

**EUROPEAN CHEER UNION**

**EUROPEAN CHEERLEADING  
CHAMPIONSHIP 2011**

**COMPETITION RULEBOOK**



January 2011

[www.europeancheerunion.com](http://www.europeancheerunion.com)

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## 2. GENERAL REGULATIONS

The following rules and regulations apply for ECU European Cheerleading Championship 2011.

Only ECU members can register competitors for the ECU European Cheerleading Championship.

All athletes that represent ECU member from the specific country should have permanent residency for at least 6 months in that respected country.

A maximum of two (2) participants (2 teams, 2 groups, 2 couples) per division from one country are allowed.

If there are two (2) ECU members from the same country 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 other ECU member from the same country has the right to register second participant in this divisions in the next eight (8) days.

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 Championship.

It is the sole discretion of each ECU member to decide how they want to register the participants who qualified for the competition (e.g. nationals), tryouts (e.g. national teams) or any other procedures applicable by ECU member.

### 2.1. Divisions - Cheerleading

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The following divisions with number of athletes exist for Cheerleading:

<b>Division / Age group</b>	<b>Senior</b>	<b>Junior</b>
<b>Team All Girl Elite (L5)</b>	8 – 25 athletes	8 – 25 athletes
<b>Team All Girl Premier (L6)</b>	8 – 25 athletes	/
<b>Team Coed Elite (L5)</b>	8 – 25 athletes	8 – 25 athletes
<b>Team Coed Premier (L6)</b>	8 – 25 athletes	/
<b>Group Stunt All Girl</b>	up to 5 athletes	up to 5 athletes
<b>Group Stunt Coed</b>	up to 5 athletes	up to 5 athletes
<b>Partner stunt</b>	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.

#### **Team Division Levels**

All participating 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 team from a member country places either 1st or 2nd in the Elite Division, then all teams from that specific country MUST compete in the Premier Division in the following year.

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 team placed in the bottom two positions in the Premier Division. Only teams from those specific countries have the opportunity to drop down and compete in the Elite Division in the following year, but all teams must still compete at the same level.

## 2.2. Divisions - Cheer Dance

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

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

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

## 2.3. Age groups

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The following age groups exist:

Age group	Age	Year of birth for 2011 competitions
Senior	16 year or older	1995 or before
Junior	13 years to 17 years	1994 to 1998

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

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Each athlete may only compete in one team in the specific division. Cross-overs to other divisions are allowed.

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

## 2.5. Time of the routine

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### A. Team Cheerleading:

- Cheer portion: can be placed in the beginning or middle of routine. Time recommendation of thirty seconds (0:30).
- Music routine portion: Maximum two minutes, thirty seconds (2:30)

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

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

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

## 2.6. Music / Entrances

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1. Every effort should be made to ensure that the lyrics of the music are appropriate for all audience members.
2. Timing 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 time limit, 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, iPod or mp3 type player. 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. Competition Area**

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1. **Cheer Dance:** The performance floor will be approximately 14 meters x 14 meters. The surface will be professional grade material (marley dance floor or a wooden parquet floor).
2. **Cheerleading:** The performance floor will be at least 14 meters x 14 meters. Organizer can increase the performance floor width so the floor measures approximately 14 meters x 18 meters. The surface will be traditional carpet bonded foam mat. No spring floor will be used.
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**

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- 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**

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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**

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### **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.

### **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.

### **C. Injury**

1. The only persons that may stop a routine for injury are: a) competition officials, b) the gym owner / head 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 reperformance 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. 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. In the event of a suspected concussion, the participant cannot return to perform without clearance from a medical professional, even with a waiver from a parent or legal guardian.

## **2.11. Interpretations and / or Rulings**

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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 Rules Committee. The Rules 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. The Rules Committee will consist of the Competition Director, Head Judge, and a designated competition official.

## **2.12. Disqualification**

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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**

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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**

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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**

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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**

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

### **2.17. Penalties**

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A five (5) point per judge penalty 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. If you have any questions concerning the legality of a move or trick, please send a video to the ECU. This must be submitted by DVD only 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

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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 while participating in a practice or performance that would hinder the ability to supervise or execute a routine safely.
5. Athletes must always practice and perform on an appropriate surface.
6. Soft-soled shoes must not be worn while competing. Footwear such as dance shoes/boots, and/or gymnastics slippers are not permitted. 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, and uniform rhinestones. Rhinestones are not allowed when adhered to the skin as opposed to a uniform. Temporary tattoos are also allowed.)
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.
10. Casts that are hard and unyielding or have rough edges must be appropriately covered with a padded material. *Clarification: The appropriately padded material must be such that it protects both the athlete and fellow athletes from injury.*
11. On the level grid, all skills allowed for 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.

### 3.2. Elite Division

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#### Elite General Tumbling

- A. All tumbling must originate from and land on the performing surface. (Exception: Tumbler may [without hip-over-head rotation] rebound from his/her feet into a stunt transition. Rebounding to a prone position in a stunt is allowed.)
- B. Tumbling over, under, or through a stunt, individual, or prop, is not allowed. *Clarification: An individual may jump over another individual.*
- C. Tumbling while holding or in contact with any prop is not allowed.
- D. Assisted or connected tumbling is not allowed.  
*Clarification: double cartwheels and double forward rolls are allowed because they will be interpreted as stunts, not assisted tumbling.*
- E. Dive rolls are allowed.
  - 1. Dive rolls performed in a swan/arched position are not allowed.
  - 2. Dive rolls that involve twisting are not allowed.

#### Elite Standing/Running Tumbling

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

#### Elite Stunts

- A. A spotter is required for each top person in an extended stunt.
- B. Single leg extended stunts are allowed.
- C. Twisting mounts and twisting transitions are allowed up to 2 twisting rotations by the top person in relation to the performing surface. *Clarification: A twist performed with an additional turn by the bases performed in the same skill set, would be illegal if the resulting cumulative rotation of the top person exceeds 2 rotations.*
- D. Free flipping mounts and transitions are not allowed.
- E. Prep level or above pendulum and pendulum style transitional stunts where the top person falls away from the bases requires three stationary catchers, at least two of which are not original bases. During pendulum and pendulum style transitional stunts at least one base must remain in contact with the top person.
- F. Single based split catches are not allowed.
- G. Single based double awesomes/cupies require a separate spotter for each top person.

#### H. Elite Stunts - Release Moves

- 1. Release moves are allowed but must not exceed more than eighteen inches above extended arm level. *(Example: Tic-tocks are allowed.)*
- 2. Release moves may not land in a prone position.
- 3. Release moves must return to original bases. *Clarification: An individual may not land on the performing surface without assistance.*
- 4. Helicopters are allowed up to a 180 degree rotation with a ½ twist and must be caught by at least 3 catchers, one of which is positioned at head and shoulder area of the top person.
- 5. Release moves may not intentionally travel.
- 6. Release moves may not pass over, under or through other: stunts, pyramids, or individuals.

#### I. 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 bases, at least two of which are positioned to protect the head and shoulder area. Contact must be initiated at the shoulder level (or above) of the bases. (Exception: A controlled power pressing of an extended inverted stunt (i.e. needle) to shoulder level is allowed).  
*Clarification: Catchers must make contact with the head and shoulder area.*

3. Downward inversions must maintain contact with an original base. (Exception: In side rotating downward inversions (i.e. cartwheel-style transition dismounts), the original base may lose contact with the top person when it becomes necessary to do so.

4. Downward inversions from above prep level may not be caught and/or land in an inverted position.

*Clarification: Top person may not be caught or land with their shoulders below their hips.*

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

### **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.

2. Primary weight may not be borne at second level. *Clarification: The transition must be continuous.*

3. 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.

b. The top person must be caught by at least 2 catchers. Both catchers must be stationary and may not be involved with any other skill or choreography when the transition is initiated.

4. Non-inverted pyramid release moves must be caught by at least 2 catchers:

a. In pyramids where the top person travels over their bracer (i.e. leap frogs or wolf wall transitions), both catchers must be stationary.

b. Both catchers must maintain visual contact with the top person throughout the entire transition.

#### **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 throughout entire transition with either the top person(s) or the base(s). *Clarification: Top person(s) bracing the inversion must show a concerted effort to maintain contact with the inverted top person until they are safely caught by the bases.*

2. Braced inversions (including braced flips) are allowed up to 1-¼ flipping rotations.

3. Braced inversions (including braced flips) are allowed up to 1 twist if contact is maintained with 2 top persons at prep level or below.

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) must be caught by at least 3 catchers:

a. All 3 catchers must be stationary.

b. All 3 catchers must maintain visual contact with the top person throughout the entire transition.

c. The 3 catchers may not be involved with any other skill or choreography when the transition is initiated.

7. Braced inversions (including braced flips) may not travel downward while inverted.

### **Elite Dismounts**

A. Cradles from single based stunts at prep level and above must have a separate spotter with at least one hand/arm supporting 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 head and shoulder area through the cradle.
- C. Dismounts to the performing surface from stunts and pyramids must be assisted by an original base. *Clarification: An individual may not land on the performing surface without assistance.*
- D. Up to a 2-1/4 twisting rotations allowed from all stunts.
- E. No free flipping dismounts allowed.
- F. Tension drops/rolls of any kind are not allowed.
- G. When cradling single based double awesomes/cupies 2 catchers must catch each top person.

### **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 from ground level and must land in a cradle position. Top person must be caught in a cradle position by at least 3 original bases one of which is positioned at the head and shoulder area of the top person. Bases must remain stationary during the toss (i.e. No intentional traveling tosses). (Exception: A 1/2 turn is allowed by bases as in a kick full basket.)
- C. Flipping, inverted or traveling tosses are not allowed.
- D. No stunt, pyramid, individual, or prop may move over or under a toss, and a toss may not be thrown over, under, or through stunts, pyramids, individuals, or props.
- E. Up to 2-1/2 twisting rotations allowed.

### 3.3 Premier Division

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#### Premier General Tumbling

- A. All tumbling must originate from and land on the performing surface. (Exception: Tumbler may [without hip-over-head rotation] rebound from his/her feet into a stunt transition. Rebounding to a prone position in a stunt is allowed.) Exception: Round off rewinds and standing single back handspring rewinds are allowed. No tumbling skills prior to the round-off or standing BHS are permitted.
- B. Tumbling over, under, or through a stunt, individual, or prop, is not allowed. *Clarification: An individual may jump over another individual.*
- C. Tumbling while holding or in contact with any prop is not allowed.
- D. Assisted or connected tumbling is not allowed. *Clarification: Double cartwheels and double forward rolls are allowed because they will be interpreted as stunts, not assisted tumbling.*
- E. Dive rolls are allowed.
  - 1. Dive rolls performed in a swan/arched position are not allowed.
  - 2. Dive rolls that involve twisting are not allowed.

#### Premier Standing/Running Tumbling

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

#### Premier Stunts

- A. A spotter is required:
  - 1. During extended one-arm stunts other than an awesomes/cupies or liberties
  - 2. When the load/transition involves a twist or flip
- B. Twisting stunts and transitions are allowed up to 2 twisting rotations by the top person in relation to the performing surface. *Clarification: A twist performed with an additional turn by the bases performed in the same skill set, would be illegal if the resulting cumulative rotation of the top person exceeds 2 rotations.*
- C. Free flipping or assisted flipping stunts and transitions are allowed. Rewinds must originate from ground level only and are allowed up to 1 flipping and 2 twisting rotations.
  - Exception 1: Rewinds to a cradle position are allowed. All free flipping transitions caught at shoulder level or below must use an additional catcher who protects the head and neck. *(Example: a flip that lands in a straddle position requires a hands-on spotter)*
  - Exception 2: Round off rewinds and standing single back handspring rewinds are allowed. No tumbling skills prior to the round-off or standing BHS are permitted.
- D. Transitional stunts may involve changing bases.
- E. Single based split catches are not allowed.
- F. Single based double awesomes/cupies require a separate spotter for each top person

#### G. Premier Stunts - Release Moves

- 1. Release moves are allowed.
- 2. Release moves may not land in a prone position.
- 3. Release moves must return to original bases. Exception: A toss, from the performing surface, to prep level is allowed to travel if the toss is from a single base and there is an additional spotter on the catch.
- 4. Helicopters are allowed up to a 180 degree rotation with a ½ twist and must be caught by at least 3 catchers, one of which is positioned at head and shoulder area of the top person.
- 5. Release moves may not intentionally travel. See exception in #3 above.
- 6. Release moves may not pass over, under or through other stunts, pyramids or individuals.

#### H. Premier Stunts - Inversions

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

### **Premier Pyramids**

A. Pyramids are allowed up to 2-1/2 high.

B. For 2-½ high pyramids, there must be a spotter in front and back for each person on the top level, and the spotter(s) must be in position the entire time the top person(s) is at the 2-½ high level(s). Spotters may stand slightly to the side but must remain in a position to adequately spot the top person. Spotters must maintain visual contact with the top person the entire time the top person is at the 2-½ high level. Spotters may not be a primary support of the pyramid.

C. Free-flying mounts must originate from ground level only and are allowed up to 1 flipping and 1 twisting rotation, or 0 flipping and 2 twisting rotations.

#### **D. Premier Pyramids – Release Moves**

1. During a pyramid transition, a top person may pass above 2-1/2 high while in direct physical contact with at least one person at prep level or below.

#### **E. Premier Pyramids - Inversions**

1. Inverted stunts are allowed up to 2-1/2 persons high and must be braced by at least 1 person at prep level or below.

2. Downward inversions from above prep level must be assisted by at least 2 bases. Top person must maintain contact with a base or another top person.

#### **F. Premier Pyramids – Release Moves w/ Braced Inversions**

1. Braced flips are allowed up to 1-1/4 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.

### **Premier Dismounts**

A. Single based cradles that exceed 1-1/4 twisting rotations must have a spotter assisting the cradle with at least one hand/arm supporting the head and shoulder of the top person.

B. Dismounts to the performing surface from stunts and pyramids must be assisted by an original base. *Clarification: An individual may not land on the performing surface without assistance.*

C. Up to a 2-1/4 twist cradle is allowed from all stunts and pyramids up to 2 persons high and requires at least 2 catchers. Cradles from 2-1/2 high pyramids are allowed up to 1-¼ 1-½ twist and require 3 catchers. (Exception: 2-1-1 thigh stands may perform 2 twists from a forward facing stunt only. E.g. extension, liberty, heel stretch).

D. Free flipping dismounts are allowed up to 1 flipping and 0 twisting rotations.

E. Free flipping dismounts to the performance surface are not allowed.

F. Flips into cradles from prep level or below stunts require at least 2 catchers, one of which is an original base.

G. Flips that originate above prep level are not allowed. (Exception: 3/4 front flip may occur from a 2-1/2 high pyramid but requires 2 catchers and an additional spotter positioned at the head and shoulder area of the top person. Spotter may stand slightly to the side but must use at least one hand/arm to catch under the top person's head and shoulders.)

H. Tension drops/rolls of any kind are not allowed.

I. When cradling single based double awesomes/cupies 2 catchers must catch each top person. Catchers and bases must be stationary prior to the initiation of the dismount.

### **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.

B. Tosses must be performed from ground level and must land in a cradle position by at least 3 bases, one of which is positioned at the head and shoulders area of the top person.

C. Flipping tosses are allowed up to 1 flipping rotation and 2 twists.

**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

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

**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

D. No stunt, pyramid, individual, or, prop may move over or under a toss, and a toss may not be thrown over, under, or through stunts, pyramids, individuals, or props.

E. Non-flipping tosses may not exceed 3-1/2 twists.

### 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 Tumbling and Tricks (Executed by Individuals)

1. An acrobatic or gymnastics skill executed by an individual, without contact, assistance or support of another individual (s), and begins and ends on the performance surface.

2. Tumbling is allowed, but not required, in all divisions with the following limitations:

#### **ALLOWED**

Forward/Backward Rolls  
Dive Rolls (In a piked position)  
Round-off  
Shoulder Rolls  
Headstands  
Handstands  
Backbends  
Front/Back Walkovers  
Stalls  
Head spins  
Windmills/Flairs  
Kip up  
Cartwheels

#### **NOT ALLOWED**

Front/Back Tucks  
Side Somi  
Layouts  
Shushunova  
\*Aerial Cartwheel  
\* Front Handsprings  
\* Back Handsprings  
Headsprings (without hand support)

\*Indicates allowed in the Hip Hop Division only

Airborne skills with hip over head rotation must involve hand support with at least one hand while passing through the inverted position. (\*Exception – Aerial Cartwheels, Front/Back Handsprings – which are allowed in the Hip Hop Division Only)

Tumbling skills with airborne hip over head rotation are limited to 2 connective skills. Example – Round-off, back handspring, back handspring is not allowed. Round-off, back handspring, kip up is allowed.

3. Weight bearing skills on the hands are not allowed while holding poms or props. (Including tumbling, stalls, etc. Exception: forward and backward rolls.)

4. Drops to the knee, thigh, seat, front, back, jazz split (hurdler) or split position onto the performing surface from a turn, jump, stand, or inverted position must first bear weight on the hands or foot/feet in order to break the impact of the drop.

5. Drops to a push-up position onto the performance surface are permitted from a standing or kneeling position or from a jump with forward momentum (i.e. Flying Squirrel or an X, Star or Spread Eagle jump. All variations of a Shushunova are not permitted.

### 4.2 Lifts, Tricks and Partnering (Executed as partners or groups)

#### **Permitted and defined below**

**Lift** - an action in which an individual (s) is elevated from the performance surface by one or more other individuals and set down. A Lift is comprised of "Lifting" Individual (s) and "Elevated" individual (s)

**Tricks** - an action in which an individual executes a skill with support from one or more individuals. A Trick is comprised of "Supporting" Individual (s) and "Executing" Individual (s)

**Partnering** - an action in which two or more individuals use support from one another, but are not elevated. Partnering can involve, both "Supporting" and "Executing" skills

1. A Lifting/Supporting Individual must maintain direct contact with the performance surface at all times.
2. At least one Lifting/Supporting Individual must have hand/arm/body to hand/arm/body contact, with the Elevated/Executing Individual (s), at all times during the Lift, Trick or Partnering Skill.
3. Swinging Lifts and Tricks are allowed, provided the Elevated/Executing Individual's body does not make a complete circular rotation and is in a supine position (may not be prone) at all times.
4. Hip over head rotation of the Elevated/Executing Individual (s) may occur as long as his/her hips maintain a level at or below the shoulder height of a standing Lifting/Supporting Individual (Exception: chorus line flips are not allowed- See Glossary for full definition ).
5. All cheer style stunts and/or pyramids are prohibited. (Exceptions: pony sit, thigh stand, shoulder sit).
6. Jumping or leaping off an individual is allowed as long as there is hand/arm (Supporting Individual) to hand/arm/body (Elevated/Executing Individual) contact with a Supporting Individual throughout the skill.
7. Tossing an individual is allowed as long as there is hand/arm (Supporting Individual) to hand/arm/body (Elevated/Executing Individual) contact with at least one other individual throughout the skill.

#### **4.3 Choreography and Costuming**

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1. Suggestive, offensive, or vulgar choreography, costuming, and/or music are inappropriate for family audiences and therefore lack audience appeal.
2. Routine choreography should be appropriate and entertaining for all audience members. Vulgar or suggestive material is defined as any movement or choreography implying something improper or indecent, appearing offensive or sexual in content, and/or relaying lewd or profane gestures or implications.
3. Inappropriate choreography, costuming or music and/or music may affect the judges' overall impression and/or score of the routine.
4. All choreography should be age appropriate
5. No cheers or chants are allowed.
6. All costuming and makeup should be age appropriate and acceptable for family viewing.
7. All costuming should be secure and offer full coverage of body parts. Costume malfunctions resulting in team members being exposed are grounds for disqualification. Please make sure that you have several dress rehearsals prior to competition to work out any costume problems.

8. Tights should be worn under briefs, hot pants or excessively short shorts
9. 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 for approval.
10. Jewelry as a part of a costume is allowed.
11. All male performers' costumes must include a shirt that is fastened, however it can be sleeveless.

#### **4.4 Props**

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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 handheld items / props 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 Category will not allow props, as pompons are to be used for 50-100% of the routine. If there are male performers in this category they are not required to use pompons.
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.

#### **4.5 Category Definitions**

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**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.

**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. There is also an additional focus on athletic incorporations such as jumps, stalls and other tricks. See score sheet for more information.

**FREESTYLE** - Incorporates the concepts of Jazz and Hip Hop with an emphasis on choreography, proper technical execution, visual effect, creativity, staging and team uniformity. Pompons are used for 50-100% of the routine. Important characteristics of this type of routine include synchronization and visual effect, clean and precise motions, strong pompon technique, the incorporation of dance technical elements and dance styles. Visual effects include level changes, group work, formation changes, the use of different color pompons, etc. (See Section E. Props for any clarifications)

#### 4.6. Score Sheets - Cheer Dance

Distribution of points in Freestyle divisions:

Judging Criteria		Description	Points
Overall Effect	Overall Impression	Teams ability to exhibit a dynamic and energetic routine Appropriateness of the music, costume and choreography Judges overall impression of the performance	10
	Communication & Projection	Ability to evoke feeling from an audience; through use of energy, showmanship, genuine expression and emotion throughout the performance	10
Choreography	Creativity/Musicality/Formations & Transitions	Use of pompons and original movement to compliment the music and create visual effects / inventive formations and creative ways to move from one formation to another, allowing for seamless changes of positions.	10
	Difficulty	Use of intricate and challenging skills/movement (including various turns, leaps, jumps, kicks, etc.)	10
Technique	Execution of Style(s) & Technical Skill	The mastering and performance of all technical elements in accordance with the ability level of entire team	20
	Placement/Control/Extension/Strength of Movement	The proper control & correct placement/alignment of body & parts of body throughout all movement during performance. Ability to exhibit full extension and strength of movement technical elements and pompon motions	10
Group Execution	Synchronization	The uniformity of all movement throughout the routine and appropriate timing with the music.	20
	Spacing	Ability of participants to gauge and position themselves correct distances between each other in and throughout all formations of performance.	10
Total			100

Distribution of points in Hip Hop divisions:

Judging Criteria		Description	Points
Overall Effect	Overall Impression	Teams ability to exhibit a dynamic and energetic routine Appropriateness of the music, costume and choreography Judges overall impression of the performance	10
	Communication & Projection	Ability to evoke feeling from an audience; through use of energy, showmanship, genuine expression and emotion throughout the performance	10
Choreography	Creativity & Musicality	Use of original movement to compliment the music	10
	Difficulty	Use of intricate and challenging skills/movement	10
	Formations & Transitions	Use of inventive formations and creative ways to move from one formation to another, allowing for seamless changes of positions	10
Technique	Execution of Style(s) & Clarity of Movement	The mastering of rhythm and hip hop elements in accordance with the ability level of entire team	10
	Placement/Control/Extension/Strength of Movement	The proper control & correct placement/alignment of body & parts of body and the ability to exhibit full extension and strength of movement	10
Group Execution	Synchronization	The uniformity of all movement throughout the routine and appropriate timing with the music	20
	Spacing	Ability of participants to gauge and position themselves correct distances between each other in and throughout all formations of performance.	10
Total			100

Distribution of points in Jazz divisions:

Judging Criteria		Description	Points
Overall Effect	Overall Impression	Teams ability to exhibit a dynamic and energetic routine Appropriateness of the music, costume and choreography Judges overall impression of the performance	10
	Communication & Projection	Ability to evoke feeling from an audience; through use of energy, showmanship, genuine expression and emotion throughout the performance	10
Choreography	Creativity & Musicality	Use of original movement to compliment the music and create visual effects	10
	Difficulty	Use of intricate and challenging skills/movement (including various turns, leaps, jumps, kicks, etc.)	10
	Formations & Transitions	Use of inventive formations and creative ways to move from one formation to another, allowing for seamless changes of positions	10
Technique	Execution of Style(s) & Technical Skills	The mastering and performance of all elements in accordance with the ability level of entire team	20
	Placement/Control/Extension/Strength of Movement	The proper control & correct placement/alignment of body & parts of body and the ability to exhibit full extension and strength of movement	10
Group Execution	Synchronization and Spacing	The uniformity of all movement throughout the routine, appropriate timing with the music and the ability of participants to gauge and position themselves correct distances between each other in and throughout all formations of performance.	20
Total			100

## 5. GLOSSARY OF TERMS

### 5.1. Cheerleading

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#### 1. Airborne / Aerial

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

#### 2. 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.

#### 3. Assisted-Flipping Mount

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

#### 4. Assisted Tumbling

Any form of physical assistance to an individual performing a tumbling skill. This does not apply to gymnastic oriented stunts permitted at each level.

#### 5. Awesome

An extended stunt where a top person has both feet together in the hand(s) of the base(s). Also referred to as a "Cupie".

#### 6. Back Spot

The person standing at the back of the stunt to protect the head and shoulder area of the top.

#### 7. Back Walkover

A non-aerial tumbling skill where one moves backward into an arched position, with the hands making contact with the ground first, then rotates the hips over the head and lands on one foot/leg at a time.

#### 8. Backward Roll

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

#### 9. Barrel Roll

See "Log Roll".

#### 10. Base

A person who is in direct weight-bearing contact with the performance surface who provides support for another person. The person(s) that holds, lifts or tosses a top person into a stunt. (New bases - bases previously not in direct contact with the top person of a stunts)

#### 11. Basket Toss

A toss with no more than 4 bases, 2 of which use their hands to interlock wrists.

**12. Block**

A gymnastic term referring to the increase in height created by using one's hand(s) and upper body power to push off the performing surface during a tumbling skill. The momentary airborne position created by blocking is legal for all levels.

**13. Block Cartwheel**

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

**14. Brace**

A physical connection that helps to provide stability to a top person.

**15. 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).

**16. Cartwheel**

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

**17. Catcher**

One of the person(s) responsible for the safe landing of a top person during a stunt.

**18. Connected Tumbling**

Physical contact between two or more individuals performing tumbling skills simultaneously.

**19. Cradle**

A release move in which catchers, with palms up, catch the top person by placing one arm under the back and the other under the thighs of the top person. The top person must land face up in a pike position.

**20. Cupie**

See "Awesome".

**21. Dirty Bird (D-Bird)**

Toss to a laid out X-position to the back of the base, through the base's legs and typically transitioning to a scooper.

**22. Dismount**

The movement from a stunt or pyramid to a cradle or the performing surface. The movement from a cradle to the performing surface is not considered to be a dismount.

**23. Dive Roll**

An aerial forward roll where the hands and feet are off of the performing surface simultaneously.

**24. Double-Leg Stunt**

See "Stunt".

**25. Downward Inversion**

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

**26. Downward Motion**

The movement of ones center of gravity towards the performing surface.

**27. 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.

**28. Entrance Skill**

The beginning or mounting phase of a tumbling skill or stunt.

**29. Extended Arm Level**

The distance from the performing surface to the highest point of a bases arm(s) when standing upright with the arm(s) fully extended over the head. Extended arms do not necessarily define an "extended stunt". See "Extended Stunt" for further clarification.

**30. Extended Position**

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

**31. Extended Single-Leg Stunt**

An extended stunt with the top having her main weight on one leg.

**32. Extended Stunt**

When the entire body of the top person is extended in an upright position over the base(s). (Examples of stunts that are not considered "extended stunts". Chairs, torches, flat backs, arm-n-arms and straddle lifts. These are stunts where the bases arms are extended overhead, but are NOT considered to be "extended stunts" since the height of the body of the top person is similar to a shoulder/prep level stunt.) Clarification: If the primary bases go to their knees and extend their arms, the stunt would be considered extended.

**33. Extension Prep oder Prep (oder Half)**

When the top person is being held at shoulder level by the base(s).

**34. Flat Back**

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

**35. Flip**

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

**36. Flipping Toss**

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

**37. Flyer**

See "Top Person".

**38. 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.

**39. Free-Flipping Mount**

Immediately prior to the stunt, the entry into a stunt where the top person passes through an inverted position without physical contact with a base, brace, or the performing surface.

**40. 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.

**41. Front Spot**

A person positioned in front of a stunt that may also add additional support or height to that stunt. (Also known as "fourth base".)

**42. Front Tuck**

A tumbling skill in which the tumbler generates momentum upward to perform a forward flip. (Also known as "punch front".)

**43. Front Walkover**

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

**44. Full**

A 360 degree twisting rotation.

**45. Full-Up Toe Touch**

A non-flipping skill (typically performed in a dismount or toss) in which one performs a 360 degree turn before executing a toe touch.

**46. Ground Level**

To be at the height of or supported by the performing surface.

**47. Half**

See "Extension Prep".

**48. Hand / Arm Connection**

The physical contact between two or more individuals using the hand(s)/arm(s).

**49. Handspring**

Springing off the hands by putting the weight on the arms and using a strong push from the shoulders; can be done either forward or backward.

**50. Handstand**

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

**51. Hanging Pyramid**

A pyramid in which one or more persons are suspended off the performing surface by one or more top persons.

**52. 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.

**53. Inversion**

See "Inverted".

**54. Inverted**

When the top persons shoulders are below her/his waist and at least one foot is above her/his head. Arch-back dismounts to a cradle are not considered inverted.

**55. Jump**

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

**56. Kick Arch**

Type of trick that involves the straight ride to a kick with one leg and an arch out of the trick into the cradle position.

**57. 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.

**58. 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.

**59. Knee (Body) Drop**

See "Drop".

**60. Layout**

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

**61. Layout Step Out**

Similar to Layout skill. However, the tumbler "scissors" their legs and lands with one foot before the other.

**62. Leap Frog**

A braced top person is transitioned from one set of bases to another or back to the original bases by going through the arms of the brace. The top person remains upright and stays in continuous contact with the brace while transitioning. Second Level Leap Frog: Same as above but performed at any level above ground level.

**63. Log Roll**

A release move whereby the top persons body rotates at least 360 degrees while remaining parallel to the performing surface. (Also known as "barrel roll".)

**64. Middlelayer**

A person that holds another person and that has no contact to the surface.

**65. Mount**

See "Stunt".

**66. Multi-based Stunt**

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

**67. New Base(s)**

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

**68. Non-Inverted Position**

The body is upright. The top person's shoulders are at or above the waist.

**69. One half (1/2) Twist Toe Touch**

A non-flipping skill in which one performs a 180 twist before executing a toe touch.

**70. Onodi**

Starting from a back hand-spring position after pushing off, the tumbler performs a 1/2 twist to the hands, ending the skill as a front handspring step out.

**71. Original Base(s)**

A base which is in contact with the top person during the initiation of the stunt.

**72. Paper Dolls**

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

**73. Partner**

See "Top Person".

**74. Pike**

Body bent forward at the hips while the legs are kept straight.

**75. Prep**

See "Extension Prep".

**76. Prep-Level**

The height of the bases hands and at least one foot of the top person are at shoulder-level (also known as shoulder-height). Chairs, torches, flatbacks, arm-n-arms and straddle lifts will be considered prep level stunts.

**77. Primary Support**

Supporting a majority of the weight of the top person.

**78. Prone Position**

A face down, flat body position.

**79. Prop**

An object that can be manipulated.

**80. Punch**

See "Rebound".

**81. Pyramid**

A grouping of connected stunts. Individuals standing at ground level may be incorporated into the grouping.

**82. Rebound**

A position not involving hip-over-head rotation created by using ones own feet and lower body power to bounce off the performance surface from a tumbling skill. Also known as "Punch".

**83. Release Move**

When the base(s) and top person become free of contact with each other and the top person comes back to the original set of bases. A single base toss to a stunt from the ground is neither considered a release move nor a toss. This interpretation applies to "stunts" only, not "pyramids".

**84. Reload**

Returning to the loading position with both feet of the top person in the hands of the bases.

**85. Retake**

Reloading to a stunt, whereby the top person brings one foot to the ground prior to reloading.

**86. Rewind**

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

**87. Round Off**

The tumbler, with a push-off on one leg, plants hand(s) on floor while swinging the legs upward in a fast cartwheel motion. The feet snap down together landing at the same time to the performing surface.

**88. Running Tumbling**

Tumbling that is performed with a running start and / or involves a step or a hurdle (etc,) used to gain momentum as an entry to another skill. Any type of forward momentum / movement prior to execution of the tumbling skill(s) is defined as "running tumbling". This definition needs to have at least two elements that follow eachother to be defined as running tumbling. Jumps are not considered as elements.

**89. Scooper**

An entrance/transition skill into a stunt in which a person (usually a top person) passes between the legs and under the torso of another person (usually a base).

**90. Scrunch Toss**

See "Sponge Toss".

**91. Second Level**

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

**92. Series Front and / or Back Handsprings**

Multiple front and/or back handsprings performed consecutively by an individual.

**93. Show and Go**

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

**94. Shoulder Stand Level**

A stunt in which the top persons hips are at the same height they would be if in a shoulder stand. (Clarification: If the primary bases squat, go to their knees or drop the overall height of the stunt and extend their arms, the stunt would NOT be shoulder stand level, but rather extended.

**95. Shushunova**

A straddle jump (toe touch) landing in a prone support (push up position)

**96. Single-Based Double Awesome / Cupie**

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

**97. Single-Based Split Catch**

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

**98. Single-Based Stunt**

A stunt using a single base for support.

**99. Single-Leg Stunt**

See "Stunt".

**100. Sponge Toss**

A stunt with multiple bases, which have their hands gripping the top persons feet prior to the toss.

**101. Spotted Tumbling**

See "Assisted Tumbling".

**102. Squishy (Toss)**

See "Sponge Toss".

**103. 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".

**104. Straight Cradle**

A release move from a stunt to a catching position where no skill (i.e. turn, kick, twist, etc.) is performed.

**105. Spotter**

A person whose primary responsibility is the protection of the head and shoulders area of a top person during the performance of a stunt / toss.

- The spotter must be positioned to the side or the back of the stunt / toss.
- Must be in direct contact with the performing surface.
- Must be attentive to the skill being spotted.
- Spotter is required for each extended stunt.
- Must be in the proper position to prevent injuries and does not have to be in direct contact with the stunt.
- Can not stand so that their torso is under a stunt.
- A spotter may grab the wrist(s) of the base(s), other parts of the base(s) arms, the top person(s) legs/ankles, or does not have to touch the stunt at all. The spotter may not have both hands under the sole of the top persons foot / feet or under the hands of the bases. The spotter may have one hand under the foot as long as the other hand is placed either at the back wrist of a base or at the back side of the ankle of the top person.

- All Spotters must be your own teams members and be trained in proper spotting techniques.
- Spotters may also be counted as a base in some cases (e.g. transitional stunts).

**106. Straight Ride**

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

**107. Stunt**

Any skill in which a top person is supported above the performance surface by one or more persons. Also referred to as a "mount". A stunt is determined to be "Single" or "Double" leg by the number of feet that the top person has being supported by a base(s).

**108. Suspended Flip / Roll**

A stunt in which a top person performs a hip over head rotation while in constant physical contact with a person(s) who is in direct weight bearing contact with the performing surface.

**109. Tension Roll / Drop**

A pyramid / stunt in which the base(s) and top(s) lean in formation until the top person(s) leave the base(s) without assistance.

**110. Three Quarter (3/4) Front Flip**

A forward hip-over-head rotation from an upright position to a cradle position.

**111. Tic-Tock**

A stunt that is held in a static position on one leg, base(s) take a downward dip and release top person in an upward fashion, as the top person switches their weight to the other leg and lands in a static position on their opposite leg. The dip may or may not pass through prep level before release.

**112. Toe / Leg Pitch**

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

**113. Toss**

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

**114. Top Person**

The person(s) on top of a stunt or toss. Also referred to as the "Flyer" or "Partner".

**115. Transitional Stunt**

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

**116. Traveling Toss**

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

**117. Tuck Arch**

Similar to kick arch, except instead of kick it is an arch out of a tuck position.

**118. Tuck Position**

A position in which the knees and hips are bent and drawn into the chest; the body is bent at the waist.

**119. Tumbling**

Any gymnastic or acrobatic skill executed on the performing surface.

**120. Twist**

Rotation around the body's vertical axis while airborne.

**121. Twisting Mount**

Mounts that begin with a twisting motion of the top person within the vertical axis

**122. Twisting Toss**

Any type of toss that involves the top person rotating at least 1/4 rotation around the vertical axis of the body.

**123. Two - High Pyramid**

All top persons must be primarily supported by a base(s) who is in direct weight-bearing contact with the performing surface.

**124. Two & One Half (2-1/2) High Pyramid**

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

- Chairs, thigh stands and shoulder straddles are 1-1/2 body lengths.
- Shoulder stands are 2 body lengths; extended stunts (i.e. extension, liberty, etc.) are 2-1/2 body lengths.
- The following points have to be guaranteed for a "2-1/2 high" pyramid:
  - A middlelayer is not to be allowed to be higher than "2 high".
  - A top person is allowed to stand extended in maximum on the forearms of a middlelayer if the middlelayer is on the height of "2 high".
  - If a middlelayer on the height of "2 high" is holding a top with extended arms, the top is not allowed to be more extended than a V-Sit Position (e.g. a flatback position is legal).

**125. Two-Leg Extended Stunt**

Extended stunts that are above prep level in which the top person is bearing weight on both feet and both feet are in the hands of the base(s).

**126. Walkover**

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

**127. Whip / Temposalto**

Flip or somersault, with the feet coming up over the head and the body rotating around the axis of the waist, while the body remains in an arched position (not tucked and not in layout position). A whip has the look of a back handspring without the hands contacting the ground.

**128. Wolf Wall Transition**

Transition that involves the main top person traveling over (front to back, back to front, or side to side) a bracing top person's (at prep level) leg. The leg of the bracing top person is extended away from the body and connected (foot to waist) to a third top person at prep level.

**129. X-Out**

Flip or somersault skill performed that involves spreading the arms and legs into an “X” fashion during the rotation of the flip.

## 5.2. Cheer Dance

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**1. Aerial Cartwheel** - Cartwheel executed without placing hands on the ground.

**2. Airborne** - To be free of contact with a person and/or the performing surface.

**3. Back Walkover** - A non-airborne tumbling skill where one moves backward into an arched position, with the hands making contact with the ground first, then rotates the hips over the head and lands on one foot/leg at a time.

**4. Cartwheel** - A non-airborne gymnastic skill where one supports the weight of the body with the arm(s) while rotating sideways through an inverted position landing on one foot at a time.

**5. Chorus Line Flips** –A skill in which an individual back or front flips between two other individuals whose arms and/or wrists are interlocked. The individual flips with or without hand/arm contact.

**6. Dive Roll** - An airborne forward roll where the hands and feet are off of the performing surface simultaneously. (This skill is allowed as long as the performer is in a pike position)

**7. Elevated** - To move a dancer to a higher position or place from a lower one.

**8. Elevated Individual** – the individual who is lifted from the performance surface as a part of a Lift. Refer to the ECU Rules for Lifts, Tricks and Partnering for safety guidelines.

**9. Executing Individual** – the individual who performs a skill as part of a Trick or uses support from another individual (s) when partnering. Refer to the ECU Rules for Lifts, Tricks and Partnering for safety guidelines.

**10. Flying Squirrel** – A jump executed with forward momentum with the individuals arms extended in front, legs behind, creating an “X” position in the air.

**11. Front Walkover** - A non-airborne tumbling skill where one rotates forward through an inverted position to a non-inverted position by arching the legs and hips over the head and down to the performing surface landing one foot/leg at a time.

**12. Handstand** - A straight body inverted position where the arms are extended straight by the head and ears.

**13. Head Spin** - A hip hop technique in which the individual spins on his/her head and uses his/her hands to aid in speed. The legs can be held in a variety of positions.

**14. Head Spring (Front/Back)** - The individual approaches the head spring much like a hand spring and can be executed either to the front or to the back. A front head spring begins in a standing or squatting position, the hands are placed on the floor with the head in between the hands like a head stand, the legs come over the head and whip through as in a kip up to spring the individual over to land on the feet. A back head spring begins in a standing or squatting position. The individual springs backward to land on one or both hands, rolls through to the head and completes the skill with a kip up to land forward on the feet.

**15. Headstand** - A position in which one supports oneself vertically on one’s head with the hands on the floor supporting the body.

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

**17. Lifts** - An action in which an individual is elevated from the performance surface by one or more individuals and set down. A Lift is comprised of "Lifting" individuals and "Elevated" Individuals. Refer to the ECU Rules for Lifts, Tricks and Partnering for safety guidelines.

**18. Lifting Individual** – the individual who lifts the Elevated Individual as part of a Lift. Refer to the ECU Rules for Lifts, Tricks and Partnering for safety guidelines.

**19. Hip/over head Rotation** - A movement where hips move over the head, as in a back walkover, cartwheel or similar tumbling skill.

**20. Partnering** – An action in which two or more individuals use support from one another, but are not elevated. Partnering can involve both "Supporting" and "Executing" skills Refer to the ECU Rules for Lifts, Tricks and Partnering for a full definition.

**21. Pony Sit** - Base either kneeling or standing in bent over position. Partner straddles/sits on the lower back.

**22. Prop** - An object that can be manipulated.

**23. Shoulder Roll** - A forward or backward roll starting from a squatting or tucked position, where the back of the shoulder is the contact with the floor. Head is tilted to the side to avoid contact with the floor.

**24. Shoulder Sit** - Base stands with feet slightly beyond shoulder width apart. Top person sits atop bases shoulders with legs wrapped around mid-section of bases back.

**25. Side Somi** – A tuck in the sideways position. Can be performed running or from a cartwheel or round-off entry.

**26. Shushunova** – a jump variation (such as a toe touch or pike jump) landing in a prone support (push up position).

**27. Stall** - A hip hop technique that involves halting all body motion, often in an interesting, inverted or balance-intensive position on one or both hands for support.

**28. Supporting Individual** – the individual who holds or tosses and /or maintains contact with an Executing Individual as a part of a Trick or Partnering Skill. Refer to the ECU Rules for Lifts, Tricks and Partnering for safety guidelines.

**29. Swinging Lift** – A lift in which the momentum of the lifted individual increases while creating a curve or arc with up and down motion.

**30. Thigh Stand** – A lift in which bases in lunge positions with one leg bent and one leg straight, lifted individuals feet are placed in the pockets of the bases thighs. Bases should support the top person with one arm around the back of the lifted individual's leg and the other hand bracing the foot.

**31. Toe Pitch** - A single or multi-based toss in which the base(s) push upward on a single foot or leg of the top person to increase the top person's height often resulting in a hip over head rotation/flip.

**32. Toss** - An airborne trick where supporting individual(s) execute a throwing motion to increase the height of the executing individual. Executing individual becomes free from the performance surface, but maintains hand/arm/body to hand/arm contact with at least one supporting individual.

**33. Tumbling** – an acrobatic or gymnastics skill executed by an individual, without contact, assistance, or support of another individual (s), and begins and ends on the performance surface.

**34. Trick (executed as partners or in a group)** - an action in which an individual executes a skill with support from one or more individuals. A Trick is comprised of “Supporting” Individual (s) and “Executing” Individual (s). Refer to the ECU Rules for Lifts, Tricks and Partnering for safety guidelines.

**35. Trick (executed as an individual)** - See Tumbling

**36. Weight Bearing** – a skill in which the individuals weight is supported by one body part without any other body part on the ground.

**37. Windmill** - Beginning in a position lying down on the back, the individual spins from his/her upper back to the chest while twirling his/her legs around his/her body in a V shape. The leg motion gives the majority of the power, allowing the body to “flip” from a position on the back to a position with the chest to the ground.