Rulebook

ELITE Cheerleading Championship

2019

June 08th - 10th , 2019

Movie Park Germany

1. General Regulations

The following rules and regulations apply for ELITE Cheerleading Championship 2018, June 8th - 10th 2019 at the Movie Park Germany. The championship is organized and operated by the Varsity Europe Sports Support gGmbH (booking.varsity-europe.org).

1.1 Registration

The registration for the championship can only be made online through the booking portal of the Varsity Europe Sports Support gGmbH on booking.varsity-europe.org . The registration is completed by Varsity Europe receiving the full registration fee payment at their bank account. The registration for the championship is binding.

Deadline for the registration is May 01st, 2019

Additional registrations for individuals whose team has already registered is possible up to 14 days before the start of the championship. Individual participants can cancel his or her participation registration deadline of the competition. In this case 80% of the competition fees are retained. A cancellation after the registration deadline before the competition is not possible. In this case no competition fees are retained. The number of the participating teams is limited. Therefore the registration will be confirmed by Varsity Europe if a participation is possible. Every participant has to be in the possession of a valid photo identification (e.g. passport, drivers license). This identification needs to be available at all times. Copies are fine. Every team has to accept the rulebook and the general terms and conditions of the ECC 2019 by signing the cpaches agreement form. Otherwise the team can not participate in the championship.
All changes made after the registration deadline will be invoiced with a 30,00 € processing fee per change. Changes of the category that the teams participates in will result in a 50,00 € changing fee.

1.2 Qualification process to other championships

European Challenge to „The Worlds"
The European Challenge to „The Worlds" is the qualification process at the ELITE Cheerleading Championship for the USASF Cheerleading and Dance Worlds in Orlando 2020 exclusively for European teams in the Junior and Senior Cheer and Dance Divisions

13 x PARTIALLY PAID BIDS - Best placed european team in the according division:
* Junior Cheer Lvl 5
* Senior Cheer Lvl 5 & 6
* Junior Dance
* Senior Dance

4 x AT LARGE BIDS - 2nd best placed european team in the according division:
* Senior Allgirl Cheer Lvl 5 & 6
* Senior Large Coed Cheer Lvl 5 & 6

AT LARGE BIDS - Best placed team from each european country* in the according division:
* Junior Cheer Lvl 5
* Senior Cheer Lvl 5 & 6
* Junior Dance
* Senior Dance

* = the best european team in a division that wins a Partially Paid Bid, will not receive an additional At Large Bid. The according At Large bis will be handed over to the second best placed team from that european country.

Stunt Divisions @ UCA International Championships!
The qualification process to the International UCA All Star Championship will only be available for the senior stunt categories.

AT LARGE BIDS - Best placed team from each european country in the according division:
* Senior Allgirl Groupstunt
* Senior Coed Groupstunt
* Senior Coed Partnerstunt

Bids-Bids-Bids for THE SUMMIT 2020!
THE SUMMIT is held only a week after "Worlds" and attracks thousands of cheerleaders from Level 1 to 4 to come to Orlando, Florida.

BRAND NEW!!! In 2019 we will hand out PAID BIDS at the ECC! Of course there will also be At Large Bids for this amazing events!

1 x PAID BID - The highest scoring team from all Junior Level 3 and Level 4 divisions.
1 x PAID BID - The highest scoring team from all Senior Level 4 divisions.

3 x AT LARGE BID - The according best placed european team from the Junior Cheer Level 3 and Level 4 that have not won the Paid Bid.
1 x AT LARGE BID - The according best placed european team from the Senior Cheer Level 4 that have not won the Paid Bid.

- The listed Bids are only valid for The SUMMIT 2020.
- All winners will receive all information with 7 days after the event.
- The SUMMIT Bids are only eligible for european teams.
- If a team wins a SUMMIT Bid that has already won one at a different competition, the Bid will go to the next highest scoring team.
- Bid winners must compete in the according international divisions at The SUMMIT 2020
- All information on The SUMMIT can be found on: www.varsity.com/all-star/competitions/end-of-season-events/the-summit/

1.3 Divisions and age groups

The following age grids and divisions exist. All divisions are open to all club or allstar teams around the world.

Age group	Year of birth
Peewee (Cheer & Dance – all divisions)	2007 and younger
Junior (Level 3)	2011 – 2001
Junior (Cheer Dance – all divisions, Cheerleading Level 4)	2009 – 2001
Junior (Level 5 & Junior Groupstunt)	2007 – 2003
Senior (Cheer Dance - all divisions, Cheerleading Level 4 & 5)	2005 and older
Senior (Cheerleading Level 6, Group Stunt & Partner Stunt)	2004 and older

All exceptions regarding the age levels have to be applied for in writing and need to be approved by the event organizer. The number of exceptions per team depends on the category and the number of athletes.

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

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

The cheer levels for teams have to follow the different divisions in the table above. The different cheer level are defined in the Cheer Level Rules Document.

The following number of athletes exists for Cheerleading:

Division	Number of Athletes
Team Cheer Allgirl	5 – 30 athletes
Team Cheer Coed	5 – 30 athletes
Groupstunt Allgirl	4 – 5 athletes
Groupstunt Coed	4 – 5 athletes
Partnerstunt Coed	2 athletes

The following number of athletes exists for Cheer Dance:

Division	Number of Athletes
Team Cheer Dance Freestyle	5 – 30 athletes
Team Cheer Dance Jazz	5 – 30 athletes
Team Cheer Dance Hip Hop	5 – 30 athletes

The following divisions exists:

SA4	Senior Allgirl Cheer Level 4	JA3	Junior Allgirl Cheer Level 3	PW0	Peewee Cheer Level 0
SA5	Senior Allgirl Cheer Level 5	JA4	Junior Allgirl Cheer Level 4	PW1	Peewee Cheer Level 1
SA6	Senior Allgirl Cheer Level 6	JA5	Junior Allgirl Cheer Level 5	PW2	Peewee Cheer Level 2
SC4	Senior Coed Cheer Level 4	JC3	Junior Coed Cheer Level 3	PJ	Peewee Jazz
SC5	Senior Coed cheer Level 5	JC4	Junior Coed Cheer Level 4	PF	Peewee Freestyle Pom
SC6	Senior Coed Cheer Level 6	JC5	Junior Coed Cheer Level 5	PH	Peewee Hip Hop
LSC5	Limited Senior Coed Cheer Level 5	JGR5	Junior Allgirl Groupstunt Level 5		
LSC6	Limited Senior Coed Cheer Level 6	JCG5	Junior Coed Groupstunt Level 5		
SGR6	Senior Allgirl Groupstunt Level 6	JJ	Junior Jazz		
CGR6	Senior Coed Groupstunt Level 6	JF	Junior Freestyle Pom		
SPA6	Senior Coed Partnerstunt Level 6	JH	Junior Hip Hop		
SJ	Senior Jazz				
SF	Senior Freestyle Pom				
SH	Senior Hip Hop				

In Coed divisions at least one male athlete must be participating on the team.
No male athletes are allowed in All Girl divisions. Limited Coed Divisions can have a maximum of 4 male athletes.

In the Dance Division males and females are allowed to participate on the same team.

1.4. Cross-overs

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

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

1.5 Time of the routine
A. Team Cheerleading: Maximum two minutes, thirty seconds (2:30)
B. Group Stunt / Partner Stunt: Maximum one minute (1:00)
C. Cheer Dance Team: Maximum two minutes, thirty seconds (2:30)

1.6 Music / Entrances

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

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

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

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

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

6. The music files of each team (as well as the walk on / walk off music) need to be sent in until 7 days prior to the event. Changes can be made until 7 days prior to the event.

7. The music files need to be labelled as the following example shows:

Walk On Music: A / Routine Music: B / Walk Off Music: C

Event_KindOfMusic_Teamname_Division

Example:

ECC19_A_VARSITYAllstars_SC6
ECC19_B_VARSITYAllstars_SC6
ECC19_C_VARSITYAllstars_SC6

8. All Music must be uploaded into your account on booking.varsity-europe.org as a MP3 file.

Please follow these steps to upload your music:

1. Log in to your account on booking.varsity-europe.org
2. Click on the Tab named „REGISTRATION" on the upper right
3. Click on „REGISTER" on the very left side
4. Choose the competition you´d like to upload the form for. (You would need to be registered to this competition already)
-> See under „My Team registrations" the column „Files"
→ Click on „Music"
5. Click on „ADD FILE" and choose the according file from your hard drive.
6. Click on „SAVE"

For emergency cases Varsity Europe recommends to bring all music as mp3 and audio format with you!

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

10. To enter and exit the performance floor the teams have the opportunity to send in Walk on / Walk Off music files. They should not be longer than 20 seconds. Varsity Europe may decide not to play play walk on / walk off files due to time restrictions. Sending in entire songs with informationen from which second to play the track is not eligible and will be ignored.

1.7 Performance Surface

1. Cheer Dance: Marley dance floor or a foam block floor. With a surface area of 14 meters x 12 meters.

2. Cheerleading: Foam Block floor, standard foam mat surface. With a surface area of 14 meters x 12 meters.

3. Stunts: Standard Tumble Mat. With a surface area of minimum 10 meters x 4 meters.

* Teams may line up anywhere inside the competition area.

* No penalty for stepping outside the area.

1.8 How to handle procedural questions

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

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

1.9 Sportsmanship and Disqualifications

All participants agree to conduct themselves in a manner displaying good sportsmanship throughout and following the championship. The coach and / or gym owner of each team is responsible for seeing that team members, coaches, parents and any other persons affiliated with the team conduct themselves accordingly. Severe cases of unsportsmanlike conduct are grounds for disqualification.

Further specified points that can lead to a disqualification are:

- Assaults or insults to the judges, officials, participants, visitors
- Competing of a non-registered person
- Violation of the anti-doping-decree
- Violation of age requirements
- Unsportsmanlike conduct

1.10 Interruption of the Performance

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

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

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

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

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

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

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

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

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

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

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

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

> c. In the event of a suspected concussion / head injury, the participant cannot return to perform without clearance from a medical professional, even with a waiver from a parent or legal guardian.

1.11 Interpretations and / or Rulings

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

1.12. Disqualification

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

1.13. Scores and Rankings

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

1.14. Finality of Decisions

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

1.15. Appearances, Endorsement and Publicity

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

2. Team Cheer Divisions

All teams have to follow the general cheer safety guidelines and the cheer level rules that apply for their division. The judging process including the scoring scheme and the distribution of the maximal points for the different judging criterias as well as possible deductions are described later in this section.

Please see the Cheer Level Rules Document.

2.1 Judging process and deductions

The skills are judged by a set of different judges forming the judges panel. The sum of the scores of the different judges inside the judges panel is summed up and divided through the maximum of points that can be scored. A score between 0.0 and 10.0 is derived by applying this normalisation factor. In case of a rule violation the following point deductions have to be reduced from the overall score after the normalisation factor is applied (deductions are applied one time and not per judge):

- In cases of illegal elements (Stunts, Tumbling, Toss, Pyramids, Props, ...) a deduction of 0.5 points per element are deducted. The illegal element itself is taken out of the judging process.

- In case of a missing spotter a deduction of 0.5 points per missing spotter is applied.

- In case of a time violation 1.0 points are deducted.

- In case of any other violation of the general cheer safety guidelines 0.5 points are deducted per violation.

The following points can be scored by the judges:

Distribution of points in team cheer divisions:

Judging Criteria	Description	Points
Partner Stunts	Execution of skills, Difficulty (Level of skill, Number of bases, Number of Stunt	25

	Groups), Synchronization, Variety		
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		**90**

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

3. Special Divisions

3.1 Partnerstunt and Groupstunt

The following rules apply for the division partnerstunt and groupstunt:

- The overall routine shall not exceed 1 minute and has to be to music.

- Stunts are prohibited where middlelayer persons are used. All bases that do hold a top have to have contact to the surface.

- Any props are prohibited.

The skills are judged by a set of different judges forming the judges panel. The sum of the scores of the different judges inside the judges panel is summed up and divided through the maximum of points that can be scored. A score between 0.0 and 10.0 is derived by applying this normalisation factor. In case of a rule violation the following point deductions have to be made after the normalisation factor is applied:

- In cases of illegal elements (Stunts, Tumbling, Toss, Pyramids, Props, ...) a deduction of 0.5 points per element are deducted. The illegal element itself is taken out of the judging process.

- In case of a time violation 1.0 points are deducted.

The Junior Groupstunt need to follow the ELITE Rules for Stunts, Tosses and Dismounts. The Senior Group- and Partnerstunts need to follow the PREMIER Rules for Stunts, Tosses and Dismounts.

Distribution of points in Group Stunt and Partner Stunts divisions:

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

4. CHEER DANCE DIVISIONS

4.1. Category Definitions

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

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

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

4.2. Choreography and Costuming

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

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

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

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

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

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

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

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

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

10. No cheers or chants are allowed.

4.3. Props

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

2. Wearable and handheld items / props that compliment the choreography will be allowed in the Jazz and Hip Hop Categories. They may be removed and discarded from the body.

3. The Freestyle Category will not allow props, as it is compulsory to use poms throughout the entire routine. If there are male performers in this category they are not required to use poms.

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

4.4. Specific Rules – Freestyle

A. Tumbling and Aerial Skills Executed by Individuals

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

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

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

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

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

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

B. Lifts and Partnering Executed by Pairs or Groups

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

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

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

       i. The Executing Individual does not Invert*, where the individual's waist / hips / feet are higher than his / her head and shoulders*, after the release.
       ii. The Executing Individual is supported to the performance surface by one or more Supporting Individuals.
       iii. The Executing Individual is not caught in a Prone position*, where the front of the individual's body is facing the ground, and the back of the body is facing up*.
       iv. No Supporting Individual may hold poms during the release or catch / assistance upon return to the performance surface.
       Clarification: Executing Individual may only be released by one Supporting Individual.

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

3. **Vertical Inversion**, *where the Executing Individual is inverted and bears direct weight on the Supporting Individual by a stop, stall (freeze) or change in momentum*, is allowed if:

    a. The Supporting Individual(s) maintains contact until the Executing Individual returns to the performance surface or returns to the upright position.

    b. When the height of the Executing Individual's shoulders exceed shoulder level there is at least one additional individual to spot who does not bear weight.

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

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

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

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

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

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

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

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

4.5. Specific Rules – Hip Hop

A. Tumbling and Aerial Skills Executed by Individuals

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

2. **Inverted Skills**:

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

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

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

   a. Non Airborne Skills are allowed.

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

      Clarification: both skills must have hand support.

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

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

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

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

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

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

B. Lifts and Partnering Executed by Pairs or Groups

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

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

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

      i. The Executing Individual may not pass through an Inverted Position, where the individual's waist / hips / feet are higher than his / her head and shoulders, after the release.

ii.   The Executing Individual is either caught or supported to the performance surface by one or more Supporting Individuals.
iii. The Executing Individual is not caught in a Prone position*, where the front of the individual's body is facing the ground, and the back of the body is facing up*.
Clarification: Executing Individual may only be released by one Supporting Individual.

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

3.   **Vertical Inversion**, *where the Executing Individual is inverted and bears direct weight on the Supporting Individual by a stop, stall (freeze) or change in momentum*, is allowed if:

   a.   The Supporting Individual(s) maintains contact until the Executing Individual returns to the performance surface or returns to the upright position.

   b.   When the height of the Executing Individual's shoulders exceed shoulder level there is at least one additional individual to spot who does not bear weight of the Executing Individual.

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

   a.   An Executing Individual may jump, leap, step or push off a Supporting Individual(s)provided all of the following:
   i.   At least one part of the Executing Individual's body is at or below shoulder level at the highest point of the released skill.
   ii. The Executing Individual may not pass through the Prone or Inverted position after the release.
   b.   A Supporting Individual may toss, *where the Supporting Individual(s) performs a throwing motion to increase the height of the Executing Individual (who is free from the performance surface when the toss is initiated)*, an Executing Individual if:
   i.   At least one part of the Executing Individual's body is at or below shoulder level at the highest point of the released skill.
   ii. The Executing Individual may be Supine, *where the back of the individual's body is facing the ground and the front is facing up, or Inverted when released*, but she / he must land on their foot / feet.
   iii. The Executing Individual does not pass through an Inverted position after release.

4.6. Specific Rules – Jazz

A.   Tumbling and Aerial Skills Executed by Individuals

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

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

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

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

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

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

B.   Lifts and Partnering Executed by Pairs or Groups

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

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

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

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

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

      iii. The Executing Individual is not caught in a Prone position, *where the front of the individual's body is facing the ground, and the back of the body is facing up*.
      Clarification: Executing Individual may only be released by one Supporting Individual.

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

3. **Vertical Inversion**, *where the Executing Individual is inverted and bears direct weight on the Supporting Individual by a stop, stall (freeze) or change in momentum*, is allowed if:

   a. The Supporting Individual(s) maintains contact until the Executing Individual returns to the performance surface or returns to the upright position.

   b. When the height of the Executing Individual's shoulders exceed shoulder level there is at least one additional individual to spot who does not bear weight.

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

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

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

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

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

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

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

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

4.7. Score Sheets - Cheer Dance

Distribution of points in Freestyle divisions:

Judging Criteria		Description	Points
TECHNIQUE	Execution of Pom Motion Technique	Clean arm lines, levels, placement is sharp, strong and precise	10
	Execution of Dance Technique	Correct placement & levels of arms / torso / hips / legs / hands / feet, body control, extension, balance, style in movement	10
	Execution of Technical Skills	Proper execution of leaps, turns, jumps, lifts, partner work, etc.	10
GROUP EXECUTION	Synchronization / Timing with Music	Moving together as one with the music	10
	Uniformity of Movement	Movements are the same on each person, clear, clean and precise	10
	Spacing	Equal / correct spacing between individuals on the performance surface during the routine and transitions	10

	Musicality / Creativity / Originality	Use of the music accents, style, creative, original movement	10
CHOREOGRAPHY	Routine Staging / Visual Effects	Formations and transitions, visual impact of group work, levels, opposition, poms, etc.	10
	Degree of Difficulty	Level of difficulty of skills, movement, weight changes, tempo, etc.	10
OVERALL	Communication / Crowd Appeal & Appropriateness	Ability to exhibit a dynamic routine with showmanship and audience appeal Age appropriate music, costume and choreography that enhances the performance	10
		TOTAL	**100**

Distribution of points in Hip Hop divisions:

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

Distribution of points in Jazz divisions:

Judging Criteria		Description	Points
TECHNIQUE	Execution of Technical Skills	Proper execution of leaps, turns, jumps, lifts, partner work, etc.	10
	Placement / Control / Extension	Correct placement & levels of arms / torso / hips / legs / hands / feet, body control, extension, balance	10
	Style / Strength of Movement	Style, strength and presence in movement	10
GROUP EXECUTION	Synchronization / Timing with Music	Moving together as one with the music	10
	Uniformity of Movement	Movements are the same on each person, clear, clean and precise	10
	Spacing	Equal / correct spacing between individuals on the	10

		performance surface during the routine and transitions	
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**

5. GLOSSARY OF TERMS

5.1. Cheerleading

1. **Airborne / Aerial:** To be free of contact with a person or the performing surface.

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

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

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

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

6. **Back Spot:** The person standing at the back of the stunt to protect the head and shoulder area of the top.

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

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

9. **Barrel Roll:** See "Log Roll".

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

11. **Basket Toss:** A toss with no more than 4 bases, 2 of which use their hands to interlock wrists.

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

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

14. **Brace:** A physical connection that helps to provide stability to a top person.

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

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

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

18.   **Connected Tumbling:** Physical contact between to or more individuals performing tumbling skills simultaneously.

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

20.   **Cupie:** See "Awesome".

21.   **Dirty Bird (D-Bird):** Toss to a laid out X-position to the back of the base, through the base's legs and typically transitioning to a scooper.

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

23.   **Dive Roll:** An aerial forward roll where the hands and feet are off of the performing surface simultaneously.

24.   **Double-Leg Stunt:** See "Stunt".

25.   **Downward Inversion:** A stunt or pyramid in which an inverted top persons center of gravity is moving toward the performing surface.

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

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

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

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

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

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

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

33.   **Extension Prep or Prep (or Half):** When the top person is being held at shoulder level by the base(s).

34.   **Flat Back:** A stunt in which the top person is lying horizontal and is usually supported by two or more bases.

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

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

37.   **Flyer:** See "Top Person".

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

39.   **Free-Flipping Mount:** Immediately prior to the stunt, the entry into a stunt where the top person passes through an inverted position without physical contact with a base, brace, or the performing surface.

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

41.   **Front Spot:** A person positioned in front of a stunt that may also add additional support or height to that stunt. (Also know as "fourth base".)

42.   **Front Tuck:** A tumbling skill in which the tumbler generates momentum upward to perform a forward flip. (Also know as "punch front".)

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

44.   **Full:** A 360 degree twisting rotation.

45.   **Full-Up Toe Touch:** A non-flipping skill (typically performed in a dismount or toss) in which one performs a 360 degrees turn before executing a toe touch.

46.   **Ground Level:** To be at the height of or supported by the performing surface.

47.   **Half:** See "Extension Prep".

48.   **Hand / Arm Connection:** The physical contact between two or more individuals using the hand(s)/arm(s).

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

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

51.   **Hanging Pyramid:** A pyramid in which one or more persons are suspended off the performing surface by one or more top persons.

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

53.   **Inversion:** See "Inverted".

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

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

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

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

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

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

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

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

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

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

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

65.   **Mount:** See "Stunt".

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

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

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

69.   **One half (½) Twist Toe Touch:** A non-flipping skill in which one performs a 180 twist before executing a toe touch.

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

71.   **Original Base(s):** A base which is in contact with the top person during the initiation of the stunt.

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

73.   **Partner:** See "Top Person".

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

75.   **Pike:** Body bent forward at the hips while the legs are kept straight.

76.   **Prep:** See "Extension Prep".

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

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

79.   **Prone Position:** A face down, flat body position.

80.   **Prop:** An object that can be manipulated.

81.   **Punch:** See "Rebound".

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

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

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

85.   **Reload:** Returning to the loading position with both feet of the top person in the hands of the bases.

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

87.   **Rewind:** A free-flipping release move used as an entrance skill into a stunt.

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

89.   **Running Tumbling:** Tumbling that is performed with a running start and / or involves a step or a hurdle (etc,) used to gain momentum as an entry to another skill. Any type of forward momentum / movement prior to execution of the tumbling skill(s) is defined as "running tumbling". This

definition needs to have at least two elements that follow each other to be defined as running tumbling. Jumps are not considered as elements.

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

91. **Scrunch Toss:** See "Sponge Toss".

92. **Second Level:** Any person being supported away from the performing surface by one or more bases.

93. **Series Front and / or Back Handsprings:** Multiple front and/or back handsprings performed consecutively by an individual.

94. **Show and Go:** A transitional stunt where a stunt passes through an extended level and lands into a loading position or non-extended stunt.

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

96. **Shushunova:** A straddle jump (toe touch) landing in a prone support (push up position)

97. **Single-Based Double Awesome / Cupie:** A single base supporting 2 top persons who have both feet in each hand of the base; see definition of "Awesome/Cupie".

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

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

100. **Single-Leg Stunt:** See "Stunt".

101. **Sponge Toss:** A stunt with multiple bases, which have their hands gripping the top persons feet prior to the toss.

102. **Spotted Tumbling:** See "Assisted Tumbling".

103. **Squishy (Toss):** See "Sponge Toss".

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

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

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

- The spotter must be positioned to the side or the back of the stunt / toss.

- Must be in direct contact with the performing surface.

- Must be attentive to the skill being spotted.

- Spotter is required for each extended stunt.

- Must be in the proper position to prevent injuries and does not have to be in direct contact with the stunt.

- Can not stand so that their torso is under a stunt.

- A spotter may grab the wrist(s) of the base(s), other parts of the base(s) arms, the top person(s) legs/ankles, or does not have to touch the stunt at all. The spotter may not have both hands under the sole of the top persons foot / feet or under the hands of the bases. The spotter may have one hand under the foot as long as the other hand is placed either at the back wrist of a base or at the back side of the ankle of the top person.

- All Spotters must be your own teams members and be trained in proper spotting techniques.

    - Spotters may also be counted as a base in some cases (e.g. transitional stunts).

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

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

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

110.   **Tension Roll / Drop:** A pyramid / stunt in which the base(s) and top(s) lean in formation until the top person(s) leave the base(s) without assistance.

111.   **Three Quarter (¾) Front Flip:** A forward hip-over-head rotation from an upright position to a cradle position.

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

113.   **Toe / Leg Pitch:** A single or multi-based toss in which the base(s) push upward on a single foot or leg of the top person to increase the top persons height.

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

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

116.   **Transitional Stunt:** Top person or top persons moving from one stunt to another thereby changing the configuration of the beginning stunt.

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

118.   **Tuck Arch:** Similar to kick arch, except instead of kick it is an arch out of a tuck position.

119.   **Tuck Position:** A position in which the knees and hips are bent and drawn into the chest; the body is bent at the waist.

120.   **Tumbling:** Any gymnastic or acrobatic skill executed on the performing surface.

121.   **Twist:** Rotation around the body's vertical axis while airborne.

122.   **Twisting Mount:** Mounts that begin with a twisting motion of the top person within the vertical axis

123.   **Twisting Toss:** Any type of toss that involves the top person rotating at least ¼ rotation around the vertical axis of the body.

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

125.   **Two & One Half (2-½) High Pyramid:** Pyramid height for a "Two and One Half High Pyramid" is measured by body lengths as follows:

−   Chairs, thigh stands and shoulder straddles are 1-½ body lengths.

−   Shoulder stands are 2 body lengths; extended stunts (i.e. extension, liberty, etc.) are 2-½ body lengths.

−   The following points have to be guaranteed for a "2-½ high" pyramid:

     o   A middlelayer is not to be allowed to be higher than "2 high".

       o   A top person is allowed to stand extended in maximum on the forearms of a middlelayer if the middlelayer is on the height of "2 high".

       o   If a middlelayer on the height of "2 high" is holding a top with extended arms, the top is not allowed to be more extended than a V-Sit Position (e.g. a flatback position is legal).

126.   **Two-Leg Extended Stunt:** Extended stunts that are above prep level in which the top person is bearing weight on both feet and both feet are in the hands of the base(s).

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

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

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

130.   **X-Out:** Flip or somersault skill performed that involves spreading the arms and legs into an "X" fashion during the rotation of the flip.

5.2. Cheer Dance

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

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

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

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

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

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

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

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

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

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

11.   **Consecutive Skills:** An action in which the individual connects skills immediately, without step, pause or break in between (Example: Double Pirouette or Double Toe Touch).

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

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

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

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

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

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

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

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

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

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

22. **Freeze**: See Stall for definition.

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

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

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

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

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

28. **Hip Level**: A designated height; the height of a standing individual's hips while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting etc.)

29. **Hip Over Head Rotation (executed by individuals)**: An action where an individual's hips rotate over the head in a tumbling skill (Example: Back Walkover or Cartwheel).

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

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

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

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

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

35. **Lifts (executed as partners or in a group)**: An action in which an individual is elevated from the performance surface by one or more individuals and set down. A Lift is comprised of "Lifting" individuals and "Elevated" Individuals.

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

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

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

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

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

41. **Prop:** An object that can be manipulated.

42. **Prone:** A position in which the front of the individuals' body is facing the ground, and the back of the individuals' body is facing up.

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

44. **Release Move (executed in groups or pairs)**: An action in which the Executing Individual becomes free of contact from Supporting Individual(s) and are unassisted to the performance surface.

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

46. **Shoulder Level**: A designated height; the height of a standing individual's shoulders while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.).

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

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

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

50. **Supporting Individual:** An individual(s), who is part of a trick and bears the primary weight of a lifted individual. A Supporting Individual(s) holds or tosses and/or maintains contact with an Executing Individual as a part of a Trick or Partnering skill. The Supporting Individual may also be considered a Lifting Individual.

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

52. **Supine:** A position in which the back of the individuals' body is facing the ground, and the front of the individuals' body is facing up.

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

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

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

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

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

58.   **Toss:** A release move where Supporting Individual(s) execute a throwing motion to increase the height of the Executing Individual. Executing Individual is free from the performance surface when toss is initiated.

59.   **Tumbling:** A collection of skills that emphasize acrobatic or gymnastic ability, are executed by an individual without contact, assistance or support of another individual(s) and begin and end on the performance surface. (Clarification: tumbling skills do not have to include hip over head rotation).

60.   **Vertical Inversion (executed in groups or pairs):** A position in which the Executing Individual is inverted and bears direct weight on the Supporting Individual by a stop, stall (freeze) or change in momentum.

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

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

6. Contact

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