

Cheerleading zveza Slovenije

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RULEBOOK FOR CHEERLEADING AND CHEER DANCE

2018/2019

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1. GENERAL REGULATIONS

1.1 Purpose

This rulebook sets the competition rules as well as rules for organization and implementation of competitions within the system of Slovenian Cheerleading Association (SCA).

Rulebook must be obeyed by all competitors registered by SCA and any other persons involved in competitions.

This rulebook does not apply to international competitions that have the rules set by an applicable international organization.

1.2 Season

Competition season begins on September 1st and ends on August 31st.

1.3 Participation

Only competitors registered at SCA are permitted to enter the competitions. Competitors not registered at SCA are only permitted to enter competitions that are open to all.

Competition will be allowed only to competitors of clubs or teams that have paid the registration fee to the organizer of the competition and all financial obligations to the SCA.

Competitor can not participate in competition if:

- does not follow the rules, defined in this rulebook,
- has a participation ban,
- is suspended,
- violates discipline rules (e.g. being under influence of alcohol or drugs, inappropriate behaviour).

National champion can only become a team that has all athletes that are competing in a specific category registered at SCA and at least 75 % of athletes must have Slovenian nationality. That includes small categories such as individuals, doubles cheer pom and doubles cheer hip hop all athletes must be registered at SCA and 100 % of athletes must have Slovenian nationality.

1.4 Registration

Every participant has to be in the possession of competition license (approved for current season) or valid photo identification (original); otherwise entering the competition is not possible.

Every team can register 1 coach and 1 assistant coach for free and 5 spotters or assistants for which they have to pay registration fee. The team with 15 or more athletes can register 1 coach and 2 assistant coaches for free and 5 spotters or assistants for which they have to pay registration fee.

1.5 Crossovers

An athlete can compete in more than one category in a specific competition.

In cheer dance categories each athlete may only compete in one age group at a specific competition. Cross-overs during a specific competition to other age groups are not allowed.

1.6 Complaints

By participating in this championship, each team agrees that judges' decisions are final and will not be subject for review.

1.7 Advertising

Options and methods of advertising are agreed with the organizers of the competition.

Competitors can not advertise on their uniforms more than one company or brand, the ad may not be larger than 40 cm².

Advertising on the other clothing in which the competitors do not compete is not limited. This form of advertising should not be charged by the organizer of the competition.

1.8 Insurance

All competitors and spotters must be health and accident insured. SCA and the organizer of the competition are not responsible for damage or deterioration of the health status of the participating competitors and spotters.

1.9 Judges

Each judge panel is agreed with the organizer of the competition and judge committee of the SCA. The minimum criteria for judge panel is defined by judge committee of the SCA.

1.10 Recording and photographing Competitions

All competitions are recorded. All routines must be recorded in frontal view, so all the competitors are seen.

Organizer of the competition is in charge of recording and has to deliver one copy to SCA in solving complaints and educational purposes.

Organizer of the competition determines the rules under which it is permitted to record or photograph the competition with third parties.

Competitors and coaches participating in the competitions of the SCA agree to the competition agreeing that their performance and other public appearances at the competition (eg opening and awarding prizes) are recorded and photographed, and that the recordings and photographs can be saved and published.

1.11 Anti-doping

All competitions are subject to anti-doping rules according to Slovenian antidoping organisation (SLOADO) and World antidoping agency (WADA).

2. GENERAL COMPETITION REGULATIONS

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

Coaches must require proficiency before skill progression.

Coaches must consider the athlete, group, and team skill levels with regard to proper performance level placement.

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

2.1 Divisions

CATEGORY		AGE DIVISION	Mini (M)	PeeWee: (P)	Junior (J)	Senior (S)
Cheerleading	Team Cheerleading All Girl (TCLA)			✓ (PTCL)	✓	✓
	Team Cheerleading Coed (TCLC)				✓	✓
	Individual Cheerleading (ICL)			✓	✓	
	All Girl Group Stunts (AGS)				✓	✓
	Coed Group Stunts (CGS)				✓	✓
	Partner Stunts (PS)				✓	✓
Cheer Dance	Team Cheer Pom (TCP)		✓	✓	✓	✓
	Double Cheer Pom (DCP)				✓	✓
	Team Cheer Hip Hop (TCHH)			✓	✓	✓
	Double Cheer Hip Hop (DCHH)				✓	✓
	Team Cheer Jazz (TCJ)			✓	✓	✓
	Double Cheer Jazz (DCJ)				✓	✓

Cheerleaders are not allowed to participate in two or more teams in the same division.

2.2 Special Divisions

Organizer of the competition may define other special divisions after consultation with the Executive Committee of SCA.

2.3 Cancellation of Divisions

Category cancellation is not possible.

2.4 Age Groups - Cheerleading

Age groups for competition season 2018/2019 are determined by year of birth:

Age Group	Year of Birth	Age
PeeWee	2006 and younger	13 years and younger
Junior (Elite)	2003-2007	12-16 years
Senior (Premier)	2004 and older	15 years and older

Exceptions are not allowed.

2.5 Age Groups – Cheer Dance

Age groups for competition season 2018/2019 are determined by year of birth:

Age Group	Year of Birth	Age
Mini	2011 and younger	8 years and younger
PeeWee	2007-2012	7-12 years
Junior	2003-2007	12-16 years
Senior	2005 and older	14 years and older

2.6 Divisions by Gender

A team with at least one male is considered coed.

2.7 Number of Participants by Divisions

DIVISIONS		NUMBER OF COMPETITORS	Min	Max	Substitutes
Cheerleading	Team Cheerleading		12	25	up to 5
	Individual Cheerleading		1	1	/
	Group Stunts		4	5	up to 2
	Partner Stunts		2	2	up to 2
Cheer dance	Team Cheer Pom Team Cheer Hip Hop Team Cheer Jazz		4	25	up to 5
	Double Cheer Pom Double Cheer Hip Hop Double Cheer Jazz		2	2	up to 1

2.8 Competition Area

Cheerleading divisions:

Competition area measures 12m x 12m with at least 1m wide safety zone. Cheerleading teams are performing on mat, unless the organizer of the competition determines otherwise after consulting the Executive Committee of SCA.

Ceiling is at least 8m high. No penalty for stepping outside the area.

Cheer dance divisions:

If the marley is used, the competition surface measures 12 m x 12 m with at least 1,5 m of the safety edge. If the marley is not used measures are 14 m x 14 m with at least 0,5 m of safety edge. No penalty for stepping outside the area.

2.9 Music Media

Competition's organizers determine the procedure of delivering music. They also determine the type of media on which music has to be delivered. Music has to be marked with:

- Team or competitor's name
- Category in which they compete

Groups and individuals or their coaches and representatives have to have a spare copy of the music for the performance.

2.10 Representative for Music

Organizer can demand that each group provides a person which will play and stop the music for the routine at the correct moment. The organizer must announce that in the circular letter.

2.11 Responsibility for Technical Difficulties

The team will be permitted to start over in case of errors in the music due to technical problems caused by equipment. The coach and the head judge agree, when the routine will be repeated. The team must continue with the routine in case of error caused by representative or errors in music or on CD. If the coach and the head judge agree, the routine can be repeated. Possible deviations in the length of the music due to differences in technical equipment / playback speed will not be taken into account and will be penalized. In case of an injury of a competitor the routine can be stopped.

The only persons that may stop a routine for injury are: competition officials, the gym owner, head coach from the team performing, head judge or an injured individual. The competition officials will determine if the team will be allowed to perform at a later time. The team may perform the routine again in its entirety while the injured participant may not return to the competition floor.

2.12 Sound System for Practice

Organizer of the competition is not obliged to provide a sound system for teams to practice.

2.13 Timing

DIVISIONS		AGE GROUPS	Mini and PeeWee	Junior and Senior
Cheerleading	Team Cheerleading		up to 2:30	up to 2:30
	Individual Cheerleading		up to 1:15	up to 1:30
	Group Stunts		/	up to 1:00
	Partner Stunts		/	up to 1:00
Cheer ples	Team Cheer Pom Team Cheer Hip Hop Team Cheer Jazz		up to 2:15	from 1:15 to 2:15
	Double Cheer Pom Double Cheer Hip Hop Double Cheer Jazz		/	up to 1:30

Times in this table are given in [minutes:seconds] format.

For Cheerleading teams: Cheer portion can be placed in the beginning or middle of the routine. Duration of cheer will not be counted in the music routine portion if cheer is not on music. Time minimum requirement of thirty seconds (0:30). Maximum time between cheer and music portion: twenty seconds (0:20). Music portion: maximum two minutes, thirty seconds (2:30).

If a team exceeds the time limit, a penalty will be assessed for each violation. One (1) point deduction for 5-10 seconds and three (3) point deduction for 11 seconds and over per judge.

2.14 Preliminary Practice

Competition's organizers must ensure that all group categories (individuals, doubles and group stunts are excluded) have a chance of preliminary practice to perform their competition routine with their music.

2.15 Inspection of Elements

If groups are not able to judge whether certain elements are allowed or not, they can ask SCA before the competition. They have to send a video recording where questionable element is clearly visible. Recording has to be received at least one week before the competition. Otherwise, the inspection of the video will be charged 30 €. Videos that will arrive 24 hours or less prior to the competition will not be reviewed.

2.16 Qualifications

If more than 10 groups, doubles or individuals apply for the same category, organizers can decide if they want qualifications. Together with the judging committee, organizers inform groups about how and when the qualifications will take place, and what procedure will be used in case of complaints.

Five best placed groups, doubles or individuals compete in the finals.

Qualifications are public.

2.17 Disqualifications

- Competing of a non-registered person.
- Violation of age requirements.
- Violation of rule 1.6.
- Wearing prohibited medical devices.
- Use of illegal props.
- Unsportsmanlike conduct.
- Rough violation of safety rules

Disqualification is done by head judge, who considers all relevant circumstances. Circumstances which lead to disqualification can be suggested by coaches, other judges and leader of the competition. Any team that does not adhere to the terms and procedures of these "Rules and Regulations" will be subject to disqualification from the competition and may forfeit the opportunity to participate the following year. Disqualifications that are ruled before the award ceremony must be provided to the head coach of the disqualified team, couple or individual by head judge of the competition before the award ceremony.

2.18 Judging Process

Competitions can be judged by teams consisting of various numbers of judges. If the committee consists of five or more judges, the highest and the lowest scores are erased. The remaining scores are added and possible deductions deduced. This forms the final score. If the committee consists of four or fewer judges, all of their scores are added. The further procedure is the same as described above.

All deductions stated in the competition rulebook are deductions per one score sheet. Explanation: if there are seven judges, the highest and lowest scores are not taken into account. Five score sheets remain and their scores are added. Then we deduct five times the value of a certain deduction.

Formula for calculating the final score:

- For five or more judges:

$$\sum_{i=1}^n s_i - \max_{i=1, \dots, n} s_i - \min_{i=1, \dots, n} s_i - (n - 2) * o$$

- For four or fewer judges:

$$\sum_{i=0}^n s_i - n * o$$

Where:

- n ... means the number of judges
- $s_i, i = 1, \dots, n$... are judges' scores
- o ... are deductions

3. CHEERLEADING

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 allowed when adhered to the uniform and not allowed when adhered to the skin.
8. Any height increasing apparatus used to propel an athlete is not allowed. Exception: spring floor.
9. Flags, banners, signs, poms, megaphones, and pieces of cloth are the only props allowed. Props with poles or similar support apparatus may not be used in conjunction with any kind of stunt or tumbling. All props must be safely discarded out of harms way (example: throwing a hard sign across the mat from a stunt is not allowed). Any uniform piece purposefully removed from the body and used for visual effect will be considered a prop once it is removed from the body.
10. Supports, braces and soft casts which are unaltered from the manufacturer's original design / production do not require additional padding. Supports/braces and soft casts that have been altered from the manufacturer's original design/production must be padded with a closed-cell, slowrecovery foam padding no less than one-half inch / 1.27 centimeters

thick if the participant is involved in stunts, pyramids, tumbling or tosses. A participant wearing a hard cast (example: fiberglass or plaster) or a walking boot must not be involved in stunts, pyramids, tumbling or tosses.

11. On the level grid, all skills allowed for a particular level encompass all skills allowed in the preceding level.
12. Required spotters for all skills must be your own team's members and be trained in proper spotting technique.
13. Drops including but not limited to knee, seat, thigh, front, back, and split drops from a jump, stunt, or inverted position are not allowed unless the majority of the weight is first borne on the hands or feet, which breaks the impact of the drop. Shushinovs are allowed. Clarification: Drops that include any weight bearing contact with the hands and feet are not in clear violation of this rule.
14. Athletes must have at least one foot, hand or body part (other than hair) on the performing surface when the routine begins. Exception: Athletes may have their feet in the hands of base(s) if the base(s) hands are resting on the performing surface.
15. The competitors who begin a routine must remain the same throughout the course of a routine. A performer is not permitted to be "replaced" by another performer during a routine.
16. An athlete must not have gum, candy, cough drops or other such edible or non-edible items, which may cause choking, in her/his mouth during practice and/or performance.
17. 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 Pee wee divisions.
18. Senior Group Stunt and Senior Partner Stunt divisions must follow Premier division safety rules. Junior Group Stunts and Junior Partner Stunts divisions must follow Elite division safety rules. Props are not allowed in Group Stunt and Partner Stunt divisions.

3.2 PeeWee Cheerleading Teams

General Tumbling

- A. All tumbling must originate from and land on the performing surface. Clarification: A tumbler may rebound from his/her feet into a stunt transition. If the rebound from the tumbling pass involves hip-over-head rotation, then the tumbler/top person must be caught and stopped in a non-inverted position before continuing into the hip-over-head transition or stunt. Example: Round off handspring and then a bump or contact from a base or bracer straight into a back flip would break this rule for levels 2 and 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 (rebound) over another individual.
- C. Tumbling while holding or in contact with any prop is not allowed.
- D. Dive rolls are allowed. Exception: Dive rolls performed in a swan/arched position are not allowed. Exception: Dive rolls that involve twisting are not allowed.
- E. Jumps are not considered a tumbling skill from a legalities point of view. Therefore, if a jump skill is included in a tumbling pass, the jump will break up the pass.

Standing tumbling

- A. Flips and aerials are not allowed.
- B. Series front and back handsprings are not allowed. Clarification: A back walkover into a back handspring is allowed.
- C. Jump skills in immediate combination with handspring(s) are not allowed. Example: Toe touch handsprings and handspring toe touches are not allowed.
- D. No twisting while airborne. Exception: Round offs are allowed.

Running tumbling

- A. Flips and aerials are not allowed.
- B. Series front and back handsprings are allowed.
- C. No twisting while airborne. Exception: Round offs are allowed.

Stunts

A. Spotters

1. A spotter is required for each top person above prep level.
2. A spotter is required for each top person in a floor stunt. Clarification: The spotter may grab the top person's waist in a floor stunt.

B. Stunt Levels

1. Single leg stunts above prep level are not allowed. A single leg stunt may not pass above prep level. Clarification 1: Taking the top person in a single leg stunt above the head of the bases would be illegal. Clarification 2: If the primary bases squat, go to their knees or drop the overall height of the stunt while extending their arms (excluding floor stunts), this skill would be considered extended and therefore illegal, regardless of the back spot's positioning.

- ### C. Twisting stunts and transitions are allowed up to a total of ½ twisting rotation 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 ½ rotations. The safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop with a stationary top person, they may continue to walk the stunt in additional rotation. Exception: A single full twisting log/barrel roll is allowed as long as it starts and ends in a cradle position and is assisted by a base. Clarification: Log/Barrel roll may not include any skill (example: kick full twists) other than the twist. Clarification: The log roll may not be assisted by another top person.

- ### D. During transitions, at least one base must remain in contact with the top person.

- ### E. Free flipping or assisted flipping stunts and transitions are not allowed.

- ### F. No stunt, pyramid, or individual may move over or under another separate stunt, pyramid or individual. Clarification: This pertains to an athlete's torso moving over or under the torso of another athlete; not the arms or legs. Clarification: A top person may not pass over or under the torso of another top person regardless if the stunt or pyramid is separate or not. Example: A shoulder sit walking under prep is illegal. Exception: An individual may jump over another individual.

- ### G. Single based split catches are not allowed.

- ### H. Single based stunts with multiple top persons are not allowed.

I. Intermediate Stunts – Release Moves

1. No release moves allowed other than those allowed at Level 2 in "Dismounts" and "Tosses".
2. Release moves may not land in a prone or inverted position.
3. Release moves must return to original bases. Clarification: An individual may not land on the performing surface without assistance. Exception: See L2 Dismount "C".
4. Releasing from inverted to non-inverted is not allowed.
5. Helicopters are not allowed.
6. A single full twisting log/barrel roll is allowed as long as it starts and ends in a cradle position. Clarification: Single based log rolls must have two catchers. Multi-based log rolls must have 3 catchers. Clarification: The log roll may not be assisted by another top person. Clarification: Log/Barrel roll must return to original bases and may not include any skill other than the twist. Example: no kick full twists.
7. Release moves may not intentionally travel.
8. Release moves may not pass over, under or through other stunts, pyramids or individuals.

J. Intermediate Stunts – Inversions

1. Transitions from ground level inversions to non-inverted positions are allowed. No other inversions are allowed. Clarification: All inverted athletes must maintain contact with the performance surface unless the top person is being lifted directly to non-inverted position. Example: Legal: Going from a handstand on the ground to a non-inverted stunt such as a shoulder sit. Example: Illegal: Going from a cradle to a handstand or from a prone position to a forward roll.

- K. Bases may not support any weight of a top person while that base is in a backbend or inverted position. Clarification: A person standing on the ground is not considered a top person.

Pyramids

- A. Pyramids must follow Level 2 "Stunts" and "Dismounts" rules and are allowed up to 2 high.
1. Single base or assisted single base extended stunts are not allowed in Mini and Youth divisions.
- B. Top persons must receive primary support from a base. Clarification: Anytime a top person is released by the bases during a pyramid transition, the top person must land in a cradle or dismount to the performing surface and must follow the L2 dismount rules.
- C. Extended stunts may not brace or be braced by any other extended stunts.

- D. No stunt, pyramid, or individual may move over or under another separate stunt, pyramid or individual. Clarification: A top person may not pass over or under the torso of another top person regardless if the stunt or pyramid is separate or not. Example: A shoulder sit walking under a prep is illegal.
- E. Extended single-leg stunts:
1. Extended single-leg stunts must be braced by at least one top person at prep level or below with hand-arm connection only. The hand-arm of the top person must be, and remain, connected to the hand-arm of the bracer.
 2. The connection must be made prior to initiating the extended single leg stunt.
 3. Prep level top persons must have both feet in bases' hands. Exception: Prep level top persons do not have to have both feet in the bases' hands if they are in a shoulder sit, flat back, straddle lift or shoulder stand.

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 must have a 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 must have two catchers and a spotter with at least one handarm supporting the waist to shoulder region to protect the head and shoulder area through the cradle.
- C. Dismounts to the performing surface must be assisted by an original base or spotter. Exception: straight drops or small hop offs, with no additional skills, from waist level or below are the only dismounts allowed to the performing surface without assistance. Clarification: An individual may not land on the performing surface from above waist level without assistance.
- D. Only straight pop downs, basic straight cradles and $\frac{1}{4}$ turns are allowed.
- E. Twisting dismounts exceeding $\frac{1}{4}$ turn are not allowed. All other positions are not allowed. Example: toe touch, pike, tuck, etc. are not allowed.
- F. 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 props.
- G. Cradles from extended single leg stunts in pyramids are allowed.
- H. No free flipping or assisted flipping dismounts allowed.
- I. Dismounts must return to original base(s).
- J. Dismounts may not intentionally travel.
- K. Top persons in dismounts may not come in contact with each other while released from the bases.

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

Tosses

Tosses are not allowed in PeeWee category.



3.3 Junior Cheerleading Teams (Elite Level)

General Tumbling

- A. All tumbling must originate from and land on the performing surface. Clarification: A tumbler may rebound from his/her feet into a stunt transition. If the rebound from the tumbling pass involves hip-over-head rotation, then the tumbler/top person must be caught and stopped in a non-inverted position before continuing into the hip-over-head transition or stunt. Example: Round off handspring and then a bump or contact from a base or bracer straight into a back flip would break this rule for the Elite Division. 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.

Standing tumbling

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

Running tumbling

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

Stunts

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

- E. Single based split catches are not allowed.
- F. Single based stunts with multiple top persons require a separate spotter for each top person.
- G. Stunts - release moves
1. Release moves are allowed but must not exceed more than 18 inches (46 centimeters) above extended arm level. Example: Tic-tocks are allowed. Clarification: If the release move exceeds more than 18 inches (46 centimeters) above the bases' extended arm level, it will be considered a toss, and must follow the appropriate "Toss" rules. To determine the height of a release move, at the highest point of the release, the distance from the hips to the extended arms of the bases will be used to determine the height of the release. If that distance is greater than the length of the top person's legs plus an additional 18 inches (46 centimeters), 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 up to extended stunt may include up to ½ twist. 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 1: See Dismount "C". Exception 2: Dismounting single based stunts with multiple top persons.
 4. Helicopters are allowed up to a 180 degree rotation and must be caught by at least 3 catchers, one (1) 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 single based stunts with multiple top persons.
- H. 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 3 catchers, at least 2 of which are positioned to protect the head and shoulder area. Contact must be initiated at the shoulder level (or above) of the bases. Clarification 1: Catchers must make contact with the waist to shoulder region to protect the head and shoulder area. Clarification 2: Downward inversions originating from prep level or below

do not require 3 catchers. If the stunt begins at prep level or below and passes above prep level it requires 3 catchers. (The momentum of the top person coming down is the primary safety concern.). Exception: A controlled power pressing of an extended inverted stunt (example: handstand) to shoulder level is allowed.

3. Downward inversions must maintain contact with an original base. Exception: The original base may lose contact with the top person when it becomes necessary to do so. Example: cartwheel-style transition dismounts.
4. Downward inversions from above prep level:
 - a. May not stop in an inverted position. Example: a cartwheel roll off would be legal because the top person is landing on their feet. Exception: A controlled power pressing of an extended inverted stunt (example: 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 noninverted position and be held before any inversion to the ground.
5. Downward inversions may not come in contact with each other.
- I. Bases may not support any weight of a top person while that base is in a backbend or inverted position. Clarification: A person standing on the ground is not considered a top person.

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. Exception: See Elite Division "Pyramids Release Moves".
- C. 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 1 person at prep level or below. Contact must be maintained with the same bracer throughout the entire transition. Clarification: Contact must be made with a base on the performing surface BEFORE contact with the bracer(s) is lost.
 2. 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 1 catcher and 1 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 1 catcher and 1 spotter). Both catchers must be stationary and may not be involved with any other skill or choreography when the transition is initiated (the dip to throw the top person is considered the initiation of the skill).

5. Release moves may not be braced/connected to top persons above prep level.

D. Pyramids - inversions

1. Must follow Junior Stunt Inversions rules.

E. Pyramids - release moves w/ braced inversions

1. Pyramid transitions may involve braced inversions (including braced flips) while released from the bases if contact is maintained with at least 1 person at prep level or below. Contact must be maintained with the same bracer throughout the entire transition. Clarification: Contact must be made with a base on the performing surface BEFORE contact with the bracer(s) is lost.

2. Braced inversions (including braced flips) are allowed up to 1 ¼ flipping rotations and ½ twisting rotations.

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

4. Inverted transitional pyramids may involve changing bases.

5. Braced inversions (including braced flips) must be in continuous movement.

6. All braced inversions (including braced flips) that do not twist must be caught by at least 3 catchers. Exception: Brace flips that land in an upright position at prep level or above require a minimum of 1 catcher and 2 spotters.

- a. The 3 catchers/spotters must be stationary.
- b. The 3 catchers/spotters must maintain visual contact with the top person throughout the entire transition.

- c. The 3 catchers/spotters may not be involved with any other skill or choreography when the transition is initiated (the dip to throw the top person is considered the initiation of the skill).

7. All braced inversions (including braced flips) that twist (including ¼ or

more) must be caught by at least 3 catchers. All 3 catchers must make contact during the catch.

- a. The catchers must be stationary.
 - b. The catchers must maintain visual contact with the top person throughout the entire transition.
 - c. The catchers may not be involved with any other skill or choreography when the transition is initiated (the dip to throw the top person is considered the initiation of the skill).
8. Braced inversions (including braced flips) may not travel downward while inverted.
 9. Braced flips may not come in contact with other stunt/pyramid release moves.
 10. Braced inversions (including braced flips) may not be braced/connected to top persons above prep level.

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 must have a separate spotter with at least 1 hand/arm supporting the waist to shoulder region to protect the head and shoulder area through the cradle.
- B. Cradles from multi-based stunts must have 2 catchers and a separate spotter with at least 1 hand/arm supporting the waist to shoulder region to protect the head and shoulder area through the cradle.
- C. Dismounts to the performing surface must be assisted by an original base or spotter. Exception: straight drops or small hop offs, with no additional skills, from waist level or below are the only dismounts allowed to the performing surface without assistance. Clarification: An individual may not land on the performing surface from above waist level without assistance.
- D. Up to a 2 ¼ twisting rotations are 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 stunts with multiple top persons, 2 catchers must catch each top person. Catchers and bases must be stationary prior to the initiation of dismount.
- L. Dismounts from an inverted position may not twist.

Tosses

- A. Tosses are allowed up to a total of 4 tossing bases. One (1) 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. Example: no intentional traveling tosses. Exception: A ½ turn is allowed by bases as in a kick full basket.
- C. The top person in a toss must have both feet in/on the hands of bases when the toss is initiated.
- D. Flipping, inverted or traveling tosses are not allowed.
- E. No stunt, pyramid, individual, or prop may move over or under a toss, and a toss may not be thrown over, under, or through stunts, pyramids, individuals, or props.
- F. Up to 2 ½ twisting rotations allowed.
- G. Top persons in separate basket tosses may not come in contact with each other and must become free of all contact from bases, bracers and/or other top persons.
- H. Only a single top person is allowed during a basket toss.

3.4 Senior Cheerleading Teams (Premier Level)

General tumbling

- A. All tumbling must originate from and land on the performing surface. Exception 1: A tumbler may rebound from his/her feet into a stunt transition. If the rebound from the tumbling pass involves hip-over-head rotation, then the tumbler/top person must be caught and stopped in a non-inverted position before continuing into the hip-over-head transition or stunt. Exception 2: Round off rewinds and standing single back handspring rewinds are allowed. No tumbling skills prior to the round-off or standing back handspring 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.

Standing/running tumbling

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

Stunts

- A. A spotter is required:
 - 1. During one-arm (1 arm) stunts above prep level 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 release move with a twist greater than 360 degrees or a release move with an inversion.
 - 3. During stunts in which the top person is in an inverted position above prep level.
 - 4. When the top person is released from above ground level to a one-arm (1 arm) stunt.
- B. Stunt Levels
 - 1. Single leg (1 leg) extended stunts are allowed.
- C. Twisting stunts and transitions are allowed up to 2 ¼ twisting rotations by the top person in relation to the performing surface. Clarification: A twist performed with an additional turn by the bases performed in the same skill set, would be illegal if the resulting cumulative rotation of the top person exceeds 2 ¼ rotations. The safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop with a stationary top person, they may continue to walk the stunt in additional rotation.

- D. Rewinds (free flipping) and assisted flipping stunts and transitions are allowed. Rewinds must originate from ground level only and are allowed up to 1 flipping and 1 ¼ twisting rotations. Exception 1: Rewinds to a cradle position are 1 ¼ flips. All rewinds caught below shoulder level must use 2 catchers (Example: a rewind that lands in a cradle position). Exception 2: Round off rewinds and standing single back handspring rewinds are allowed. No tumbling skills prior to the round-off or standing back handspring 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.
- E. Single based split catches are not allowed.
- F. Single based stunts with multiple top persons require a separate spotter for each top person.
- G. Stunts - release moves
1. Release moves are allowed but must not exceed more than 18 inches (46 centimeters) above extended arm level. Clarification: If the release move exceeds more than 18 inches (46 centimeters) above the bases' extended arm level, it will be considered a toss or dismount, and must follow the appropriate "Toss" or "Dismount" rules.
 2. Release moves may not land in an inverted position.
 3. Release moves must return to original bases. Exception 1: Coed style tosses to a new base are allowed if the stunt is thrown by a single base and caught by at least one base and an additional spotter who are not involved in any other skill or choreography when the transitions is initiated. Exception 2: Toss single based stunts with multiple top persons are allowed without returning to original base(s). Clarification: An individual may not land on the performing surface without assistance from above waist level.
 4. Helicopters are allowed up to a 180 degree rotation and must be caught by at least 3 catchers, one (1) of which is positioned at head and shoulder area of the top person.
 5. Release moves may not intentionally travel. See exception in #3 above.
 6. Release moves may not pass over, under or through other stunts, pyramids or individuals.
 7. Top persons in separate release moves may not come in contact with each other. Exception: Single based stunts with multiple top persons.
- H. Stunts - inversions
1. Downward inversions from above prep level (height 2) must be assisted by at least 2 bases. Top person must maintain contact with a base.

Pyramids

- A. Pyramids are allowed up to 2 ½ high.
- B. For 2 ½ high pyramids, there must be at least 2 spotters, one providing additional pyramid support, and both designated for each person who is above two persons high and whose primary support does not have at least one foot on the ground. Both spotters must be in position as the top person is loading onto the pyramid. One spotter must be behind the top person and the other must be in front of the top person or at the side of the pyramid in a position to get to the top person if they were to dismount forward. Once the pyramid shows adequate stability and just prior to the dismount, this spotter can move back to catch the cradle. As pyramid design varies greatly, we recommend a review of any new pyramids where the spotting position may be in question. Clarification 1: For all tower pyramids, there must be a spotter who is not in contact with the pyramid in place behind the top person and one bracer to assist the thigh stand middle layer.
- C. Free-flying mounts originating from ground level may not originate in a handstand position and are allowed up to 1 flipping ($\frac{3}{4}$ 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 ($\frac{3}{4}$ maximum free flip between release and catch) and 0 twisting rotation, or up to 0 flipping and 2 twisting rotations. Clarification: 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. Pyramids – release moves
 1. During a pyramid transition, a top person may pass above 2 ½ high under the following conditions:
 - 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. tower pyramid tic-tocks).
 - b. Free release moves from 2 ½ high pyramids may not land in a prone or inverted position.
- E. Pyramids - inversions
 1. Inverted skills 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. Pyramids – release moves w/ braced inversions
 1. Braced flips are allowed up to 1 ¼ flipping and 1 twisting rotation.

2. Braced flips are allowed if direct physical contact is maintained with at least 1 top person at prep level or below and must be caught by at least 2 catchers. Exception: Braced inversion to 2 ½ high pyramids may be caught by 1 person.
 3. All braced inversions (including braced flips) that land in an upright position at prep level or above require at least 1 base and 1 additional spotter under the following conditions:
 - a. The base/spotter must be stationary.
 - b. The base/spotter must maintain visual contact with the top person throughout the entire transition.
 - c. The base/spotter may not be involved with any other skill or choreography when the transition is initiated (The dip to throw the top person is considered the initiation of the skill.).
1. G. Free released moves from 2 ½ high pyramids: May not land in a prone or inverted position.
 2. Are allowed up to 0 flipping and 1 twisting rotation.
- H. One arm extended Paper Dolls require a spotter for each top person.

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 1 hand/arm supporting the head and shoulder of the top person.
- B. Dismounts to the performing surface must be assisted by an original base or spotter. Exception: straight drops or small hop offs, with no additional skills, from waist level or below are the only dismounts allowed to the performing surface that do not require assistance. Clarification: An individual may not land on the performing surface from above waist level without assistance.
- C. Up to a 2 ¼ twist cradle is allowed from all stunts and pyramids up to 2 persons high and requires at least 2 catchers. Cradles from 2 ½ high pyramids are allowed up to 1 ½ twist and require 2 catchers, 1 of which must be stationary at the initiation of the cradle. Exception: 2-1-1 tower pyramids may perform 2 twists from a forward facing stunt only (example: extension, liberty, heel stretch).
- D. Free released dismounts from 2 ½ high pyramids may not land in a prone or inverted position.
- E. Free flipping dismounts to a cradle:
 1. Are allowed up to 1 ¼ flipping and ½ twisting rotations (Arabians).
 2. Require at least 2 catchers, one of which is an original base.
 3. May not intentionally travel.

4. Must originate from prep level or below (may not originate from 2 ½ high pyramid). Exception: ¾ front flip to cradle may occur from a 2 ½ high pyramid and requires 2 catchers, 1 on each side of the top person and 1 of which must be stationary when the cradle is initiated, ¾ front flip to cradle from 2-½ high may not twist.
- F. Free flipping dismounts to the performing surface are only allowed in front flipping rotation. Clarification: back flipping dismounts must go to cradle.
 1. Allowed up to 1 front flipping and 0 twisting rotations.
 2. Must return to an original base.
 3. Must have a spotter.
 4. May not intentionally travel.
 5. Must originate from prep level or below (may not originate from 2 ½ high pyramid).
 - G. Tension drops/rolls of any kind are not allowed.
 - H. When cradling single based stunts with multiple top persons, 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 1 hand-arm supporting the head and shoulder of the top person.
 - J. Dismounts may not pass over, under or through other stunts, pyramids or individuals.
 - K. Dismounts must return to original base(s). Exception: Single based stunts with multiple top persons do not need to return to original base(s).
 - L. Dismounts may not intentionally travel.
 - M. Top persons in dismounts may not come in contact with each other while released from the bases.

Tosses

- A. Tosses are allowed up to a total of 4 tossing bases. One base must be behind the top person during the toss and may assist the top person into the toss. Exception 1: Fly away tosses that would go over the back person. Exception 2: Arabians in which the 3rd person would need to start in front to be in a position to catch the cradle.
- B. Tosses must be performed from ground level and must land in a cradle position. Top person must be caught in a cradle position by at least 3 bases, one of which is positioned at the head and shoulder area of the top person. Tosses may not be directed so that the bases must move to catch the top person.
- C. The top person in a toss must have both feet in/on hands of bases when the toss is initiated.

- D. Flipping tosses are allowed up to 1 ¼ flipping rotation and 2 additional skills. A tuck, pike or lay out are not counted in the 2 additional skills. A pike open double full is legal. A tuck X-out double full illegal because the X-out is considered a skill.

Legal (Two Skills)	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.

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

3.5 Individuals

General regulations applying all age groups:

A. Individuals routine must include following elements:

1. At least 3 jumps.
2. At least 2 series running tumbling.
3. At least 1 series standing tumbling.
4. Cheer, which may include jumps and tumbling (which will be evaluated as cheer). Cheer time is included in overall time.

B. Props are allowed.

C. Tumbling:

1. PeeWee: up to 1 flipping rotation without twisting rotation is allowed.
2. Junior: up to 1 flipping rotation in combination with up to 1 twisting rotation is allowed.

3.6 Cheerleading distribution of points

Senior and Junior 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

PeeWee 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
Tumbling	Group tumbling, Execution of skills (includes jumps if applicable), Difficulty, Proper Technique, Synchronization	10
Jumps	Execution of skills, Difficulty (Level of skill, Number of bases, Number of Stunt Groups), Synchronization, Variety	5
Dance	Use of original moves, creating visual effects on music, Good control of your body, motions should be sharp and controlled	5
Flow of the Routine / Transitions, Overall Presentation, Crowd Appeal	Execution of routine components: flow, pace, timing of skills, transitions, Overall presentation, showmanship, crowd effect	10
Total		90

Individuals

Category	Description	Points
Tumbling	Proper technique, execution and difficulty of standing and running tumbling	25
Jumps	Proper technique of jumps, height of jumps, leg and feet position, body and arms position, difficulty	15
Cheer	Loudness, voice and pronunciation, crowd appeal, shortness of breath, etc.	20
Overall impression	Flow of the routine, props, etc.	10
Total		70

Partner Stunts and Group 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

Deductions score sheet for cheerleading

Deductions	Deduction value	Number of deductions	Sum
Illegal stunt/element	5 pt		
Missing spotter (member of the team)	5 pt		
Time violation (5-10sec)	1 pt		
Time violation (11sec and more)	3 pt		
Other rule violations	5 pt		
Missing obligatory stunt/element	5 pt		
Total			

Disqualification (reason):

4. CHEER DANCE

4.1 Cheer Pom

Cheer Pom incorporates different dance styles with an emphasis on choreography, proper technical execution, visual effect, creativity, staging and team uniformity. Pompons are obligatory 80-100 % of routine. Important characteristics of this type of routine include clean and precise motions, strong pompon technique, the incorporation of dance technical elements and dance styles. Visual effects include level changes, group work, formation changes, the use of different props (the use of different colour pompons), etc. See score sheet for more information.

4.2 Cheer Jazz

Cheer 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.

4.3 Cheer Hip Hop

Cheer Hip Hop incorporates street style influenced movements and rhythms with an emphasis on execution, style, creativity, body isolations and control, rhythm, uniformity and musical interpretation. There is also an additional focus on athletic incorporations such as jumps, stalls and other tricks. See score sheet for more information.

EXECUTED BY INDIVIDUALS (Tumbling & Aerial Skills)
Tumbling as a dance skill is allowed, but not required in all divisions with the following limitations:

CHEER POM (Mini/PeeWee)	CHEER JAZZ (PeeWee)	CHEER HIP HOP (PeeWee)	CHEER POM (Junior/Senior)	CHEER JAZZ (Junior/Senior)	CHEER HIP HOP (Junior/Senior)
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1. Inverted skills

a) Non airborne skills are allowed. (Example: headstand)					
b) Airbone skills are not allowed.		b) Airbone skills with or without hand support that land in a perpendicular or shoulder inversion are not allowed (Explanation: they may not have backward momentum in the approach).		b) Airborne skills with hand support that land in a perpendicular inversion or shoulder inversion are allowed.	
				c) Airborne inverted skills with hand support are not allowed while holding poms.	

2. Skills with hip-over-head rotation:

a) With hand support are not allowed while holding poms/props in supporting hand(s). (Exception: forward rolls and backward rolls are allowed)					
b) Non airborne skills are allowed.					
c) Airbone hip over head rotation skills with or without hand support are not allowed. (Example: round-off and back handspring are not allowed. Exception: Aerial Cartwheels are allowed provided they are connected to any other skill with hip over head rotation)		c) Airborne skills with hand support are allowed provided			
		i. they are limited to 2 consecutive hip over head rotation skills. (Clarification: Both skills must have hand support.);			
		ii. It is not airborne in approach but may be airborne in the descent (Clarification: in the approach the hands must touch the ground before the feet leave the ground. Example: back handspring is not allowed)			
		d) Airborne skills without hand support are allowed provided all of the following:			
		i. Airbone skills without hand support are not allowed (Exception: Aerial cartwheel taht is not connected to any other skill with hip over head rotation)		i. Involves no more than 1 twisting transition. ii. May not connect to another skill that is airborne with hip-over-head rotation without hand support. iii. Are limited to 2 consecutive hip over head rotation skill(s).	

3. Simultaneous tumbling that includes hip-over-head rotation by both athletes:

a) over or under another athlete is not allowed.

4. Drops:

a) drops to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the individual first bears weight on the hand(s) or foot/feet.	a) Only drops to the shoulder, back or seat are permitted provided that the height of the airborne individual does not exceed hip level (Clarification: Drops directly to the knee, thigh, front or head are not allowed).
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5. Landing in a push up position:

a) onto the performance surface from an airborne skill is not allowed.	a) may involve any jump.
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EXECUTED BY GROUPS OR PAIRS

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

CHEER POM (Mini/PeeWee)	CHEER JAZZ (PeeWee)	CHEER HIP HOP (PeeWee)	CHEER POM (Junior/Senior)	CHEER JAZZ (Junior/Senior)	CHEER HIP HOP (Junior/Senior)
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1. Supporting Individual:

The Supporting Individual must maintain contact with the performance surface throughout the entire skill. (Exception: kick line leaps)

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

2. Skill above head level:

At least one Supporting Individual must maintain contact with the Executing Individual (s) throughout the entire skill above shoulder-level.

At least one Supporting Individual must maintain contact with the Executing Individual(s) throughout the entire skill above head level.
Exception: When an Executing Individual is supported by a single Supporting Individual they may be released at any level under the following conditions:

a) The Executing Individual does not pass through an inverted position after the release.

b) The Executing Individual is either caught or supported to the performance surface by 1 or more Supporting Individuals.

c) The Executing Individual is not caught in the prone position.

d) Any Supporting Individual must have hands free for the duration of the skill to aid in the support/catch release as needed.

3. Hip-over-head rotation of the Executing Individual(s) is allowed provided:

a) contact between the Executing Individual and at least 1 Supporting Individual(s) must be maintained until the Executing Individual returns to the performance surface or is returning to the upright position.

b) The Executing Individual is limited to one continuous [hip-over-head] rotation.

4. A Vertical Inversion is allowed provided:

a) Contact between the Executing Individual and at least 1 Supporting Individual must be maintained until the Executing Individual returns to the performance surface or is returning to an upright position.

b) When the height of the Executing Individual's shoulders exceeds shoulder-level there is at least 1 additional athlete to spot who does not bear the weight of the Executing Individual. (Clarification: When there are 3 Supporting Individuals- an additional spot is not required)

**RELEASE MOVES: Unassisted dismounts to the performance surface
(Clarification: May be assisted but not required.)**

5. An Executing Individual may jump, leap, step, or push off a Supporting Individual provided:

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

a) The highest point of the released skill does not elevate the Executing Individual's hips above head-level.

a) At least 1 part of the Executing Individual's body is at or below head-level at the highest point of the released skill.

b) The Executing Individual may not pass through the prone or inverted position after the release.

6. Supporting Individual(s) may toss an Executing Individual provided:

a) The highest point of the release/toss does not elevate the Executing Individual's hips above shoulder-level.

a) The highest point of the release/toss does not elevate the Executing Individual's hips above head-level.

a) At least 1 part of the Executing Individual's body is at or below head-level at the highest point of the released skill.

b) The Executing Individual is not supine or inverted when released.

b) The Executing Individual may be supine or inverted when released but s/he must land on their foot/feet.

c) The Executing Individual does not pass through a prone or inverted position after release.

c) The Executing Individual may not pass through an inverted position after release.

4.4 Choreography and Costuming

1. Suggestive, offensive, or vulgar choreography, costuming, makeup and/or music are inappropriate for family audiences and therefore lack audience appeal. Inappropriate choreography, costuming, makeup and/or music may affect the judges' overall impression and/or score of the routine.
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. Music and lyrics should be appropriate for all audience members. Use of vulgar, offensive or sexual lyrics can be penalized with deductions.
4. 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. All costuming, make up and choreography should be age appropriate and acceptable for family viewing.
5. Jewelry as a part of a costume is allowed.
6. All costuming should be secure and offer full coverage of body parts. Costume malfunctions resulting in team members being exposed are grounds for disqualification. Please make sure that you have several dress rehearsals prior to competition to work out any costume problems. All male performers' costumes must include a shirt that is fastened, however it can be sleeveless. Tights should be worn under briefs, hot pants or excessively short shorts.
7. No cheers or chants are allowed.

4.5 Props

1. Handheld props and free standing props in all categories are not allowed.
2. Use of parts of a costume (such as a necklace, jacket, hat, etc.) are allowed and may be used and discarded.
3. Poms are considered part of the costume in the Cheer Pom category and must be used throughout the entire routine.

4.6 Deductions

Act	Deduction applied
Time overshoot 5-10 seconds	1 point
Time overshoot 11 and more seconds	3 points
No use of poms in freestyle pom team and double divisions	20 points
All other violations of competition rules	5 points

4.7 Cheer Dance distribution of points

Cheer 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 (not in mini category)	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 (not in mini category)	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 (not in mini category)	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 70 (mini)

Cheer 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

Cheer 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 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

Cheer Dance 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. CHEERLEADING GLOSSARY

1/2 Wrap around: A stunt skill that involves a single base holding a top person usually in a cradle position (as seen in "Swing Dancing"). The base then releases the legs of the top person and swings the legs (which are together) around the back of the base. The base then wraps their free arm around the legs of the top person with the top person's body wrapped around the back or the base.

Aerial (noun): Cartwheel or walkover executed without placing hands on the ground.

Airborne/Aerial (adjective): To be free of contact with a person or the performing surface.

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.

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

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

Backbend (Stunting): The athlete's body forms an arch, typically supported by the hands and feet with the abdomen facing upward.

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

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

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

Barrel Roll: See "Log Roll".

Base: A person who is in direct weight-bearing contact with the performance surface who provides support for another person. The person(s) that holds, lifts or tosses a top person into a stunt. (See also: New bases and/or Original Base). If there is only one person under a top person's foot, regardless of hand placement, that person is considered a base.

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

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

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

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

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).

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

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

Catcher: Person(s) responsible for the safe landing of a top person during a stunt/ dismount/toss/release. All catchers must be attentive, must not be involved in other choreography, must make physical contact with the top person upon catching, must be on the performing surface when the skill is initiated.

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

Coed Style Toss: A single base grabs the top person at the waist and tosses the top person from ground level.

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

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

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

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

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

Double-Leg Stunt: See "Stunt".

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

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

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

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

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

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

Extension Prep: See "Prep".

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

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

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

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

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

Flyer: See "Top Person".

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.

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

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

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.

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

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

Full: A 360 degree twisting rotation.

Ground Level: To be on the performing surface.

Half (Stunt): See "Prep".

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

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

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

Hanging Pyramid: A pyramid in which one or more persons are suspended off the performing surface by one or more top persons. A "Hanging Pyramid" would be considered a 2 and 1/2 high pyramid due to the weight of the top person being borne at the second level.

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.

Horizontal Axis (Twisting in Stunts): An invisible line drawn from front to back through belly button of a non-upright top person.

Initiation/Initiating: The beginning of a skill; the point from which it originates. The point of initiation for a building skill(s): stunt, pyramid, transition, release move, dismount, or toss is the bottom of the dip from which the skill originates.

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

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

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

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

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

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.

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.

Knee (Body) Drop: See "Drop".

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

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

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

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

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

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

Mount: See "Stunt".

Multi-Based Stunt: A stunt having 2 or more bases not including the spot.

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

Non-Inverted Position: A body position in which either of the conditions below are met. The top person's shoulders are at or above their waist. The top person's shoulders are below their waist and both feet are below their head.

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

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

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

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

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

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

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

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

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

Prep-Level: The lowest connection between the base(s) and the top person is above waist level and below extended level. i.e. prep, shoulder level hitch, shoulder sit. A stunt may also be considered at Prep-Level if the arms of the base(s) are extended overhead, but are NOT considered "Extended Stunts" since the height of the body of the top person is similar to a shoulder/prep level stunt, i.e. flatback, straddle lifts, chair, T-lift. A stunt is considered below Prep Level if at least one foot of the top person is at waist level, as determined by the height/positioning of the base. (Exception: chair, T-lift and shoulder sit are prep level stunts).

Primary Support: Supporting a majority of the weight of the top person.

Prone Position: A face down, flat body position.

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

Punch: See "Rebound".

Punch Front: See "Front Tuck".

Pyramid: Two or more connected stunts.

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

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

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

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

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

Second Level: Any person being supported above the performing surface by one or more bases.

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

Series Front or Back Handsprings: Two or more front or back handsprings performed consecutively by an athlete.

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

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

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

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

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

Single-Based Stunt: A stunt using a single base for support.

Single-Leg Stunt: See "Stunt".

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

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

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

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

Example: In a two leg stunt, the base of one of the legs is not allowed to also be considered the required: spotter (regardless of the grip). If the spotter's hand is under the top person's foot it must be their front hand. Their (the spotter's) back hand MUST be placed at the back of the ankle/leg of the top person or on the back side of the back wrist of the base.

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 still defined as "standing tumbling".

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

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

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

a top person is in a non-upright position, which is not supported under any foot, then the stunt will be considered a "Two Leg" stunt.

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

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

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

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

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

Three Quarter (3/4) Front Flip (stunt): A forward hip-over-head rotation in which a top person is released from an upright position to a cradle position.

Three Quarter (3/4) Front Flip (tumbling): A forward hip-over-head rotation from an upright position to a seated position on the ground, with the hands and/or feet landing first.

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

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

Toss: An airborne stunt where base(s) execute a throwing motion initiated from waist level to increase the height of the top person. The top person becomes free from all contact of bases, bracers and/or other top persons. The top person is free from performing surface when toss is initiated (ex: basket toss or sponge toss). Note: Toss to hands, toss to extended stunts and toss chair are NOT included in this category. (See Release Moves). Twisting Tosses: Twisting is cumulative. All twisting up to 1 1/4 is considered 1 skill, exceeding 1 1/4 up to 2 1/4 is two skills. ie. A 1/2 twist, X, 1/2 twist is considered 2 skills: 1 full twist and 1 additional skill.

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

Tower Pyramid: A stunt on top of a waist level stunt.

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

Transitional Stunt: Top person or top persons moving from one stunt position to another thereby changing the configuration of the beginning stunt. Each point of initiation is used in determining the beginning of a transition. The end of a transition is defined as a new point of initiation, a stop of movement, and/or the top person making contact with the performance surface.

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

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

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

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

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

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

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

Two & One Half (2-1/2) High Pyramid: A pyramid in which the top person(s) has weight bearing support (not braced) by at least one other top person and is free of contact from the base(s). Pyramid height for a "Two and One Half High Pyramid" is measured by body lengths as follows:

- Chairs, thigh stands and shoulder straddles are 1-1/2 body lengths.
- Shoulder stands are 2 body lengths;

- Extended stunts (i.e. extension, liberty, etc.) are 2-1/2 body lengths.

“Above Two and One Half (2 1/2) High Pyramid” is a partially/fully upright prep level Middle Layer holding a fully upright prep level stunt. Exception: 2 1/2 high chairs are considered 2 1/2 high pyramids.

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

V-Sit: A top person’s body position when sitting in a stunt with straight legs parallel to the performing surface in a “V” position.

Vertical Axis (Twisting in Stunts or Tumbling): An invisible line drawn from head to toe through the body of the tumbling athlete or top person.

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

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

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

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

6. CHEER DANCE GLOSSARY

Airborne (executed by individual): A state in which the individual is free of contact from a person and/or the performing surface.

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 Back handspring).

Airborne Skill (executed by individual): A skill in which the individual is free of contact with the performance surface (Example: Tour Jetté or Butterfly).

Aerial Cartwheel: An airborne tumbling skill which emulates a cartwheel executed without placing hands on the ground.

Axle: A turn in which the working leg makes a circle in the air to passé as the supporting leg lifts off the ground enabling the dancer to perform a rotation in the air and then lands on the original supporting leg.

Back Walkover: A non-airborne tumbling skill where one reaches backward with an arched torso through an inverted position, hands make contact with the ground, then the hips rotate over the head and the torso hollows bringing one to an upright position, landing one foot/leg at a time.

C- Jump: A jump in which one creates an arch in the back allowing the knees to bend and the feet reach behind the body.

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

Calypso [ka-lip-SO]: A turning leap in which the working leg extends making a circle in the air as the supporting leg lifts off the ground enabling one to perform a rotation in the air then the supporting (back) leg reaches behind the body, often in an attitude, and then lands on the original working leg.

Category: Denoting the style of a performance piece/competition routine. (Example: Jazz, Pom or Hip Hop).

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).

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

Developpé [develop-AY]: An action in which the working leg moves through passé (bends) before extending into position; meaning to develop.

Dive Roll: An airborne tumbling skill in which one does a forward roll where the hands and feet are off of the performing surface simultaneously. (This skill is allowed only if the performer is in a pike position.)

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

Elevated: An action in which an individual is moved to a higher position or place from a lower one.

Elevated Individual: The individual who is lifted from the performance surface as a part of a Lift.

Executing Individual: The individual who performs a skill and uses support from another individual(s) when partnering.

Fouetté [foo-eh-TAY]: A turning step, usually done in a series, in which the working leg makes a circle in the air and then into passé as the individual turns bending (plié) and rising (relevé) at each revolution; meaning to whip. Fouette turns can also be done to the side or in second position (fouette a la seconde).

Fouetté a la Seconde: A turning step done in a series in which the working leg makes a circle in the air and extends at a 90° angle from the supporting leg remaining parallel to the ground as the individual turns with a plié and relevé at each revolution.

Flying Squirrel: A jump executed with forward momentum with the individual's arms extended in front, legs behind, creating an "X" position in the air.

Freeze: See Stall for definition.

Front Walkover: A non-airborne tumbling skill where the individual rotates forward with a hollow torso through an inverted position and arches up bringing the legs and hips over the head to a non-inverted position, legs landing one foot/leg at a time.

Handstand: A non-airborne, non-rotating, tumbling skill where the individual supports his/herself vertically on his/her hands in an inverted position and the arms are extended straight by the head and ears.

Head Spin: A trick, typically performed in hip hop, in which the individual spins on his/her head and uses his/her hands to aid in speed. The legs can be held in a variety of positions.

Head Spring (front/back): A trick, typically performed in hip hop, in which the individual approaches the head spring much like a hand spring, and can be executed either to the front or to the back. Beginning in a standing or squatting position, the hands are placed on the floor with the head between the hands, and the legs come over/whip through the body similar to a kip up and the individual lands on two feet.

Headstand: A non-airborne, non-rotating, tumbling skill where the individual supports his/herself vertically on his/her head in an inverted position and the hands are on the floor supporting the body.

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.)

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).

Hip Over Head Rotation (executed in groups or pairs): An action where the Executing Individual's hips rotate over the head in a lift or partnering skill.

Inverted Skills: A skill in which the individual's waist and hips and feet are higher than his/her head and shoulders and is characterized by a stop, stall, or pause.

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

Jetté [juh-TAY]: A skill in which the individual takes off from one foot by brushing the feet into the ground and swiftly 'whipping' them into the position and then landing on one foot. A jetté can be executed in various directions, sizes and positions.

Kip up: An airborne, non-rotating, tumbling skill, typically performed in hip hop, where the individual brings the body to a non-inverted (upright) position by bending the knees, thrusting the legs into the chest rolling back slightly onto the shoulders, and then kicks up. The force of the kick causes the individual to lift and land with both feet planted on the floor.

Leap: A skill in which the individual pushes off the ground, from a plié (bend), off of one leg becoming airborne and landing on the opposite leg. (also known as grand jetté)

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.

Lifting Individual: An individual who is part of a lift and lifts the Elevated Individual as a part of a Lift.

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

Partnering (executed in pairs): A skill in which two individuals use support from one another. Partnering can involve both "Supporting" and "Executing" skills.

Pirouette [peer-o-WET]: A skill in which an individual bends (plié) with one foot in front of the other (fourth position) and rises (relevé) to one leg making a complete rotation of the body; meaning to whirl. A pirouette can be executed in a variety of positions.

Plié [plee-AY]: A preparatory and landing skill in which an individual bends, softens his/her knees; meaning to bend.

Prop: An object that can be manipulated.

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.

Relevé [rell-eh-VAY]: An executing skill in which an individual lifts up to the ball of his/her feet; meaning to rise.

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.

Shoulder Roll (forward/back): A non-airborne tumbling skill where the individual rolls with the back of the shoulder is in contact with the floor and the head is tilted to the side to avoid contact with the floor.

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.).

Shushunova [Shush-A-nova]: A jump variation in which an individual lifts extended legs to a toe touch or pike position and then circles them behind the body dropping the chest and landing in a prone support (push up position). (Shushunovas are not permitted)

Stag: A position, typically performed in a leap or jump, in which the individual bends the front leg.

Stall (Freeze): A non-airborne, non rotating, tumbling skill typically performed in hip hop where the individual halts/stops body mid motion; often in an interesting, inverted or balance-intensive position on one or both hands for support. Also known as a freeze.

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.

Supporting Leg: The leg of an individual, who's executing a skill, that supports the weight of the body during a skill.

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.

Switch Leap: A leap in which an individual swings their working leg to change the position/direction of the leap.

Tilt: A skill typically performed in a leap or jump, in which the working leg sweeps up into the air and the supporting leg points toward the ground.

Toe Pitch (executed by groups or pairs): A toss in which the Executing Individual(s) starts in an upright position with their foot in the hands of the Supporting Individual(s) and s/he is propelled upward.

Toe Touch: A jump in which an individual lifts the legs through a straddle rotating the hips so that the legs are rotating up toward the (upright) chest.

Tour Jetté: A leap with a half turn, switch split action of the legs, taking off one foot and landing on the other.

Toss: A skill where the Supporting Individual(s) releases the Executing Individual. The Executing Individual's feet are free from the performance surface when the toss is initiated.

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).

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.

Windmill: A non-airborne, non-rotating, tumbling skill in which an individual begins on the back, spins from his/her upper back to the chest while twirling his/her legs around his/her body in a V-shape. The leg motion gives the majority of the power, allowing the body to "flip" from a position on the back to a position with the chest to the ground.

Working Leg: The leg of an individual that is responsible for momentum and/or position of the skill.