

EUROPEAN CHEER UNION

**EUROPEAN CHEERLEADING
CHAMPIONSHIPS 2014**

COMPETITION RULEBOOK



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1. INDEX

1. INDEX	2
2. GENERAL REGULATIONS	3
2.1. DIVISIONS - CHEERLEADING	3
2.2. DIVISIONS - CHEER DANCE	4
2.3. AGE GROUPS	4
2.4. CROSS-OVERS	5
2.5. TIME OF THE ROUTINE	5
2.6. MUSIC / ENTRANCES	5
2.7. PERFORMANCE SURFACE	5
2.8. HOW TO HANDLE PROCEDURAL QUESTIONS	6
2.9. SPORTSMANSHIP	6
2.10. INTERRUPTION OF PERFORMANCE	6
2.11. INTERPRETATIONS AND / OR RULINGS	7
2.12. DISQUALIFICATION	7
2.13. JUDGING PROCEDURE	7
2.14. SCORES AND RANKINGS	7
2.15. FINALITY OF DECISIONS	7
2.16. APPEARANCES, ENDORSEMENT AND PUBLICITY	7
2.17. PENALTIES	8
3. CHEERLEADING DIVISIONS	9
3.1. GENERAL CHEERLEADING SAFETY RULES AND ROUTINE REQUIREMENTS	9
3.2. ELITE DIVISION	11
3.3. PREMIER DIVISION	15
3.4. SCORE SHEETS - CHEERLEADING	18
4. CHEER DANCE DIVISIONS	19
4.1. CATEGORY DEFINITIONS	19
4.2. TUMBLING / AERIAL STREET SKILLS (EXECUTED BY INDIVIDUALS)	19
4.3. LIFTS AND PARTNERING (EXECUTED IN PARTNERS OR GROUPS)	20
4.4. RELEASE MOVES	20
4.5. CHOREOGRAPHY AND COSTUMING	21
4.6. PROPS	22
4.7. SCORE SHEETS - CHEER DANCE	23
5. GLOSSARY OF TERMS	27
5.1. CHEERLEADING	27
5.2. CHEER DANCE	37

2. GENERAL REGULATIONS

The following rules and regulations apply for ECU European Cheerleading Championships 2014.

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

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 Championships.

Irrespective of the limitations stated above, the winning team of the European Cheer League will be directly qualified to compete in 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.

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).

2.1. Divisions - Cheerleading

The following divisions with number of athletes exist for Cheerleading:

Division / Age group	Senior	Junior
Team All Girl Elite (L5)	8 – 25 athletes	8 – 25 athletes
Team All Girl Premier (L6)	8 – 25 athletes	/
Team Coed Elite (L5)	8 – 25 athletes	8 – 25 athletes
Team Coed Premier (L6)	8 – 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).

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	4 – 25	4 – 25
Team Cheer Jazz	4 – 25	4 – 25
Team Cheer Hip Hop	4 – 25	4 – 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.

2.3. Age groups

The following age groups exist:

Age group	Age	Year of birth for 2014 competitions
Senior (Cheer Dance - all divisions & Cheerleading Elite)	14 year or older	2000 or before
Senior (Cheerleading Premier, Group Stunt & Partner Stunt)	15 year or older	1999 or before
Junior (all divisions)	12 to 16 years	1998 to 2002

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.

Each athlete may only compete in one age group. Cross-over to other 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 recommendation of thirty seconds (0:30).

2. 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

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. 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, even with a waiver from a parent or legal guardian.

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 not 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 whether adhered to the uniform or the skin.*
8. 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.
9. Any height increasing apparatus used to propel an athlete is not allowed.
10. 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.
11. 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.*
12. On the level grid, all skills allowed for a particular level encompass all skills allowed in the preceding level.
13. Required spotters for all skills must be your own team's members and be trained in proper spotting technique.
14. 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. Shushinovas are allowed. *Clarification: Drops that include any weight bearing contact with the hands and feet would not be in clear violation of this rule.*

15. 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.

16. 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.

17. 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. 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

NOTE: The ECU no longer restricts assisted tumbling. However, assisted tumbling may negatively affect your score at the Event Producer's discretion. For Legality Judges, when an athlete supports another athlete above the performing surface, it is considered a stunt and ruled according to the appropriate level stunt rules. The ECU neither encourages nor condones athletes spotting other athletes in tumbling skills. As it is for all skills, it is the responsibility of the coach to determine the capability and proficiency of the individual athletes when choosing the skills to be performed.

Example 1: If an athlete receives a spot on a back tuck, this would be considered legal under L5 Stunt - Inversions. However, because this skill would be considered a stunt, it would not receive a tumbling score. This skill would also receive a very low stunt score, which would bring down the overall stunt scores of the entire routine.

Example 2: In Elite if 6 athletes did back tucks and 3 of them were spotted by other athletes, the judges would score only the 3 back tucks performed without spots. The remaining 3 "spotted" back tucks would receive no score for tumbling and would also receive a very low stunt score, which would bring down the overall stunt scores of the entire routine.

- 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.
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 performed in a swan/arched position are not 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 / 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 person in an extended stunt or passing through an extended position.
- 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. 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, they may continue to walk the stunt in additional rotation.
- 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 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 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.
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 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.

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.
Clarification: Catchers must make contact with the waist to shoulder region to protect the head and shoulder area.
Exception: A controlled power pressing of an extended inverted stunt (example: needle or handstand) to shoulder level is allowed.
3. Downward inversions must maintain contact with an original base.
Exception: In side rotating downward inversions, 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*).
 - 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.

- 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 pyramid release moves must be caught by at least 2 catchers:
 - a) In pyramids where the top person travels over their bracer (example: leap frogs, wolf wall transitions), 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.
 - 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 (the dip to throw the top person is considered the initiation of the skill).

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 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) must be caught by at least 3 catchers.
Exception: Brace flips that land in an extended upright position (see #7 below).
 - a) The 3 catchers must be stationary.
 - b) The 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 (the dip to throw the top person is considered the initiation of the skill).
7. All braced inversions (including braced flips) that land in an extended upright position require at least one base and 2 additional spotters.
 - a) The base(s) and spotter(s) must be stationary.
 - b) The base(s) and spotter(s) must maintain visual contact with the top person throughout the entire transition.
 - c) The base(s) and spotter(s) 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.

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 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, from above waist level, from stunts and pyramids must be assisted by an original base. Bases may not intentionally pop, move or toss an athlete to the performance surface without assistance. 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.
- D. Up to a 2-¼ 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. Tension drops/rolls of any kind are not allowed.
- H. 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 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. 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 2-½ twisting rotations allowed.
- F. Top persons in separate basket tosses may not come in contact with each other.
- G. 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: 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 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. 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.
Exception 1: Dive rolls performed in a swan/arched position are not allowed.
Exception 2: 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 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. 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, they may continue to walk the stunt in additional rotation.
- 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*).
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 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 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.

3. Release moves must return to original bases.
Exception: 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.
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.

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 2-½ 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 and are allowed up to 1 flipping and 1 twisting rotation, or 0 flipping and 2 twisting rotations.
Exception: Free-flying mounts originating from above ground level are permitted and are allowed up to 1 flipping and 0 twisting rotation, or up to 0 flipping and 2 twisting rotations.

D. Premier Pyramids – Release Moves

1. During a pyramid transition, a top person may pass above 2-½ 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 2-½ 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 1-¼ 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.

PREMIER DISMOUNTS

- 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, from above waist level, from stunts and pyramids must be assisted by an original base. Bases may not intentionally pop, move or toss an athlete to the performance surface without assistance. 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 3 catchers. 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:
 1. Are allowed up to 1-¼ flipping and 0 twisting rotations.
 2. 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: ¾ front flip may occur from a 2-½ 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. Top person must be caught in a cradle position by at least 3 bases, one of which is positioned at the head and shoulders area of the top person. Bases must remain stationary during the toss (*example: no intentional traveling tosses*).
- C. 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.

- 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 3-½ twists.
- F. 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. The bases involved in the toss must be stationary while tossing. Exception: ¾ front flips with no twists are allowed.
- G. Top persons in separate basket tosses may not come in contact with each other.
- H. 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

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. Poms are used for 80-100% of the routine. Important characteristics of this type of routine include synchronization and visual effect, clean and precise motions, strong pom technique, the incorporation of dance technical elements and dance styles. Visual effects include level changes, group work, formation changes, the use of different color poms, etc. (See Section E. Props for any clarifications)

4.2. Tumbling / Aerial Street Skills (Executed by Individuals)

Tumbling is 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.

Aerial Street Skills are Hip Hop skill sets that individuals develop over time. They can include rotation that is hip over head or twisting. These skills are not meant to incorporate gymnastics or cheerleading style tumbling. Such gymnastic skills are not allowed. This prohibits a "standing full twisting layout" but allows a capoeira style "folha secca twist".

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

Freestyle Pom and Jazz:

Airborne tumbling skills with hip over head rotation are not allowed.

(Exception: aerial cartwheels, dive rolls in a pike position and round offs. These skills cannot be performed consecutively.)

Hip Hop only:

Airborne skills with hip over head rotation are permitted provided the following:

- a) Skills without hand support may involve no more than one twisting rotation.
 - b) Only skills with hand support may be performed consecutively, but are limited to 2 consecutive skills. (Example: two back handsprings may connect, an airborne hip over head rotation without hand support may not connect to any skill or jump.)
2. Simultaneous tumbling over or under another individual that includes hip over head rotation by both individuals is not allowed.
 3. Drops – in which an airborne individual lands on a body part other than his/her hand(s) or feet without first bearing weight on the hands/feet are allowed with the following limitations:
Freestyle Pom, Jazz and Hip Hop:
Drops to the knee, thigh, back, seat, front, jazz split (hurdler) or split position onto the performing surface are not allowed unless the individual first bears weight on the hand(s) or foot/feet.

Hip Hop only:

Drops to the shoulder or seat are permitted provided the height of the airborne individual does not exceed hip level (Example: kip ups are allowed).

4. Drops to a push-up position onto the performance surface are allowed from a jump with a forward momentum (i.e. Flying Squirrel) or an X, Star or Spread Eagle jump.

Freestyle Pom and Jazz:

All variations of a Shushunova are not allowed.

Hip Hop only:

Drops to a push-up position may involve any jump.

5. Hip over head rotation skills with hand support are not allowed while holding poms or props. (Exception: forward rolls and backward rolls are allowed.)

4.3. Lifts and Partnering (Executed in partners or groups)

Lift - 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.

Partnering – a skill in which two or more individuals use support from one another. Partnering can involve, both "Supporting" and "Executing" skills.

1. Supporting Individual

Freestyle Pom and Jazz:

Any Supporting Individual(s) who has primary weight of an Executing Individual must maintain direct contact with the performance surface at all times.

Hip Hop only:

A Supporting Individual who has primary weight of the executing dancer does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder level.

2. At least one Supporting Individual must have hand/arm/body to hand/arm/body contact with the Executing Individual(s) throughout the entire skill above shoulder level.
3. Hip over head rotation of the Executing Individual(s) are allowed if:
 - a) A Supporting Individual maintains hand/arm/body to hand/arm/body contact until the Executing Individual returns to the performance surface or returns to the upright position.
 - b) The skill is limited to one [hip over head] rotation.
4. A Vertical Inversion in which the Executing Individual is inverted and bears direct weight on the Supporting Individual by a stop, stall (freeze) or change in momentum is allowed if:
 - a) The Supporting Individual(s) maintains hand/arm/body to hand/arm/body 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 exceed shoulder level there is at least one additional person to spot and/or support.

4.4. Release Moves

5. A release move is an action in which the Executing Individual becomes free of contact from Supporting Individual(s) and are unassisted to the performance surface.

Freestyle Pom and Jazz:

Executing Individual may jump, leap, step or push off a Supporting Individual(s) if:

- a) The highest point of the released skill does not elevate the Executing Individual's hips above shoulder level.
- b) When the height of the skill is at hip level or above the Executing Individual may not pass through the prone or inverted position.
- c) Toe Pitches are not allowed.

Hip Hop only:

An Executing Individual may jump, leap, step, push off or be tossed by a Supporting Individual(s) if:

- a) The highest point of the released skill does not elevate the Executing Individual's feet above shoulder level.
- b) The Executing Individual must either be assisted to the performance surface or land on at least one of his/her feet.
- c) Toe Pitches are not allowed.

6. Tosses

Freestyle Pom and Jazz:

Supporting Individual may toss an Executing Individual as long as:

- a) The highest point of the toss does not elevate the Executing Individual's hips above shoulder level.
- b) The Executing Individual does not pass through a prone or inverted position after release.

Hip Hop only:

An Executing Individual may jump, leap, step, push off or be tossed by a Supporting Individual(s) if:

- a) The highest point of the released skill does not elevate the Executing Individual's feet above shoulder level.
- b) The Executing Individual must either be assisted to the performance surface or land on at least one of his/her feet.

4.5. 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 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 viewing.
5. No cheers or chants are allowed.
6. 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.
7. Tights should be worn under briefs, hot pants or excessively short shorts.
8. 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.
9. Jewelry as a part of a costume is allowed.
10. All male performers' costumes must include a shirt that is fastened, however it can be sleeveless.

4.6. 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 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 Pom Category will not allow props, as poms are to be used for 80-100% of the 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.

4.7. 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, balance, style in movement	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	Communication / Crowd 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	Communication / Crowd 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	Communication / Crowd 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. 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 ones 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 one's 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 or Prep (or 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 know as "fourth base".)

42. Front Tuck

A tumbling skill in which the tumbler generates momentum upward to perform a forward flip. (Also know 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 degrees 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 person's 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 one's 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 person's 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 (½) 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 ½ 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".

73. Pendulum Stunts

Pendulum stunts or a pendulum style transition is a stunting element where flyer falls away from the bases and another set of bases catches her/him but the original set of bases (at least one) stays in the contact with the flyer.

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 each other 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 ($\frac{3}{4}$) 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 persons 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 $\frac{1}{4}$ 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- $\frac{1}{2}$) 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- $\frac{1}{2}$ body lengths.
- Shoulder stands are 2 body lengths; extended stunts (i.e. extension, liberty, etc.) are 2- $\frac{1}{2}$ body lengths.
- The following points have to be guaranteed for a "2- $\frac{1}{2}$ high" pyramid:
 - o A middlelayer is not to be allowed to be higher than "2 high".
 - o 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".
 - o 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

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 persons (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

1. **Airborne (executed by individual):** A state in which the individual is free of contact from a person and/or the performing 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: Round off or a Backhandspring).
3. **Airborne Skill (executed by individual):** A skill in which the individual is free of contact with the performance surface (Example: Tour Jetté or Butterfly).
4. **Aerial Cartwheel:** An airborne tumbling skill which emulates a cartwheel executed without placing hands on the ground.
5. **Axle:** A turn in which the working leg makes a circle in the air to passé as the supporting leg lifts off the ground enabling the dancer to perform a rotation in the air and then lands on the original supporting leg.
6. **Back Walkover:** A non-airborne tumbling skill where one reaches backward with an arched torso through an inverted position, hands make contact with the ground, then the hips rotate over the head and the torso hollows bringing one to an upright position, landing one foot/leg at a time.
7. **C- Jump:** A jump in which one creates an arch in the back allowing the knees to bend and the feet reach behind the body.
8. **Cartwheel:** A non-airborne tumbling 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.
9. **Calypso** [ka-lip-SO]: A turning leap in which the working leg extends making a circle in the air as the supporting leg lifts off the ground enabling one to perform a rotation in the air then the supporting (back) leg reaches behind the body, often in an attitude, and then lands on the original working leg.
10. **Category:** Denoting the style of a performance piece/competition routine. (Example: Jazz, Pom or Hip Hop).
11. **Consecutive Skills:** An action in which the individual connects skills immediately, without step, pause or break in between (Example: Double Pirouette or Double Toe Touch).
12. **Coupe** [koo-PAY]: A position in which one foot is held lifted and close to the ankle. Also known as Coup de Pied: quickly takes the place of the other; meaning to cut or cutting.
13. **Developpé** [develop-AY]: An action in which the working leg moves through passé (bends) before extending into position; meaning to develop.
14. **Dive Roll:** An airborne tumbling skill in which one does a forward roll where the hands and feet are off of the performing surface simultaneously. (This skill is allowed only if performed in a pike position.)
15. **Drop:** An action in which an airborne individual lands on a body part other than his/her hand(s) or feet without first bearing weight on the hands/feet.
16. **Elevated:** An action in which an individual is moved to a higher position or place from a lower one.
17. **Elevated Individual:** The individual who is lifted from the performance surface as a part of a Lift.
18. **Executing Individual:** The individual who performs a skill and uses support from another individual(s) when partnering.
19. **Fouetté** [foo-eh-TAY]: A turning step, usually done in a series, in which the working leg makes a circle in the air and then into passé as the individual turns bending (plié) and rising (relevé) at each revolution; meaning to whip. Fouette turns can also be done to the side or in second position (fouette a la seconde).

20. **Fouetté a la Seconde:** A turning step done in a series in which the working leg makes a circle in the air and extends at a 90° angle from the supporting leg remaining parallel to the ground as the individual turns with a plié and relevé at each revolution.
21. **Flying Squirrel:** A jump executed with forward momentum with the individual's arms extended in front, legs behind, creating an "X" position in the air.
22. **Freeze:** See Stall for definition.
23. **Front Walkover:** A non-airborne tumbling skill where the individual rotates forward with a hollow torso through an inverted position and arches up bringing the legs and hips over the head to a non-inverted position, legs landing one foot/leg at a time.
24. **Handstand:** A non-airborne, non-rotating, tumbling skill where the individual supports his/herself vertically on his/her hands in an inverted position and the arms are extended straight by the head and ears.
25. **Head Spin:** A trick, typically performed in hip hop, 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.
26. **Head Spring (front/back):** A trick, typically performed in hip hop, in which the individual approaches the head spring much like a hand spring, and can be executed either to the front or to the back. Beginning in a standing or squatting position, the hands are placed on the floor with the head between the hands, and the legs come over/whip through the body similar to a kip up and the individual lands on two feet.
27. **Headstand:** A non-airborne, non-rotating, tumbling skill where the individual supports his/herself vertically on his/her head in an inverted position and the hands are on the floor supporting the body.
28. **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.)
29. **Hip Over Head Rotation (executed by individuals):** An action where an individual's hips rotate over the head in a tumbling skill (Example: Back Walkover or Cartwheel).
30. **Hip Over Head Rotation (executed in groups or pairs):** An action where the Executing Individual's hips rotate over the head in a lift or partnering skill.
31. **Inversion:** A position in which the individual's waist/hips/feet are higher than his/her head and shoulders.
32. **Jetté [juh-TAY]:** A skill in which the individual takes off from one foot by brushing the feet into the ground and swiftly 'whipping' them into the position and then landing on one foot. A jetté can be executed in various directions, sizes and positions.
33. **Kip up:** An airborne, non-rotating, tumbling skill, typically performed in hip hop, where the individual brings the body to a non-inverted (upright) position by bending the knees, thrusting the legs into the chest rolling back slightly onto the shoulders, and then kicks up. The force of the kick causes the individual to lift and land with both feet planted on the floor.
34. **Leap:** A skill in which the individual pushes off the ground, from a plié (bend), off of one leg becoming airborne and landing on the opposite leg. (also known as grand jetté)
35. **Lifts (executed as partners or in a group):** 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.
36. **Lifting Individual:** An individual who is part of a lift and lifts the Elevated Individual as a part of a Lift.

37. **Passé** [pa-SAY]: A position or movement in which the working leg bends connecting the pointed foot to or near the knee of the supporting leg; meaning to pass. Passé can be executed with the hips parallel or turned out.
38. **Partnering (executed in pairs)**: A skill in which two individuals use support from one another. Partnering can involve both “Supporting” and “Executing” skills.
39. **Pirouette** [peer-o-WET]: A skill in which an individual bends (plié) with one foot in front of the other (fourth position) and rises (relevé) to one leg making a complete rotation of the body; meaning to whirl. A pirouette can be executed in a variety of positions.
40. **Plié** [plee-AY]: A preparatory and landing skill in which an individual bends, softens his/her knees; meaning to bend.
41. **Prop**: An object that can be manipulated.
42. **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.
43. **Relevé** [rell-eh-VAY]: An executing skill in which an individual lifts up to the ball of his/her feet; meaning to rise.
44. **Release Move (executed in groups or pairs)**: An action in which the Executing Individual becomes free of contact from Supporting Individual(s) and are unassisted to the performance surface.
45. **Shoulder Roll (forward/back)**: A non-airborne tumbling skill where the individual rolls with the back of the shoulder is in contact with the floor and the head is tilted to the side to avoid contact with the floor.
46. **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.).
47. **Shushunova** [Shush-A-nova]: A jump variation in which an individual lifts extended legs to a toe touch or pike position and then circles them behind the body dropping the chest and landing in a prone support (push up position). (Shushunovas are not permitted)
48. **Stag**: A position, typically performed in a leap or jump, in which the individual bends the front leg.
49. **Stall (Freeze)**: A non-airborne, non rotating, tumbling skill typically performed in hip hop where the individual halts/stops body mid motion; often in an interesting, inverted or balance-intensive position on one or both hands for support. Also known as a freeze.
50. **Supporting Individual**: An individual(s), who is part of a trick and bears the primary weight of a lifted individual. A Supporting Individual(s) holds or tosses and/or maintains contact with an Executing Individual as a part of a Trick or Partnering skill. The Supporting Individual may also be considered a Lifting Individual.
51. **Supporting Leg**: The leg of an individual, who executing a skill, that supports the weight of the body during a skill.
52. **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.
53. **Switch Leap**: A leap in which an individual swings their working leg to change the position/direction of the leap.
54. **Tilt**: A skill typically performed in a leap or jump, in which the working leg sweeps up into the air and the supporting leg points toward the ground.
55. **Toe Pitch (executed by groups or pairs)**: A toss in which the Executing Individual(s) starts in an upright position with their foot in the hands of the Supporting Individual(s) and s/he is propelled upward.

56. **Toe Touch:** A jump in which an individual lifts the legs through a straddle rotating the hips so that the legs are rotating up toward the (upright) chest.
57. **Tour Jetté:** A leap with a half turn, switch split action of the legs, taking off one foot and landing on the other.
58. **Toss:** A release move where Supporting Individual(s) execute a throwing motion to increase the height of the Executing Individual. Executing Individual is free from the performance surface when toss is initiated.
59. **Tumbling:** A collection of skills that emphasize acrobatic or gymnastic ability, are executed 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).
60. **Vertical Inversion (executed in groups or pairs):** A position in which the Executing Individual is inverted and bears direct weight on the Supporting Individual by a stop, stall (freeze) or change in momentum.
61. **Windmill:** A non-airborne, non-rotating, tumbling skill in which an individual begins on the back, 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.
62. **Working Leg:** The leg of an individual that is responsible for momentum and/or position of the skill.