EUROPEAN CHEER UNION

EUROPEAN CHEERLEADING CHAMPIONSHIPS 2015

COMPETITION RULEBOOK

www.europeancheerunion.com

1. INDEX

2. GENERAL REGULATIONS

The following rules and regulations apply for ECU European Cheerleading Championships 2015.

1. Only ECU members can register competitors for the ECU European Cheerleading Championships. However, in exceptional circumstances, the ECU Board can decide that competitors not belonging to an ECU member may participate in the ECU European Cheerleading Championships if competitors:
  - come from a country where the ECU does not have any member,
  - come from a country where the ECU member(s) is / are inactive or do not register any competitors.

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

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

3. A maximum of two (2) participants (2 teams, 2 groups, 2 couples) per division from one country are allowed, irrespective of the number of ECU members from that country.

4. 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.

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

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

7. Irrespective of the limitations stated above, the winning team of the European Cheer League 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.

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

9. If any registered competitor fails to pay the registration fee for the ECU European Cheerleading Championships, the respective participant will normally not be allowed to compete. However, in

exceptional circumstances, the ECU Board can decide that the respective competitor is allowed to compete. In that case, the ECU member affiliated to this competitor becomes jointly liable for the payment of the registration fee.

2.1. Divisions - Cheerleading

The following divisions with number of athletes exist for Cheerleading:

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

In Coed divisions at least one male athlete must be participating on the team.
No male athletes are allowed in All Girl divisions.
Partner stunt couple division must have one male and one female athlete and one spotter.

Substitutes
Team divisions: up to 5 substitutes per team.
Group stunts divisions: up to 2 substitutes per team.
Partner Stunt division: up to 2 substitutes per couple (if 2 substitutes are registered then one must be male and one female athlete).

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

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

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

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

2.2. Divisions - Cheer Dance

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

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

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

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

2.3. Age groups

The following age groups exist:

Age group	Age	Year of birth for 2015 competitions
Senior (Cheer Dance - all divisions & Cheerleading Elite)	14 year or older	2001 or before
Senior (Cheerleading Premier, Group Stunt & Partner Stunt)	15 year or older	2000 or before
Junior (all divisions)	12 to 16 years	1999 to 2003

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

2.4. Cross-overs

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

Each athlete may only compete in one age group. Cross-over to 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 minimum requirement of thirty seconds (0:30).
    2. Maximum time between Cheer and Music portion: twenty seconds (0:20).
    3. Music portion: Maximum two minutes, thirty seconds (2:30).
B. Group Stunt / Partner Stunt: Maximum one minute (1:00)
C. Cheer Dance Team: Maximum two minutes, thirty seconds (2:30)
D. Cheer Dance Doubles: Maximum one minute, thirty seconds (1:30)

2.6. Music / Entrances

1. Every effort should be made to ensure that the lyrics of the music are appropriate for all audience members.

2. Timing of each portion will begin with the first choreographed movement or note of the music and end with the last choreographed movement or note of music whichever comes last.

3. If a team exceeds the maximum time limit of the Music portion or the time between Cheer and Music portion or if a team falls short of the minimum time limit of the Cheer portion, a penalty will be assessed for each violation. One (1) point deduction for 5-10 seconds and three (3) point deduction for 11 seconds and over per judge.

4. Because penalties are severe, it is recommended that all teams time their performance several times prior to competition and leave several seconds cushion to allow for variations in sound equipment.

5. Each team must have a coach/representative to play their music. This person is responsible for bringing the music to the music table and pushing "play" and "stop" for the team.

6. All music must be on a CD. ECU recommends that you also bring mp3 type music file in case the sound systems has trouble reading your CD.

7. In order to keep the competition running on time, teams must enter the performance floor as quickly as possible. Teams will have limited time to enter the floor and start their routine. Elaborate choreographed entrances will not be allowed.

2.7. Performance Surface

1. Cheer Dance: Marley dance floor or a wooden parquet floor surface. Minimum surface area of 12 meters x 12 meters.

2. Cheerleading: No spring floor, standard foam mat surface. Minimum surface area of 12 meters x 12 meters.

3. Teams may line up anywhere inside the competition area.

4. No penalty for stepping outside the area.

2.8. How to handle procedural questions

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

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

2.9. Sportsmanship

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

2.10. Interruption of performance

A. Unforeseen Circumstances

1. If, in the opinion of the competition officials, a team's routine is interrupted because of failure of the competition equipment, facilities, or other factors attributable to the competition rather than the team, the team affected should stop the routine.

2. The team will perform the routine again in its entirety, but will be evaluated only from the point where the interruption occurred. The degree and effect of the interruption will be determined by the competition officials.

3. If a team needs to re-perform a routine but fails to do the routine in its entirety, then this team will receive a score based on the lower level performance.

B. Fault of Team

1. In the event a team's routine is interrupted because of failure of the team's own equipment, the team must either continue the routine or withdraw from the competition.

2. The competition officials will determine if the team will be allowed to perform at a later time. If decided by officials, the team will perform the routine again in its entirety, but will be evaluated only from the point where the interruption occurred.

3. If a team needs to re-perform a routine but fails to do the routine in its entirety, then this team will receive a score based on the lower level performance.

C. Injury

1. The only persons that may stop a routine for injury are: a) competition officials, b) the advisor / coach from the team performing or c) an injured individual.

2. The competition officials will determine if the team will be allowed to perform at a later time. If the competition officials allow a routine to be performed at a later time, the spot in the schedule where the re-performance is to take place is at the sole discretion of competition officials. The team may perform the routine again in its entirety, but will be evaluated ONLY from the point where the interruption occurred.

3. If a team needs to re-perform a routine but fails to do the routine in its entirety, then this team will receive a score based on the lower level performance.

4. The injured participant that wishes to perform may not return to the competition floor unless:

    a. The competition officials receive clearance from, first, the medical personnel attending to that participant, the parent (if present) AND THEN the head coach/advisor of the competing team.

    b. If the medical personnel do not clear the participant, the participant can only return to the competition if a parent or legal guardian in attendance signs a return to participation waiver.

    c. In the event of a suspected concussion, the participant cannot return to perform without clearance from a medical professional that has training related to head injuries, and waiting 24 hours, even with a waiver from a parent or legal guardian.

    d. In addition to the head injury policy, the ECU encourages to be familiar with the specific law where the competition is being held.

2.11. Interpretations and / or Rulings

Any interpretation of any aspect of these Rules and Regulations or any decision involving any other aspect of the competition will be rendered by the ECU Competition Rules Committee. The committee will render a judgment in an effort to ensure that the competition proceeds in a manner consistent

with the general spirit and goals of the competition. If the interpretation needs to be made during an ongoing competition, it is made together by those committee members present and holding a function in the jury of the respective competition and the Head Judge.

2.12. Disqualification

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

2.13. Judging procedure

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

2.14. Scores and Rankings

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

2.15. Finality of Decisions

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

2.16. Appearances, Endorsement and Publicity

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

2.17. Penalties

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

3. CHEERLEADING DIVISIONS

3.1. General Cheerleading Safety Rules and Routine Requirements

1. All athletes must be supervised during all official functions by a qualified director/coach.

2. Coaches must require proficiency before skill progression. Coaches must consider the athlete, group, and team skill levels with regard to proper performance level placement.

3. All teams, gyms, coaches and directors must have an emergency response plan in the event of an injury.

4. Athletes and coaches must not be under the influence of alcohol, narcotics, performance enhancing substances or over-the-counter medications that would hinder the ability to supervise or execute a routine safely, while participating in a practice or performance.

5. Athletes must always practice and perform on an appropriate surface. Technical skills (stunts, pyramids, tosses or tumbling) may not be performed on concrete, asphalt, wet or uneven surfaces or, surfaces with obstructions.

6. Soft-soled shoes must be worn while competing. No dance shoes/boots, and/or gymnastics slippers (or similar) allowed. Shoes must have a solid sole.

7. Jewelry of any kind including but not limited to ear, nose, tongue, belly button and facial rings, clear plastic jewelry, bracelets, necklaces and pins on uniforms are not allowed. Jewelry must be removed and may not be taped over (Exception: medical ID tags/bracelets). *Clarification: Rhinestones are legal 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 pons, megaphones, and pieces of cloth are the only props allowed. Props with poles or similar support apparatus may not be used in conjunction with any kind of stunt or tumbling. All props must be safely discarded out of harms way (e.g. throwing a hard sign across the mat from a stunt would be illegal). Any uniform piece purposefully removed from the body and used for visual effect will be considered a prop once it is removed from the body.

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.

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

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

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

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

G. Elite Stunts - Release Moves
    1. Release moves are allowed but must not exceed more than 18 inches (46 centimeters) above extended arm level.
        Example: Tic-tocks are allowed.
        Clarification: If the release move exceeds more than 18 inches (46 centimeters) above extended arm level, it will be considered a toss, and must follow the appropriate "Toss" rules. To determine the height of a release move, at the highest point of the release, the distance

from the hips to the extended arms of the bases will be used to determine the height of the release. If that distance is greater than the length of the top person's legs plus an additional 18 inches, it will be considered a toss or dismount and must follow the appropriate "Toss" or "Dismount" rules.

2. Release moves may not land in an inverted position. When performing a release move from an inverted position to a non-inverted position, the bottom of the dip will be used to determine if the initial position was inverted. Release moves from inverted to non-inverted positions may not twist.
    Exception: Front handspring half up (½ twist) to extended stunt.
    Release moves from inverted to non-inverted positions landing at prep level or higher must have a spot.
3. Release moves must return to original bases.
    Clarification: An individual may not land on the performing surface without assistance.
    Exception: See L5 Dismount "C".
    Exception: Dismounting True Double Cupies.
4. Helicopters are allowed up to a 180 degree rotation and must be caught by at least 3 catchers, one of which is positioned at head and shoulder area of the top person.
5. Release moves may not intentionally travel.
6. Release moves may not pass over, under or through other stunts, pyramids, or individuals.
7. Top persons in separate release moves may not come in contact with each other.
    Exception: Dismounting True Double Cupies.

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

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

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

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: Contact must be made with a base on the performing surface BEFORE contact with the bracer(s) is lost.
2. Braced inversions (including braced flips) are allowed up to 1-¼ flipping rotations and ½ twisting rotations.
3. Braced inversions (including braced flips) that exceed ½ twisting rotations are only allowed up to a ¾ flipping rotation provided release is initiated from an upright, non-inverted position, doesn't transition past a horizontal position (i.e. cradle, flatback, prone) and doesn't exceed one twisting rotation.
    Clarification: LEGAL – An athlete tossed from an upright, non-inverted position (i.e. basket toss or sponge) performing a full twist and a backward ¾ rotation to a prone position while in contact with one bracer.
4. Inverted transitional pyramids may involve changing bases.
5. Braced inversions (including braced flips) must be in continuous movement.
6. All braced inversions (including braced flips) must be caught by at least 3 catchers.
    Exception: Brace flips that land in an upright position at prep level or above (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 upright position at prep level or above 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.
 9. Braced flips may not come in contact with each other.

ELITE DISMOUNTS

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

A. Cradles from single based stunts at prep level and above must have a separate spotter with at least one hand/arm supporting the waist to shoulder region to protect the head and shoulder area through the cradle.

B. Cradles from multi-based stunts at prep level and above must have two catchers and a separate spotter with at least one hand/arm supporting the waist to shoulder region to protect the head and shoulder area through the cradle.

C. Dismounts to the performing surface, 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. Dismounts must return to original base(s).

H. Dismounts may not intentionally travel.

I. Top persons in dismounts may not come in contact with each other while released from the bases.

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

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

ELITE TOSSES

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

B. Tosses must be performed with all bases having their feet on the performing surface and must land in a cradle position. Top person must be caught in a cradle position by at least 3 original bases one of which is positioned at the head and shoulder area of the top person. Bases must remain stationary during the toss.
Clarification: no intentional traveling tosses.
Exception: A ½ turn is allowed by bases as in a kick full basket.

C. 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.

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. Dive rolls are allowed.
    Exception: Dive rolls that involve twisting are not allowed.

PREMIER STANDING / RUNNING TUMBLING

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

PREMIER STUNTS

A. A spotter is required:
    1. During extended one-arm stunts other than cupies or liberties.
        Clarification: A one-arm heel stretch, arabesque, high torch, scorpions, bow and arrow, etc. require a spotter.
    2. When the load/transition involves a twist greater than 360 degrees or an inversion.
    3. During stunts in which the top person is in an extended inverted position.
    4. When the top person is released from above ground level to a 1 arm stunt.

B. Twisting stunts and transitions are allowed up to 2 ¼ twisting rotations by the top person in relation to the performing surface.
    Clarification: A twist performed with an additional turn by the bases performed in the same skill set, would be illegal if the resulting cumulative rotation of the top person exceeds 2 ¼ rotations. The safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop, they may continue to walk the stunt in additional rotation.

C. Rewinds (free flipping)and assisted flipping stunts and transitions are allowed. Rewinds must originate from ground level only and are allowed up to 1 flipping and 1 ¼ twisting rotations.
    Exception 1: Rewinds to a cradle position are 1 ¼ flips. All rewinds caught below shoulder level must use 2 catchers (E*xample: a rewind that lands in a straddle position).*
    Exception 2: Round off rewinds and standing single back handspring rewinds are allowed. No tumbling skills prior to the round-off or standing BHS are permitted.
    Clarification: Free flipping stunts and transitions that do not start on the performing surface are not allowed.
    Clarification: Toe pitch, leg pitch and similar types of tosses are not allowed in initiating free flipping skills.

D. Single based split catches are not allowed.

E. Single based double cupies require a separate spotter for each top person

F. **Premier Stunts - Release Moves**
    1. Release moves are allowed but must not exceed more than 18 inches (46 centimeters) above extended arm level.
        Clarification: If the release move exceeds more than 18 inches (46 centimeters) above extended arm level, it will be considered a toss, and must follow the appropriate "Toss" 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.

G. 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.
Clarification: For all "2-1-1 thigh stand tower" pyramids, there must be a spotter who is not in contact with the pyramid in place behind the top person. If a bracer is needed to assist the thigh stand middle layer, they do not fill this role and an additional spotter, who is not in contact with the pyramid, is required.
C. Free-flying mounts originating from ground level and are allowed up to 1 flipping (¾ maximum free flip between release and catch) and 1 twisting rotation, or 0 flipping and 2 twisting rotations. Free-flying mounts originating from above ground level are permitted and are allowed up to 1 flipping (¾ maximum free flip between release and catch) and 0 twisting rotation, or up to 0 flipping and 2 twisting rotations. Free-flying mounts may not significantly exceed the height of the intended skill and may not pass over, under or through other stunts, pyramids or individuals.

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

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

F. Premier Pyramids – Release Moves w/ Braced Inversions
1. Braced flips are allowed up to 1-¼ flipping and 1 twisting rotation.
2. Braced flips are allowed if direct physical contact is maintained with at least 1 top person at prep level or below and must be caught by at least 2 catchers.

G. Free released dismounts from 2 ½ high pyramids may not land in a prone or inverted position.

PREMIER DISMOUNTS

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

A. Single based cradles that exceed 1-¼ twisting rotations must have a spotter assisting the cradle with at least one hand/arm supporting the head and shoulder of the top person.

B. Dismounts to the performing surface, 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 2 catchers, 1 of which must be stationary at the initiation of the cradle.

   Exception: 2-1-1 thigh stands may perform 2 twists from a forward facing stunt only (example: extension, liberty, heel stretch).

D. Free released dismounts from 2 ½ high pyramids may not land in a prone or inverted position.

E. Free flipping dismounts to a cradle:
   1. Are allowed up to 1-¼ flipping and ½ twisting rotations (Arabians).
   2. Require at least 2 catchers, one of which is an original base.
   3. May not intentionally travel.
   4. Must originate from prep level or below (may not originate from 2 ½ high pyramid).
      Exception: ¾ front flip to cradle may occur from a 2 ½ high pyramid and requires 2 catchers, 1 on each side of the top person and 1 of which must be stationary when the cradle is initiated, ¾ front flip to cradle from 2-½high may not twist.

F. Free flipping dismounts to the performing surface are only allowed in front flipping rotation:
   Clarification: back flipping dismounts must go to cradle.
   1. Allowed up to 1 front flipping and 0 twisting rotations.
   2. Must return to an original base.
   3. Must have a spotter.
   4. May not intentionally travel.
   5. Must originate from prep level or below (may not originate from 2 ½ high pyramid).

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

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

I. Cradles from 1 arm stunt that involve a twist must have a spotter assisting the cradle with at least one hand-arm supporting the head and shoulder of the top person.

J. Dismounts may not pass over, under or through other stunts, pyramids or individuals.

K. Dismounts must return to original base(s).

L. Dismounts may not intentionally travel.

M. Top persons in dismounts may not come in contact with each other while released from the bases.

PREMIER TOSSES

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

B. Tosses must be performed with all bases having their feet on the performing surface and must land in a cradle position. Top person must be caught in a cradle position by at least 3 original bases, one of which is positioned at the head and shoulder area of the top person. Tosses may not be directed so that the bases must move to catch the top person.

C. 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)	**Illegal (Three Skills)**
Tuck flip, X-Out, Full Twist	Tuck flip, X-Out, Double Full Twist
Double Full-Twisting Layout	Kick, Double Full-Full Twisting Layout
Kick, Full-Twisting Layout	Kick, Full-Twisting Layout, Kick
Pike, Open, Double Full-Twist	Pike, Split, Double Full-Twist
Arabian Front, 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 or ¾ front flips with 0 twists. The bases involved in the toss must be stationary while tossing.
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

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

HIP HOP - Routines should include street style movements with an emphasis on execution, style, creativity, body isolations and control. The uniformity of all movement throughout the performance should complement the beats and rhythm of the music. Teams may also put an additional focus on incorporations such as jumps, jump variations, combo jumps, stalls and floor work. No props. Distinctive clothing and accessories reflecting the Hip Hop Culture must be worn. See score sheet for more information.

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

4.2. Choreography and Costuming

1. Suggestive, offensive, or vulgar choreography, costuming, makeup and/or music are inappropriate for family audiences and therefore lack audience appeal.

2. Routine choreography should be appropriate and entertaining for all audience members. Vulgar or suggestive material is defined as any movement or choreography implying something improper or indecent, appearing offensive or sexual in content, and/or relaying lewd or profane gestures or implications.

3. Inappropriate choreography, costuming, makeup and/or music may also affect the judges' overall impression and/or score of the routine.

4. All costuming, make up and choreography should be age appropriate and acceptable for family audiences.

5. All costuming should be secure and offer full coverage of body parts. Costume malfunctions resulting in team members being exposed may be grounds for disqualification.

6. Tights should be worn under briefs, hot pants or excessively short shorts.

7. Shoes must be worn during the competition. Dance paws are acceptable. Performing barefoot, in socks and/or footed tights, high heels, roller skates, roller blades or any other footwear that is inappropriate for the sport is prohibited. If in doubt please consult the ECU Competition Rules Committee for approval.

8. Jewelry as a part of a costume is allowed.

9. All male performers' costumes must include a shirt that is fastened, however it can be sleeveless.

10. No cheers or chants are allowed.

4.3. Props

1. A prop is defined as anything that is used as part of your choreography that is not attached to your costume.

2. Wearable and 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 it is compulsory to use poms throughout the entire routine. If there are male performers in this category they are not required to use poms.

4. No large free standing props will be allowed in any category, such as chairs, stools, benches boxes, stairs, steps, ladders, bars, sheets etc. Any item that bears the weight of the participant is considered a standing prop.

4.4. Specific Rules – Freestyle Pom

A. Tumbling and Aerial Skills Executed by Individuals

1. **Tumbling** – *Skills that emphasize acrobatic or gymnastic ability, executed by an individual without contact, assistance or support of another individual(s) that begin and end on the performance surface*. Tumbling as a dance skill is allowed, but not required.

2. **Hip Over Head Rotation Skills with Hand Support** – *exhibited by continuous movement where and individual's hips rotate over the head in a tumbling skill (Example: Back Walkover or Cartwheel)* are not allowed while holding poms in supporting hand(s).
   Exception: Forward rolls and backward rolls are allowed.

3. **Airborne Hip Over Head Rotation Skills without Hand Support**– *where hips rotate over the head in a tumbling skill and there is no contact with the performance surface* are not allowed.
   Exception: Front Aerial and Aerial Cartwheels (an airborne tumbling skill which emulates a front walkover or cartwheel – executed without placing hands on the ground) are allowed.

4. **Simultaneous tumbling over or under another individual** that includes Hip Over Head Rotation by both individuals is not allowed.

5. **Airborne Drops** *where the individual is free from the performance surface and returns to the performance surface* landing to the knee, thigh, back, shoulder, seat, front or head are not allowed unless the individual first bears weight on the hand(s) or foot/feet.

6. **Landing in a push-up position** onto the performance surface from an Airborne Skill, *in which the individual is free of contact with the performance surface*, is not allowed.

B. Lifts and Partnering Executed by Pairs or Groups

1. **Lifts and Partnering** – *either where an individual is elevated from the performance surface by one or more individuals and set down, or where two individuals use support from one another* allowed but not required with the following limitations:

   a. A Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder level.

   b. A Single Supporting Individual may Release, *an action in which the Executing Individual becomes free of contact from Supporting Individual(s) and are unassisted to the performance surface*, above shoulder level providing all of the following:

i. The Executing Individual does not Invert, *where the individual's waist / hips / feet are higher than his / her head and shoulders*, after the release.

ii. The Executing Individual is supported to the performance surface by one or more Supporting Individuals.

iii. The Executing Individual is not caught in a Prone position, *where the front of the individual's body is facing the ground, and the back of the body is facing up*.

iv. No Supporting Individual may hold poms during the release or catch / assistance upon return to the performance surface.

Clarification: Executing Individual may only be released by one Supporting Individual.

2. **Hip Over Head Rotation of the Executing Individual(s)** is allowed provided: A Supporting Individual maintains contact until the Executing Individual returns to the performance surface or is returning to the upright position.

3. **Vertical Inversion**, *where 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 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 individual to spot who does not bear weight.

4. **Unassisted Dismounts to the Performance Surface**:

   a. An Executing Individual may jump, leap, step or push off a Supporting Individual(s) provided all of the following:

   i. The highest point of the released skill does not elevate the Executing Individual's hips above shoulder level.

   ii. The Executing Individual may not pass through the Prone or Inverted position after the release.

   b. A Supporting Individual may toss, *where the Supporting Individual(s) performs a throwing motion to increase the height of the Executing Individual (who is free from the performance surface when the toss is initiated)*, an Executing Individual if:

   i. The highest point of the toss does not elevate the Executing Individual's hips above shoulder level.

   ii. The Executing Individual is not Supine, *where the back of the individual's body is facing the ground and the front is facing up*, or Inverted when released.

   iii. The Executing Individual does not pass through a Prone or Inverted position after release.

4.5. Specific Rules – Hip Hop

A. Tumbling and Aerial Skills Executed by Individuals

1. **Tumbling** – *Skills that emphasize acrobatic or gymnastic ability, executed by an individual without contact, assistance or support of another individual(s) that begin and end on the performance surface*. Tumbling as a dance skill is allowed, but not required.

2. **Inverted Skills**:

   a. Non Airborne Skills are allowed. *Example: Head stand, Freezes etc*.

   b. Airborne Skills with hand support that land in a Perpendicular Inversion are allowed.

3. **Tumbling Skills with Hip Over Head Rotation**:

   a. Non Airborne Skills are allowed.

b. Airborne Skills with hand support 1) Are allowed (*example: back handspring*) 2) Are limited to two Consecutive, meaning the individual connects skills immediately, without step, pause or break in between.

Clarification: both skills must have hand support.

c. Airborne Skills without hand support are allowed provided all of the following: 1) Involves no more than one twisting transition 2) May not connect to another skill that is Airborne with Hip Over Head Rotation with or without hand support.

4. Simultaneous tumbling over or under another individual that includes Hip Over Head Rotation by both individuals is not allowed.

5. **Airborne Drops** to the shoulder, back, or seat are permitted provided the height of the airborne Individual does not exceed hip level (*clarification: drops to the knee, thigh, front or head are not allowed*).

6. **Landing in a push-up position** may involve any jump.

7. **Hip Over Head Rotation Skills with Hand Support** are not allowed while holding props in supporting hand(s).
Exception: Forward rolls and backward rolls are allowed.

8. Aerial street skills should remain consistent with the style of hip hop and not appear gymnastic or cheerleading in nature.

B. Lifts and Partnering Executed by Pairs or Groups

1. **Lifts and Partnering** – *either where an individual is elevated from the performance surface by one or more individuals and set down, or where two individuals use support from one another* allowed but not required with the following limitations:

a. A Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder level.

b. A Single Supporting Individual may Release, *an action in which the Executing Individual becomes free of contact from Supporting Individual(s) and are unassisted to the performance surface*, providing all the following:

   i. The Executing Individual may not pass through an Inverted Position, where the individual's waist / hips / feet are higher than his / her head and shoulders, after the release.
   ii. The Executing Individual is either caught or supported to the performance surface by one or more Supporting Individuals.
   iii. The Executing Individual is not caught in a Prone position*, where the front of the individual's body is facing the ground, and the back of the body is facing up*.
   Clarification: Executing Individual may only be released by one Supporting Individual.

2. **Hip Over Head Rotation of the Executing Individual(s)** is allowed provided: A Supporting Individual maintains contact until the Executing Individual returns to the performance surface or is returning to the upright position.

3. **Vertical Inversion**, *where 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 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 individual to spot who does not bear weight of the Executing Individual.

4. **Unassisted Dismounts to the Performance Surface**:

a. An Executing Individual may jump, leap, step or push off a Supporting Individual(s)provided all of the following:

   i. At least one part of the Executing Individual's body is at or below shoulder level at the highest point of the released skill.

   ii. The Executing Individual may not pass through the Prone or Inverted position after the release.

b. A Supporting Individual may toss, *where the Supporting Individual(s) performs a throwing motion to increase the height of the Executing Individual (who is free from the performance surface when the toss is initiated)*, an Executing Individual if:

   i. At least one part of the Executing Individual's body is at or below shoulder level at the highest point of the released skill.

   ii. The Executing Individual may be Supine, *where the back of the individual's body is facing the ground and the front is facing up, or Inverted when released*, but she / he must land on their foot / feet.

   iii. The Executing Individual does not pass through an Inverted position after release.

4.6. Specific Rules – Jazz

A. Tumbling and Aerial Skills Executed by Individuals

1. **Tumbling** – *Skills that emphasize acrobatic or gymnastic ability, executed by an individual without contact, assistance or support of another individual(s) that begin and end on the performance surface*. Tumbling as a dance skill is allowed, but not required.

2. **Hip Over Head Rotation Skills with Hand Support** – *exhibited by continuous movement where an individual's hips rotate over the head in a tumbling skill (Example: Back Walkover or Cartwheel)* are not allowed while holding poms in supporting hand(s).
Exception: Forward rolls and backward rolls are allowed.

3. **Airborne Hip Over Head Rotation Skills without Hand Support** – *where hips rotate over the head in a tumbling skill and there is no contact with the performance surface* are not allowed.
Exception: Front Aerial and Aerial Cartwheels (an airborne tumbling skill which emulates a front walkover or cartwheel – executed without placing hands on the ground) are allowed.

4. **Landing in a push-up position** may involve any jump

5. **Simultaneous tumbling over or under another individual** that includes Hip Over Head Rotation by both individuals is not allowed.

6. **Airborne Drops** *where the individual is free from the performance surface and returns to the performance surface* landing to the knee, thigh, back, shoulder, seat, front or head are not allowed unless the individual first bears weight on the hand(s) or foot/feet.

B. Lifts and Partnering Executed by Pairs or Groups

1. **Lifts and Partnering** – *either where an individual is elevated from the performance surface by one or more individuals and set down, or where two individuals use support from one another* allowed but not required with the following limitations:

a. A Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder level.

b. A Single Supporting Individual may Release, *an action in which the Executing Individual becomes free of contact from Supporting Individual(s) and are unassisted to the performance surface*, above shoulder level providing all of the following:

   i. The Executing Individual does not pass Invert, where the individual's waist/hips/feet are higher than his/her head and shoulders, after the release.
   ii. The Executing Individual is supported to the performance surface by one or more Supporting Individuals.
   iii. The Executing Individual is not caught in a Prone position*, where the front of the individual's body is facing the ground, and the back of the body is facing up*.
   Clarification: Executing Individual may only be released by one Supporting Individual.

2. **Hip Over Head Rotation of the Executing Individual(s)** is allowed provided: A Supporting Individual maintains contact until the Executing Individual returns to the performance surface or is returning to the upright position.

3. **Vertical Inversion**, *where 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 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 individual to spot who does not bear weight.

4. **Unassisted Dismounts to the Performance Surface**:

   a. An Executing Individual may jump, leap, step or push off a Supporting Individual(s) provided all of the following:

      i. At least one part of the Executing Individual's body is at or below shoulder level at the highest point of the released skill.
      ii. The Executing Individual may not pass through the Prone or Inverted position after the release.

   b. A Supporting Individual may toss, *where the Supporting Individual(s) performs a throwing motion to increase the height of the Executing Individual (who is free from the performance surface when the toss is initiated)*, an Executing Individual if:

      i. At least one part of the Executing Individual's body is at or below shoulder level at the highest point of the released skill.
      ii. The Executing Individual may be Supine, *where the back of the individual's body is facing the ground and the front is facing up*, or Inverted when released, but she / he must land on their foot / feet.
      iii. The Executing Individual may not pass through an Inverted position after release.

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 to 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 persons center of gravity is moving toward the performing surface.

26. Downward Motion
The movement of ones center of gravity towards the performing surface.

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

28. Entrance Skill
The beginning or mounting phase of a tumbling skill or stunt.

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

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

31. Extended Single-Leg Stunt
An extended stunt with the top having her main weight on one leg.

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

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

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

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

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

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

59. Knee (Body) Drop
See "Drop".

60. Layout
A stretched body position, straight, hollow, or slightly arched

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

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

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

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

65. Mount
See "Stunt".

66. Multi-based Stunt
A stunt having 2 or more bases not including the spot.

67. New Base(s)
Bases previously not in direct contact with the top person of a stunts.

68. Non-Inverted Position
The body is upright. The top person's shoulders are at or above the waist.

69. One half (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 caches 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 (¾) 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 ¼ 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 (2-½) 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 1-½ body lengths.
− Shoulder stands are 2 body lengths; extended stunts (i.e. extension, liberty, etc.) are 2-½ body lengths.
− The following points have to be guaranteed for a "2-½ 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.

1. **Airborne Drops:** where the individual is free from the performance surface and returns to the performance surface.

2. **Airborne Hip Over Head Rotation (executed by individual):** An action where hips rotate over the head in a tumbling skill and there is not contact with the performance surface (Example: 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. **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).

6. **Executing Individual:** The individual who performs a skill and uses support from another individual(s) when partnering. Refer to ECU Rules for Lifts and Partnering for safety guidelines.

7. **Front Aerial:** An airborne tumbling skill which emulates a front walk over, executed without placing hands on the ground.

8. **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.)

9. **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).

10. **Inversion:** A position in which the individual's waist/hips/feet are higher than his/her head and shoulders.

11. **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. Refer to ECU Rules for Lifts and Partnering for safety guidelines.

12. **Lifting Individual:** An individual who is part of a lift and lifts the Elevated Individual as a part of a Lift. Refer to ECU Rules for Lifts and Partnering for safety guidelines. The supporting individual may also be considered a lifting individual.

13. **Partnering (executed in pairs):** A skill in which two individuals use support from one another. Partnering can involve both "Supporting" and "Executing" skills. Refer to ECU Rules for Lifts and Partnering for safety guidelines.

14. **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.

15. **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.

16. **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.).

17. **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. Refer to ECU Rules for Lifts and Partnering for safety guidelines.

18. **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.

19. **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.

20. **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).

21. **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.