does not relate to the actual height of the top person but to the number of layers to which they are connected.

133. Two & One Half (2-½) High Pyramid

A pyramid in which the top person(s) has weight bearing support (not braced) by at least one other top person and is free of contact from the base(s).

Pyramid height for a "Two and One Half High Pyramid" is measured by body lengths as follows:

- Chairs, thigh stands and shoulder straddles are 1-½ body lengths.
- Shoulder stands are 2 body lengths;
- Extended stunts (i.e. extension, liberty, etc.) are 2-½ body lengths.

134. Upright

A body position of a top person in which the athlete is in a standing position on at least one foot while being supported by a base(s).

135. V-Sit

A top person's body position when sitting in a stunt with straight legs parallel to the performing surface in a "V" position.

136. Vertical Axis (Twisting in Stunts or Tumbling)

An invisible line drawn from head to toe through the body of the tumbling athlete or top person.

137. Walkover

A non-aerial tumbling skill involving hip-over-head rotation in which a person rotates forward/backward (usually performed with the legs in a split position) with support from one or both hands.

138. Waist Level

A stunt in which the lowest connection between the base(s) and the top person is above ground level and below prep level, as determined by the height/positioning of the base. Examples of stunts that are considered waist level: All 4s position based stunts, a nugget-based stunt. A chair and a shoulder sit are considered prep level stunts, not waist level.

139. Whip

A non-twisting, backward-travelling, aerial tumbling skill in which the athlete's feet rotate over their head and body, while the body remains in an arched position (not tucked and not in layout position). A "whip" has the look of a back handspring without the hands contacting the ground.

140. X-Out

A tumbling skill or toss in which an athlete performs a flip while spreading the arms and legs into an "X" fashion during the rotation of the flip.

5.2. Cheer Dance

1. **Airborne (executed by Individuals, Groups or Pairs):** A state or skill in which the individual is free of contact from a person and/or the performance surface.
2. **Airborne Hip Over Head Rotation (executed by individual):** An action where hips rotate over the head in a tumbling skill and there is not contact with the performance surface (Example with hand support: Round off. Example without hand support: Aerial Cartwheel).
3. **Aerial Cartwheel:** An airborne tumbling skill which emulates a cartwheel, executed without placing hands on the ground.
4. **Connected/Consecutive Skills:** An action in which the individual performs skills continuously, without a step, pause or break in between (Example: Double Pirouette or Double Toe Touch).
5. **Contact (executed by Groups or Pairs):** The state or condition of physical touching. Touching of the hair or clothing is not considered contact.
6. **Dance Lift (executed by Groups or Pairs):** A skill in which an individual(s) is elevated from the performance surface by one or more individuals and set down. A Dance Lift is comprised of an Executing Individual(s) and a Supporting Individual(s).
7. **Dive roll:** An airborne tumbling skill in which the individual does a forward roll where the hands and feet are off of the performing surface simultaneously.
8. **Drop:** An action in which the airborne individual lands on a body part other than his/her hand(s) or feet without first bearing weight on the hands/feet.
9. **Elevated:** An action in which an individual is moved to a higher position or place from a lower one.
10. **Executing Individual:** An individual who performs a skill as part of "Groups or Pairs" who uses support from another individual(s).
11. **Head Level:** A designated height; the crown of the head of a standing performer while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting etc.)
12. **Hip Level:** A designated height; the height of a standing individual's hips while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting etc.)
13. **Hip Over Head Rotation (executed by individuals):** An action characterized by continuous movement where an individual's hips rotate over his/her own head in a tumbling skill (Example: Back Walkover or Cartwheel).
14. **Hip Over Head Rotation (executed by Groups or Pairs):** An action characterized by continuous movement where the Executing individual's hips rotate over his/her own head in a lift or partnering skill.
15. **Inversion/Inverted:** A position in which the individual's waist and hips and feet are higher than his/her head and shoulders.
16. **Inverted Skills (executed by individuals):** A skill in which the individual's waist and hips and feet are higher than his/her head and shoulders and is characterized by a stop, stall, or pause.
17. **Partnering (executed in pairs):** A skill in which two performers use support from one another. Partnering can involve both "Supporting" and "Executing" skills.
18. **Perpendicular Inversion (executed by individuals):** An inverted position in which the individual's head, neck and shoulders are directly aligned with the performance surface at a 90-degree angle.

19. **Prop:** An object that can be manipulated (Clarification: A glove is part of the costume and not considered a prop).
20. **Prone:** A position in which the front of the individuals' body is facing the ground, and the back of the individuals' body is facing up.
21. **Shoulder Level:** A designated height; the height of a standing individual's shoulders while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.).
22. **Supporting Individual:** An individual who performs a skill as part of "Groups or Pairs" who supports or maintains contact with an Executing Individual.
23. **Supine:** A position in which the back of the individuals' body is facing the ground, and the front of the individuals' body is facing up.
24. **Toss:** A skill where Supporting Individual(s) releases the Executing Individual. The Executing Individual is free from the performance surface when the toss is initiated.
25. **Tumbling:** A collection of skills that emphasize acrobatic or gymnastic ability by an individual without contact, assistance or support of another individual(s) and begin and end on the performance surface. (Clarification: tumbling skills do not have to include hip over head rotation).
26. **Unassisted Dismount (executed in groups or pairs):** An action in which the Executing Individual becomes free of contact from Supporting Individual(s) and is unassisted to the performance surface.
27. **Vertical Inversion (executed in groups or pairs):** A skill in which the Executing Individual's waist and hips and feet are higher than his/her own head and shoulders and bears direct weight on the Supporting Individual by a stop, stall or change in momentum.