

10. Intellectual Impairment: A limitation in intellectual functioning and adaptive behaviour as expressed in conceptual, social and practical adaptive skills, which originates before the age of 18.
11. Hearing Impairment: Hearing is impacted by either an impairment of the ear structure, illness, or other factors leading to a hearing loss of at least 55 decibels in an athlete's "better ear" - that is not corrected with the use of hearing aids, cochlear implants and/or similar devices.

4. CHEERLEADING GLOSSARY

1. ½ 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.

2. Aerial (noun)

Cartwheel or walkover executed without placing hands on the ground.

3. Airborne / Aerial (adjective)

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

4. 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.

5. 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.

6. 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”)

7. Atlanto-Axial Instability (AAI)

A potential condition for an athlete with an intellectual disability or neurological symptom that is characterized by excessive movement at the junction between the atlas (C1) and axis (C2) cervical vertebra of the spine as a result of either a bony or ligamentous abnormality.

NOTE: AAI is referenced herein as a precaution for Special Olympic, Special Abilities and/or Adaptive Abilities Teams or any athlete that may potentially have AAI or any physical condition associated with spinal cord compression. Any skills that may pose a danger to an athlete with AAI or any physical condition associated with spinal cord compression (including but not limited to forward rolls, backward rolls and any skill that may put an athlete with AAI or any spinal cord compression condition at risk, etc.) are prohibited without the written approval/clearance by a medical professional and proof of all waivers and documentation, prior to any physical activity, is the direct responsibility of the Team Director and Coach.

For Special Olympic teams specifically, additionally – approval/clearance by a medical professional (via official medical waivers and documentation) must also be cleared and approved by the respective Special Olympics program or by Special Olympics.

8. Backbend

An athlete’s body position created when an athlete bends forming a backward arched body position, typically supported by the athlete’s hands and feet with the abdomen facing upward.

9. 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.

10. 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.

11. 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.

12. Barrel Roll

See “Log Roll”.

13. 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 Base" and/or "Original Base"). If there is only 1 person under a top person's foot, regardless of hand placement, that person is considered a base.

14. Basket Toss

A toss involving 2 or 3 bases and a spotter – 2 of the bases use their hands to interlock wrists.

15. Block

A tumbling 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.

16. Block Cartwheel

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

17. 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.

18. 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).

19. 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.

20. Cartwheel

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

21. Catcher

Person(s) responsible for the safe landing of a top person during a stunt/dismount/toss/release. All catchers:

1. Must be attentive
2. Must not be involved in other choreography
3. Must make physical contact with the top person upon catching
4. Must be on the performing surface when the skill is initiated

22. 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.

23. Coed Style Toss

A single base grabs the top person at the waist and tosses the top person from ground level.

24. Cradle

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

25. 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.

26. 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."

27. 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.)

28. 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.

29. Double-Leg Stunt

See "Stunt".

30. Double Cartwheel

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

31. Downward Inversion

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

32. 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.

33. 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.

34. Extended Position

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

35. Extended Stunt

When the entire body of the top person is extended in an upright position over 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 and straddle lifts. (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.)

36. Extension Prep

See "Prep".

37. Flat Back

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

38. 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.

39. 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.

40. Flipping Toss

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

41. Floor Stunt

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

42. Flyer

See "Top Person".

43. Forward Roll

A non-airborne 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.

44. 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.

45. Free Release Move

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

46. 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.

47. Front Tuck

A tumbling skill in which the athlete generates momentum upward to perform a forward flip.

48. 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.

49. Full

A 360 degree twisting rotation. *Note: This is an example of the definition in a tumbling skill.*

50. Ground Level

To be on the performance surface.

51. Half (Stunt)

See "Prep".

52. Hand / Arm Connection

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

53. 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.

54. Handstand

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

55. 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.

56. Helicopter Toss ("Helicopter")

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.

57. Horizontal Axis (Twisting in Stunts)

An invisible line drawn from front to back through belly button of the top person.

58. Initiation / Initiating

The beginning of a skill; the point from which it originates. The point of initiation for a stunt is the bottom of the dip from which the skill originates.

59. Inversion

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

60. Inverted

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

61. 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.

62. Jump Skill

A skill that involves a change in body position during a jump. (e.g. a toe touch, pike, etc.).

63. Jump Turn

Any turn that is added to a jump. A “straight jump” with a turn does not make the jump a “jump skill”.

64. Kick Double Full (“Kick Double”)

Skill, typically from a toss, which 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.

65. Kick Full

Skill, typically from a toss, which 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.

66. Knee (Body) Drop

See “Drop”.

67. Layout

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

68. 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 base while transitioning.

(Second Level) Leap Frog: Same as a “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.

69. 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.

70. Liberty

A stunt in which the base(s) hold 1 foot of the top person while the top person’s other leg is bent placing the bent leg foot next to the supporting leg knee.

71. 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.

72. Log Roll

A release move 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.

73. Mount

See “Stunt”.

74. Multi-Based Stunt

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

75. New Base(s)

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

76. Non-Inverted Position

A body position in which either of the conditions below are met:

1. The top person’s shoulders are at or above their waist.
2. The top person’s shoulders are below their waist and both feet are below their head.

77. 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.

78. Onodi

Starting from a back handspring position after pushing off, the athlete performs a ½ twist to the hands, ending the skill as a front handspring step out.

79. Original Base(s)

Base(s) that is/are in contact with the top person during the initiation of the skill/stunt.

80. 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.

81. Paper Dolls

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

82. Pike

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

83. 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".

84. 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.

85. 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.

86. Prep-Level

The lowest connection between the base(s) and the top person is above waist level and below extended level (e.g. prep, shoulder level hitch, shoulder sit, etc.). A stunt may also be considered at prep-level if the arm(s) 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. (e.g. flatback, straddle lifts, chair, t-lift, etc.).

Clarification: 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 should sits are prep level stunts).

87. Primary Support

Supporting a majority of the weight of the top person.

88. Prone Position

A face down, flat body position.

89. 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.

90. Punch

See "Rebound".

91. Punch Front

See "Front Tuck".

92. Pyramid

Two or more connected stunts.

93. 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.

94. Release Move

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

95. Rewind

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

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96. 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.

97. Running Tumbling

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

98. Second Level

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

99. 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.

100. Series Front or Back Handsprings

Two or more front or back handsprings performed consecutively by an athlete.

101. Shoulder Level

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

102. 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.

103. Shoulder Stand

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

104. Show and Go

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

105. Shushunova

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

106. Single-Based Double Cupie

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

107. Single-Based Stunt

A stunt using a single base for support.

108. Single-Leg Stunt

See "Stunt".

109. 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.

110. 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.

111. 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 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 stunt 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 have both hands under the sole of the top person's foot/feet or under the hands of the bases.
- may not be considered both a base and the required spotter at the same time. If there is only 1 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).

NOTE: If the spotter's hand is under the top person's foot it must be their front hand, 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.

112. 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".

113. Step Out

A tumbling skill that lands on 1 foot at a time as opposed to landing on both feet simultaneously.

114. Straight Cradle

A release move/dismount from a stunt to a 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.

115. 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.

116. 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). If the top person is not supported under any foot than the skill will be considered a "Two Leg" stunt.

117. Suspended Roll

A stunt skill that involves hip overhead 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 during the rotation of the skill. The rotation of the top person is limited to either forward or backward.

118. Suspended Forward Roll

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

119. Suspended Backward Roll

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

120. 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.

121. 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.

122. Three Quarter (¾) Front Flip (stunt)

A forward hip-over-head rotation in which a top person is released from an upright position to a cradle position.

123. Three Quarter (¾) Front Flip (tumble)

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.

124. 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.

125. Toe / Leg Pitch

A single or multi-based stunt 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.

126. Torso

The midsection/waist area of an athlete's body.

127. 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 the performance 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")

128. Top Person

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

129. Tower Pyramid

A stunt on top of a waist level stunt.

130. 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.

131. 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.

132. Traveling Toss

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

133. Tuck Position

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

134. Tumbling

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

135. Twist

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

136. 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 twist/rotation, starts a new transition.

137. Twisting Toss

A toss in which the athlete rotates around their body's "Vertical Axis".

138. Twisting Tumbling

A tumbling skill involving hip overhead rotation in which an athlete rotates around their body's "Vertical Axis".

139. 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.

140. Two and One Half (2-½) – 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 ½ body lengths; shoulder stands are 2 body lengths.

141. Unified Partner

An Athlete without an intellectual disability competing on a Special Abilities Unified or Special Olympics Unified Team.

142. 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).

143. 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.

144. 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.

145. 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, based on the point of connection to the base(s), and is not considered a Waist Level stunt.

146. 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.

147. Whip

A non-twisting, backward-traveling, aerial tumbling skill in which the athlete's feet rotate over their head and body, while the body remains in a stretched upper back position. A "Whip" has the look of a back handspring without the hands contacting the ground.

148. 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.

Distribution of points in Beginner & Novice Divisions:

Judging Criteria	Description	Points
Cheer Criteria	<i>Crowd Leading (Native Language Encourage)</i> Crowd leading ability/ability to lead the crowd for the team's nation and/or team's programme; including an effective use of voice, pace, and flow of the Cheer for the crowd to participate. Proper use of signs, poms, megaphones, flags, and/or motion technique & practical use of Stunts/Pyramids to lead the crowd. Execution.	10
Partner Stunts	Execution of skills, Difficulty (Level of skills, Number of bases, Number of Stunt Groups), Synchronization, Variety & Creativity	25
Pyramids	Execution of Skills, Level of Skills, Difficulty, Number of Structures Performed, Number of Bases Used, Transitions, Variety & Creativity	25
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	15
Overall Presentation, Crowd Appeal	Overall presentation, showmanship, dance (if applicable), crowd effect	15
TOTAL		100

Distribution of points in All Girl Intermediate & Median Divisions:

Judging Criteria	Description	Points
Cheer Criteria	<i>Crowd Leading (Native Language Encourage)</i> Crowd leading ability/ability to lead the crowd for the team's nation and/or team's programme; including an effective use of voice, pace, and flow of the Cheer for the crowd to participate. Proper use of signs, poms, megaphones, flags, and/or motion technique & practical use of Stunts/Pyramids to lead the crowd, execution	10
Partner Stunts	Execution of skills, Difficulty (Level of skills, Number of bases, Number of Stunt Groups), Synchronization, Variety & Creativity	25
Pyramids	Execution of Skills, Level of Skills, Difficulty, Number of Structures Performed, Number of Bases Used, Transitions, Variety & Creativity	25
Basket Tosses	Execution of skills, Height, Synchronization (when applicable), Difficulty, Variety	10
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	10
Overall Presentation, Crowd Appeal, Dance	Overall presentation, showmanship, dance (if applicable), crowd effect	10
TOTAL		100

Distribution of points in Coed Intermediate & Median Divisions:

Judging Criteria	Description	Points
Cheer Criteria	<i>Crowd Leading (Native Language Encourage)</i> Crowd leading ability/ability to lead the crowd for the team's nation and/or team's programme; including an effective use of voice, pace, and flow of the Cheer for the crowd to participate. Proper use of signs, poms, megaphones, flags, and/or motion technique & practical use of Stunts/Pyramids to lead the crowd, execution	10
Partner Stunts	Execution of skills, Difficulty (Level of skills, Number of bases, Number of Stunt Groups), Synchronization, Variety & Creativity	25
Pyramids	Execution of Skills, Level of Skills, Difficulty, Number of Structures Performed, Number of Bases Uses, Transitions, Variety & Creativity	25
Basket Tosses	Execution of skills, Height, Synchronization (when applicable), Difficulty, Variety	10
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	10
Overall Presentation, Crowd Appeal	Overall presentation, showmanship, crowd effect	10
TOTAL		100

Distribution of points in All Girl Advanced, Elite and Premier Divisions:

Judging Criteria	Description	Points
Cheer Criteria	Crowd leading ability/ability to lead the crowd for teams Nation, use of signs, poms, flags 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

Distribution of points in Coed Advanced, Elite and Premier Divisions:

Judging Criteria	Description	Points
Cheer Criteria	Crowd leading ability/ability to lead the crowd for teams Nation, use of signs, poms, flags 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, 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	Overall presentation, showmanship, crowd effect	10
TOTAL		100

5.1. Score Sheets - Performance Cheer

Distribution of points in Pom divisions:

Judging Criteria		Description	Points
TECHNICAL EXECUTION	Category Style Execution	Quality of Pom Technique: placement, control, precise and strong completion of movement	10
	Movement Technique Execution	Movement that has strength, intensity, placement, control, presence and commitment	10
	Skill Technical Execution	Ability to demonstrate appropriate level skills with correct placement, body alignment, control, extension, balance, strength and completion of movement	10
GROUP EXECUTION	Synchronization / Timing with Music	Correct timing with team members and the music	10
	Uniformity of Movement	Movements are the same on each person: clear, clean and precise	10
	Spacing	Correct positioning/distance between individuals on the performance surface during the routine and transitions	10
CHOREOGRAPHY	Musicality	Movement that complements the music accents, rhythm, tempo, phrasing, lyrics, style, etc. in a creative, unique and original manner	10
	Routine Staging / Visual Effects	Utilization of varied formations and seamless transitions. Visual impact of staging through group work, partner work, floor work, lifts, levels, opposition, etc.	10
	Complexity of Movement	Level of difficulty of movement such as tempo, weight changes, directional changes, connectivity, continuity, intricacy of movement, etc. Difficulty of skills being credited in relation to correct technical execution.	10
OVERALL EFFECT	Communication / Projection / Audience Appeal & Appropriateness	Ability to exhibit a dynamic routine with genuine showmanship and audience appeal The performance fulfills the category description and has age appropriate music, costume and choreography that enhances the performance	10
TOTAL			100

5. PERFORMANCE CHEER GLOSSARY

1. **Aerial Cartwheel:** An airborne tumbling skill which emulates a cartwheel, performed without placing hands on the ground.
2. **Airborne (performed by Individuals, Groups or Pairs):** A state or skill in which the athlete is free of contact from another athlete and the performance surface.
3. **Airborne Hip Over Head Rotation (performed by Individuals):** An action in which the hips continuously rotate over the head and there is a moment of no contact with the performance surface (*Example: Round off or a Back Handspring*).
4. **Atlanto-Axial Instability (AAI):** A potential condition for an athlete with an intellectual disability or neurological symptom that is characterized by excessive movement at the junction between the atlas (C1) and axis (C2) cervical vertebra of the spine as a result of either a bony or ligamentous abnormality. *Note: AAI is referenced herein as a precaution for Special Olympic, Special Abilities and/or Adaptive Abilities Teams or any athlete that may potentially have AAI or any physical condition associated with spinal cord compression. Any skills that may pose a danger to an athlete with AAI or any physical condition associated with spinal cord compression (including but not limited to forward rolls, backward rolls and any skill that may put an athlete with AAI or any spinal cord compression condition at risk, etc.) are prohibited without the written approval/clearance by a medical professional and proof of all waivers and documentation, prior to any physical activity, is the direct responsibility of the Team Director and Coach.*
5. **Axis Rotation:** An action in which an athlete rotates around her/his vertical or horizontal center.
6. **Category:** Denoting the style of the routine (*Example: Pom, Hip Hop, Jazz, High Kick*).
7. **Connected/Consecutive Skills:** An action in which the athlete performs skills continuously, without a step, pause or break in between (*Example: Double Pirouette or Double Toe Touch*).
8. **Contact (performed by Groups or Pairs):** The state or condition of physical touching. Touching of the hair or clothing is not considered contact.
9. **Division:** Denoting the composition of a competing group of individuals (*Example: Senior, Junior*).
10. **Drop (performed by Individuals):** An action in which the airborne athlete lands on a body part other than his/her hand(s) or feet.
11. **Elevated:** An action in which an athlete is moved to a higher position from a lower position in relation to the performance surface.
12. **Head Level:** A designated and averaged height; the crown of the head of a standing individual while standing upright with straight legs. (*Clarification: this is an approximate height to measure space, and is not changed by bending, inverting etc.*)
13. **Height of the Skill:** Where the action is taking place.
14. **Hip Level:** A designated and averaged 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.*)
15. **Hip Over Head Rotation (performed by Individuals):** An action characterized by continuous movement where an athlete's hips rotate over his/her own head in a skill (*Example: Back Walkover or Cartwheel*).
16. **Hip Over Head Rotation (performed by Groups or Pairs):** An action characterized by continuous movement where the Performing Athlete's hips rotate over his/her own head in a lift or partnering skill.
17. **Inversion/Inverted:** A position in which the athlete's waist and hips and feet are higher than his/her head and shoulders.
18. **Inverted Skills (performed by Individuals):** A skill in which the individual's waist and hips and feet are higher than his/her head and shoulders and there is a stop, stall, or change in momentum.
19. **Lift (performed by Groups or Pairs):** A skill in which an athlete(s) is elevated from the performance surface by one or more athletes and placed back onto the performance surface. A Lift is comprised of a Performing Athlete(s) and a Supporting Athlete(s).
20. **Partnering (performed by Pairs):** A skill in which two athletes use support from one another. Partnering can involve both Supporting and Performing Athlete skills.
21. **Performing Athlete:** An athlete who performs a skill as a part of "Groups or Pairs" who use(s) support from or maintains contact with another athlete(s).

- 22. Perpendicular Inversion (performed by Individuals):** An inverted position in which the individual's head, neck and shoulders are directly aligned with the performance surface at a 90-degree angle.
- 23. Prone:** A position in which the front of the athlete's body is facing the ground, and the back of the athlete's body is facing up.
- 24. Prop:** Anything that is used in the routine choreography that is no/was not originally part of the costume.
Clarification 1: For Pom Categories, Poms are considered part of the uniform.
Clarification 2: For Adaptive Abilities Divisions, Special Abilities & All Divisions as applicable, all mobility equipment, prosthesis, and braces are considered part of the athlete unless they are removed, in which case they are considered legal props, until replaced or returned to the athlete.
- 25. Shoulder Inversion (performed by Individuals):** A position in which the individual's shoulders / upper back area are in contact with the performance surface and the individual's waist and hips and feet are higher than his/her head and shoulders.
- 26. Shoulder Level:** A designated and averaged height; the height of a standing athlete'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.*).
- 27. Supine:** A position in which the back of the athlete's body is facing the ground, and the front of the athlete's body is facing up.
- 28. Supporting Athlete:** An athlete who performs a skill as part of "Groups or Pairs" who supports or maintains contact with a Performing Athlete.
- 29. Toss:** A skill where the Supporting Athlete(s) releases the Performing Athlete. The Performing Athlete's feet are free from the performance surface when the toss is initiated.
- 30. Unified Partner:** An Athlete without an intellectual disability competing on a Special Abilities Unified Team.
- 31. Vertical Inversion (performed by Groups or Pairs):** A skill in which the Performing Athlete's waist and hips and feet are higher than his/her own head and shoulders and bears direct weight on the Supporting Athlete(s) by a stop, stall or change in momentum.

INTERNATIONAL CHEER UNION (ICU)



SPORT OF CHEER RULES & GUIDELINES -CHEERLEADING- -PERFORMANCE CHEER- 2025

ICU MEDIAN DIVISION RULES

Note: This level is equivalent to L3, next level above the Intermediate Level. The next progression level available for qualified Adaptive Abilities Teams, as well as for qualified Primary Division Ages through Senior/Master Division Ages.

MEDIAN DIVISION - GENERAL TUMBLING

- A. All tumbling must originate from and land on the performance surface.
Clarification: A tumbler may rebound from his/her feet into a 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. 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, unless the “prop” is mobility equipment for an Adaptive Abilities athlete.
Clarification: An individual may jump (rebound) over another individual.
- C. Tumbling while holding or in contact with any prop is not allowed, unless the “prop” is mobility equipment for an Adaptive Abilities athlete.
Clarification: Although not applicable for the Median Division as flips are not allowed; for divisions that allow flips (e.g., Advanced-Premier Divisions), athletes already proficient in a standing single back tuck flip skill may perform a standing single back tuck flip with poms only in the athlete’s hands during the Cheer portion of the routine.
- D. Dive rolls are allowed.
Exception 1: Dive rolls performed in a swan/arched position are not allowed.
Exception 2: Dive rolls that involve twisting are not allowed.
- 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.

Example: If an athlete in the Median Division performs a round off - toe touch - back handspring- back tuck, this combination of skills would not be allowed since a back tuck is not allowed within the Median Division Standing Tumbling regulations.

MEDIAN DIVISION - STANDING TUMBLING

- A. Flips are not allowed.
Clarification: Jumps connected to $\frac{3}{4}$ front flips are also not allowed.
- B. Series front and back handsprings are allowed.
- C. No twisting while airborne.
Exception: Round offs are allowed.

MEDIAN DIVISION - RUNNING TUMBLING

- A. Flips must follow the enclosed conditions:
 - 1. Back flips may ONLY be performance in tuck position only from a round off or round off back handspring(s). Examples of skills not allowed: X-outs, layouts, layout step outs, whips, pikes, aerial walkovers, and Arabians.
 - 2. Other skills with hand support prior to the round off or round off back handspring are allowed.
Example: Front handsprings and front walkover through to round off back handspring back tucks are allowed.
 - 3. Cartwheel tucked flips and/or cartwheel to back handsprings(s) to tucks are not allowed.
 - 4. Aerial cartwheels, running front tucks, and $\frac{3}{4}$ front flips are allowed.
Clarification: A front handspring (or any other tumbling skill) into a front tuck is not allowed.
- B. No tumbling is allowed after a flip or an aerial cartwheel.
Clarification: If any tumbling follows a flip or an aerial cartwheel, at least 1 step into the next tumbling skills must be included to separate the 2 passes. Stepping out of a flip is considered a continuation of the same tumbling pass. An athlete must take an additional step out of a flip step out. However, if the athlete(s) finishes the skill with both feet together, then 1 step is all that is needed to create a new tumbling pass.
- C. No twisting is allowed while airborne.
Exception: Round offs are allowed.
Exception: Aerial cartwheels are allowed.

MEDIAN DIVISION - STUNTS

- A. A spotter is required for each top person above prep level.
- B. Single leg extended stunts are allowed.
- C. Twisting stunts and transitions are allowed up to 1 twisting rotation by the top person in relation to the performance surface.
Clarification: A twist performed with an additional turn by the bases performed in the same skill set, is not allowed if the resulting cumulative rotation of the top person exceeds a 1 rotation. 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. Full twisting transitions must land at and original from prep level or below only.
Example: No full ups (1 twist or more) to an extended position.
- E. Twisting transitions to and from an extended position may not exceed a $\frac{1}{2}$ twisting rotation.
Clarification: A twist performed with an additional turn by the bases performed in the same level set, would be not allowed be allowed if the resulting cumulative rotation of the top person exceeds $\frac{1}{2}$ rotation.
- F. During stunts and transitions, at least 1 base must remain in contact with the top person.
Exception: See "Release Moves".
- G. Free flipping stunts and transitions are not allowed.
- H. No stunt, pyramid or individual may move over or under another separate stunt, pyramid or individual.
Clarification 1: This rule pertains to an athlete's torso (midsection of an athlete's body) not moving over or under the torso of another athlete; this does not pertain to an athlete's arms or legs.
Clarification 2: A top person may not pass over or under the torso (midsection of an athlete's body) of another top person regardless of whether the stunt or pyramid is separate or not.

Example: A shoulder sit walking under a prep is not allowed.

Exception: An individual may jump over another individual.

- I. Single based split catches are not allowed.
- J. Single based stunts with multiple top persons require a separate spotter for each top person.
- K. Extended single leg top persons may not connect to any other extended top person.

L. MEDIAN DIVISION Stunts-Release Moves

- 1. Release moves are allowed but must not exceed extended arm level.

Clarification: If the release move passes above the bases' extended arm level, it will be considered a toss and/or dismount and must follow the appropriate "Toss" and/or "Dismount" 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, 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. Releasing from an inverted to non-inverted position is not allowed.
- 3. Release moves must start at waist level or below and must be caught at prep level or below.
- 4. Release skills that land in a non-upright position must have 3 catchers for a multi-based stunt and 2 catchers for a single based stunt.
- 5. Release moves are restricted to 1 skill/trick and 0 twists. Only skills performed during the release attribute to the 1 skill/trick and 0 twists limitation. Therefore, placement to an immediate body position would not be considered a skill.

Exception: Log/barrel rolls may twist up to 1 rotation and must land in a cradle or a flat and horizontal body position. (i.e., Flat back or prone position)

Clarification: Single based log rolls must have 2 catchers. Multi-based log rolls must have 3 catchers.

- 6. Release moves must return to original bases, unless the original base(s) are not physically capable of catching the release move as designated.

Clarification: An individual may not land on the performing surface without assistance.

Exception 1: See Median Division Dismount "C".

Exception 2: Dismounting single based stunts with multiple top persons.

- 7. Helicopters are not allowed.
- 8. Release moves may not intentionally travel.
- 9. Release moves may not pass over, under or through other stunts, pyramids, or individuals.
- 10. Top persons in separate release moves may not come in contact with each other.

Exception: Dismounting single based stunts with multiple top persons.

M. MEDIAN DIVISION Stunts-Inversions

- 1. No inverted stunts above shoulder level are allowed. The connection and support of the top person with the base(s) must be at shoulder level or below.

Exception: Multi-based suspended rolls to a cradle, load in position, flat body prep level stunt or to the performance surface are allowed. Multi-based suspended rolls must be supported by 2 hands. Both hands of the top person must be connected to a separate hand of the base(s).

- 2. Inversions are limited to a ½ twisting rotation to extended level and 1 twisting rotation to prep level and below.

Exception (a): A multi-based suspended forward roll may twist up to 1 full twisting rotation (See #1 Exception above). A Forward Suspended Roll exceeding a ½ twist must land in a cradle.

Exception (b): In a multi-based suspending backward roll, the top person may not twist.

- 3. Downward inversions are allowed at waist level and must be assisted by at least 2 bases/catchers positioned at the waist to shoulder level to protect the head and shoulder area. The top person must maintain contact with the original base.

Clarification 1: The stunt may not pass through prep level and then become inverted below prep level or below. (The momentum of the top person coming down is the primary safety concern.)

Clarification 2: Catchers must make contact with the waist to shoulder region to protect the head and shoulder area of the top person.

Clarification 3: Two-leg Pancake stunts are not allowed in the Median Division.

- 4. Downward inversions may not come into contact with each other.

- N. 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.

MEDIAN DIVISION PYRAMIDS

- A. Pyramids must follow Median Division "Stunts" and "Dismounts" rules and are allowed up to 2 high.
- B. Top persons must receive primary support from a base.
Exception: See Median "Pyramid Release Moves"
- C. Extended single leg (1 leg) 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 (midsection of an athlete's body) of another top person regardless if the stunt or pyramid is separate or not.
Example: A shoulder sit walking under a prep is not allowed.
- E. Twisting stunts and transitions to extended skills are allowed up to 1 twist if connected to at least 1 bracer at prep level or below and at least 1 base. The connection to the bracer must be hand/arm to hand/arm. The connection must be made prior to the initiating of the skill and must remain in contact throughout the skill. A Hand/arm connection does not include the shoulder.

F. MEDIAN DIVISION PYRAMIDS - Release Moves

- 1. Any skill allowed as a Median Division Release Move is also allowed if it remains connected to a base and 2 bracers.
- 2. Anytime a top person is released by the bases during a pyramid transition and does not adhere to the following rules, the top person must land in a cradle or dismount to the performance surface and must follow the Median Division dismount rules.
- 3. During a pyramid transition, a top person may pass above 2 persons high while in direct physical contact with at least 2 persons at prep level or below. Contact must be maintained with the same bracer(s) throughout the entire transition.
Clarification 1: Twisting stunts and transitions are allowed up to 1 twist, if connected to at least 2 bracers at prep level or below with an arm/arm connection. The connections must be made prior to the initiation of the skill and must remain in contact throughout the skill.
Clarification 2: Median Division Pyramid Release Moves may incorporate stunt release moves that maintain contact with 1 other top person provided the release move meets the Median Division "Stunt Release Moves" or "Dismounts" criteria.
- 4. The top person must remain in direct contact with at least 2 different top persons at prep level or below. One of these top person contacts must be in a hand/arm-to-hand/arm connection; the other may be either in a hand/arm-to-hand/arm connections or in a hand/arm-to-foot/lower leg (below the knee) connection.
Clarification 1: Pyramid Release Moves must be braced on 2 different sides (e.g., right side/left side or left side/back side, etc.) by 2 separate bracers. (Example: 2 bracers on the same arm are not allowed.) A top person must be braced on 2 of the 4 sides (front, back, right, or left) of her/his body.
Clarification 2: Contact must be made with a base on the performance surface BEFORE the contact with the bracer(s) is lost.
- 5. Primary weight may not be borne at the 2nd level.
Clarification: The transition must be continuous.
- 6. These release transitions may not involve changes bases.
- 7. These transitions must be caught by at least 2 catchers (minimum of 1 catcher and 1 spotter) under the following conditions:
 - a. Both catchers must be stationary.
 - b. Both catchers must maintain visual contact with the top person throughout the entire transition.
- 8. Release moves may not be braced/connected to the top person(s) above prep level.

G. MEDIAN DIVISION Pyramids-Inversions

- 1. Must follow Median Division "Stunt Inversions" rules.
- 2. A top person may pass through an inverted position during a pyramid position IF the top person remains in contact with a base(s) that is in direct weight bearing contact with the performance surface and also a bracer at prep level or below. The top person must remain in contact with both the bracer and the base throughout the transition. The base(s) that remains in contact with the top person may extend their arms during the transition if the skill(s) starts and ends in a position at prep level or below.

Example 1: A flat back split that rolls to a load in position is allowed even if the base(s) extends their arms during the inversion skill.

Example 2: A flat back that rolls into an extended position is not allowed because the skill did not first land in a position below the extended level.

H. **MEDIAN DIVISION Pyramids-Release Moves w/ braced inversions**

1. Pyramid transitions may not involve inversions while released from the bases.

MEDIAN DIVISION - 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 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 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 must return to the original base(s).
Exception 1: Dismounts to the performance surface must be assisted by either an original base(s) and/or a spotter(s).
Exception 2: Straight drops or small hop offs, with no additional skill(s), from the 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 from any single (1 leg) stunt.
- E. Up to a $1\frac{1}{4}$ twisting rotations are allowed from all 2 - leg stunts.
Clarification: Twisting from a platform is not allowed. A Platform is not considered a 2-leg stunt. There are specific exceptions given for the platform body position within the Median Division "Stunts" regarding Twisting Stunts and Transitions specifically.
- 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.
Exception: If the "prop" is a mobile device of an Adaptive Abilities athlete, then it is allowed.
- G. Up to 1 trick is allowed during a dismount from any 2-leg stunt.
- H. Any dismount from prep level and above involving a skill/trick (i.e., twist, toe touch) must be caught in a cradle.
- I. No free flipping dismounts allowed.
- 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.
- M. 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.
- N. Dismounts from an inverted position are not allowed.

MEDIAN DIVISION - TOSSES

- A. Tosses are allowed up to a total of 4 tossing bases. One base must be behind the top person during the toss and may assist the top person into the toss.
- B. Tosses must be performed with all bases having their feet on the performing surface and must land in a cradle position. Top person must be caught in a cradle position by at least 3 original bases one of which is positioned at the head and shoulder area of the top person. Bases must remain stationary during the toss.
Example: no intentional traveling tosses.
- C. The top person in a toss must have both feet in/on the hands of the 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 1 trick allowed during a toss. Twisting tosses may not exceed 1 twisting rotation.
Example 1: Legal: toe-touch, ball out, pretty girl
Example 2: Illegal: Switch kick, pretty girl-kick, double toe-touch
Clarification: The 'arch' does not count as a trick.
Exception: A Ball X toss is allowed at this level as an "EXCEPTION".
- G. During a twisting toss, no skill other than the twist is allowed.

Example: No kick fulls, No ½ twist toe touches.

- H. Top persons in separate tosses may not come in contact with each other.
- I. Only a single top person is allowed during a toss.

ICU ADVANCED DIVISION RULES

Note: This is equivalent to L4, next level above the Median Level. The next progression level available for qualified Adaptive Abilities Teams, as well as for qualified Primary Division ages through Senior/Master Division Ages.

ADVANCED DIVISION - GENERAL TUMBLING

- A. All tumbling must originate from and land on the performance surface.
Clarification: A tumbler may rebound from his/her feet into a 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. 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, unless the “prop” is mobility equipment for an Adaptive Abilities athlete.
Exception: As is common with Cheerleaders at sporting events, an athlete, already proficient in a standing single back tuck flip skill, may perform a standing single back tuck flip with poms only in the athlete’s hands during the Cheer portion of the routine.
- D. Dive rolls are allowed:
Exception 1: Dive rolls performed in a swan/arched position are not allowed.
Exception 2: Dive rolls that involve twisting are not allowed.
- 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.
Example: If an athlete in Advanced performs a roundoff - toe touch - back handspring - whip-layout, this combination of skills would not be allowed since consecutive flip-flip combinations are not allowed within the Advanced Standing Tumbling regulations.

ADVANCED DIVISION - STANDING TUMBLING

- A. Standing flips and flips from a back handspring entry are allowed.
- B. Skills are allowed up to 1 flipping and 0 twisting rotations.
Exception: Aerial cartwheels and Onodis are allowed.
- C. Consecutive flip-flip combinations are not allowed.
Example: Back tuck – back tuck, back tuck – punch front is not allowed.
- D. Jump skills are not allowed in immediate combination with a standing flip.
Example: Toe touch back tucks, back tuck toe touches, pike jump front flips are not allowed.
Clarification 1: Jumps connected to ¾ front flips are not allowed.
Clarification 2: Toe touch back handspring back tucks are allowed because the flip skill is not connected immediately after the jump skill.

ADVANCED DIVISION - RUNNING TUMBLING

- A. Skills are allowed up to 1 flipping and 0 twisting rotations.
Exception: Aerial cartwheels and Onodis are allowed.

ADVANCED DIVISION – STUNTS

- A. A spotter is required for each top above prep level.
- B. Single leg extended stunts are allowed.
- C. Twisting stunts and transitions to prep level are allowed up to 1 ½ 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, is not allowed if the resulting cumulative rotation of the top person exceeds 1½ 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. Twisting stunts and transitions to an extended position are allowed under the following conditions:

1. Extended skills up to a ½ twist are allowed.

Example: A ½ up to extended single leg stunt is allowed.

Clarification: Any additional turn performed by the bases in the same skill set would not be allowed if the resulting cumulative rotation of the top person exceeds ½ rotation. The safety judges will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once the stunt is hit (i.e., a 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.

2. Extended skills exceeding a ½ twist but not exceeding 1 twist must land in a 2-leg stunt, platform position or a liberty (body position variations are not allowed).

Example: A full up (1 twist) to an immediate extended heel stretch is not allowed, but a full up (1 twist) to an extension is allowed.

Clarification 1: An extended platform position must be visibly held prior to executing a single leg stunt other than a liberty.

Clarification 2: Any additional turn performed by the bases in the same skill set would not be allowed if the resulting cumulative rotation of the top person exceeds 1 rotation. The safety judges will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once the stunt is hit (i.e., a 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.

E. During transitions, at least 1 base must remain in contact with the top person.

Exception: See "Release Moves".

F. Free flipping mounts and transitions are not allowed.

G. No stunt, pyramid or individual may move over or under another separate stunt, pyramid or individual.

Clarification: This rule pertains to an athlete's torso (midsection of an athlete's body) not moving over or under the torso of another athlete; this does not pertain to an athlete's arms or legs.

Example: A shoulder sit walking under a prep is not allowed.

Exception 1: An individual may jump over another individual.

Exception 2: An individual may move under a stunt, or a stunt may move over an individual.

H. Single based split catches are not allowed.

I. Single based stunts with multiple top persons require a separate spotter for each top person.

J. Extended single leg top persons may not connect to any other extended single leg top person.

K. **ADVANCED DIVISION Stunts-Release Moves**

1. Release moves are allowed but must not exceed extended arm level.

Clarification: If the release move passes above the bases' extended arm level, it will be considered a toss and/or dismount and must follow the appropriate "Toss" and/or "Dismount" 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, 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. Release moves from inverted to non-inverted positions landing at prep level or higher must have a spot.

3. Release skills that land in a non-upright position must have 3 catchers for a multi-based stunt and 2 catchers for a single based stunt.

4. Release moves must return to original bases.

Clarification: An individual may not land on the performing surface without assistance. Exception 1: See Advanced Division Dismount "C".

Exception 2: Dismounting single based stunts with multiple top persons.

5. Release moves that land in an extended position must originate from waist level or below and may not involve twisting or flipping.
6. Release moves initiating from an extended level may not twist.
7. Helicopters are allowed up to a 180-degree rotation and 0 twisting and must be caught by at least 3 catchers, one of which is positioned at head and shoulder area of the top person.
8. Release moves may not intentionally travel.
9. Release moves may not pass over, under or through other stunts, pyramids, or individuals.
10. Top persons in separate release moves may not come in contact with each other.

Exception: Dismounting single based stunts with multiple top persons.

L. ADVANCED DIVISION Stunts-Inversions

1. Extended inverted stunts are allowed. Also, see "Stunts" and "Pyramids."
2. Downward inversions are allowed at prep level and must be assisted by at least 3 catchers, at least 2 of which are positioned to protect the head and shoulder area.

Exception: A controlled lowering of an extended inverted stunt (example: handstand) to shoulder level is allowed.

Clarification 1: The stunt may not pass above prep level and then become inverted at prep level or below. (The momentum of the top person coming down is the primary safety concern.)

Clarification 2: Catchers must make contact with the waist to shoulder region to protect the head and shoulder area of the top person. Clarification 3: Downward inversions originating from below prep level do not require three (3) bases.

Exception: Two-leg "Pancake" stunts must start at shoulder level or below and are allowed to immediately pass through the extended position during the skill.

Clarification 4: Two-leg Pancakes cannot stop or land in an inverted position.

3. Downward inversions must maintain contact with an original base.

Exception: Side rotating downward inversions.

Example: In cartwheel-style transitions, the original base may lose contact with the top person when it becomes necessary to do so.

4. Downward inversions may not come into contact with each other.

M. 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.

ADVANCED DIVISION – PYRAMIDS

- A. Pyramids must follow Advanced Division "Stunts" and "Dismounts" rules and are allowed up to 2 high.
Exception: Twisting mounts and transitions to extended skills are allowed up to 1 ½ twists if connected to a bracer at prep level or below. The connection must be made prior to the initiation of the skill and must remain in contact throughout the transition.

- B. Top persons must receive primary support from a base.

Exception: See "Advanced Pyramid Release Moves"

- C. Extended single leg (1 leg) stunts may not brace or be braced by any other single leg (1 leg) extended stunts.

- D. No stunt or pyramid may move over or under another separate stunt or pyramid.

Clarification: A top person may not invert over or under the torso (midsection of an athlete's body) of another top person regardless if the stunt or pyramid is separate or not.

Example: A shoulder sit walking under a prep is not allowed.

Exception 1: An individual may jump over another individual.

Exception 2: An individual may move under a stunt, or a stunt may move over an individual.

- E. Any skill that is allowed as an Advanced Division Release Move is also allowed if it remains connected to a base and a bracer (or 2 bracers when required).

Example: An extended Pancake would be required to remain connected to 2 bracers.

F. ADVANCED DIVISION 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(s) throughout the entire transition.

Clarification 1: Contact must be made with a base on the performing surface BEFORE contact with the bracer(s) is lost.

Exception: While a tick-tock from prep level or higher to an extended position (e.g., low to high and high to high) is not allowed for Advanced Division "Stunts", the same skill is allowed in Advanced Division "Pyramid Release Moves" if the skill is braced by at least 1 person at prep level or below. The top person performing the tick-tock must be braced the entire time during the release from the bases.

Clarification 2: Advanced Division Pyramid Release Moves may incorporate stunt release moves that maintain contact with 1 other top person provided the release move meets the Advanced Division "Stunt Release Moves" or "Dismounts" criteria.

Clarification 3: Twisting stunts and transitions are allowed up to 1 ½ twists if connected to at least 1 bracer at prep level or below.

2. In a pyramid transition, a top person may travel over another top person while connected to that top person at prep level or below.

3. Primary weight may not be borne at the 2nd level.

Clarification: The transition must be continuous.

4. Non-inverted transitional pyramids may involve changing bases under the following conditions:

- 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. Non-inverted pyramid release moves must be caught by at least 2 catchers (minimum of 1 catcher and 1 spotter) under the following conditions:

- a. Both catchers must be stationary.

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

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

G. ADVANCED DIVISION PYRAMIDS – Inversions

1. Must follow Advanced Division Stunt Inversions rules.

H. ADVANCED DIVISION 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 2 persons at prep level or below. Contact must be maintained with the same bracer throughout entire transition.

Clarification 1: Contact must be made with a base on the performing surface BEFORE contact with the bracer(s) is lost.

Clarification 2: Braced flips must be braced on 2 separate sides (i.e., right side - left side, left side- back side, etc.) by 2 separate bracers. (Example: Two bracers on the same arm will no longer be permitted). A top person must be braced on 2 of the 4 sides (front, back, right, or left) of their body.

2. Braced inversions (including braced flips) are allowed up to 1 ¼ flipping rotations and 0 twisting rotations.

3. Braced inversions (including braced flips) may not involve changing bases.

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

5. 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. All required catchers/spotters must be stationary.

- b. All required catchers/spotters must maintain visual contact with the top person throughout the entire transition.

- c. The required 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.)

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

7. Braced inversions (including braced flips) may not come in contact with other stunt/pyramid release moves.

8. Braced inversions (including braced flips) may not be braced/connected to top persons above prep level.

ADVANCED DIVISION – 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 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 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 must return to the original base(s).
Exception 1: Dismounts to the performance surface must be assisted by either an original base(s) and/or spotter(s).
Exception 2: Straight drops or small hop offs, with no additional skill(s), from the 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 2- leg stunts.
Clarification: Twisting from a platform position may not exceed 1 ¼ rotations. A Platform is not considered a 2 - leg stunt. There are specific exceptions given for the platform body position within the Advanced Division "Stunts" regarding Twisting Stunts and Transitions specifically.
- E. Up to a 1 ¼ twisting rotations are allowed from all single leg (1 leg) stunts.
Clarification: A Platform is not considered a 2 - leg stunt. There are specific exceptions given for the platform body position within the Advanced Division "Stunts" regarding Twisting Stunts and Transitions specifically.
- 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 prop.
- G. During a cradle that exceeds 1 ¼ twists, no skill other than the twist is allowed.
- H. No free flipping dismounts allowed.
- I. Dismounts may not intentionally travel.
- J. Top persons in dismounts may not come in contact with each other while released from the bases.
- K. Tension drops/rolls of any kind are not allowed.
- L. 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.
- M. Dismounts from an inverted position may not twist.

ADVANCED DIVISION - 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 the 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 tricks are allowed during a toss.
Example: Kick full, full up toe touch.
- G. During a toss that exceeds 1 ½ twisting rotations, no skill other than the twist is allowed.
Example: No kick double tosses.
- H. Tosses may not exceed 2 ¼ twisting rotations.
- I. Top persons in separate tosses may not come in contact with each other and must become free of all contact from bases, bracers and/or other top persons.
- J. Only a single top person is allowed during a toss.

ICU PERFORMANCE CHEER RULES & GUIDELINES

I. GENERAL RULES

- A. All teams must be supervised during all official functions by a qualified director/advisor/coach.
- B. Coaches must require proficiency before skill progression. Coaches must consider the athlete, group, and team skill levels with regard to proper performance level placement.
- C. All directors, advisors and coaches should have an emergency response plan in the event of an injury.

II. SPECIFIC ROUTINE GUIDELINES

A. 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. Teams may not compromise the integrity of the performance surface. (Examples: Residue from sprays, powders, oils, etc.)
- 4. Use of fire, noxious gases, live animals, and other potentially hazardous elements are strictly prohibited.
- 5. Inappropriate choreography, costuming and/or music may also affect the judges' overall impression and/or score of the routine.
- 6. All costuming, makeup and choreography should be age appropriate and acceptable for family audiences.
- 7. All costuming should be secure and offer full coverage of body parts appropriate for family viewing. Costume malfunctions resulting in team members being exposed may be grounds for disqualification.
- 8. Tights should be worn under briefs, hot pants or excessively short shorts.
- 9. Footwear is required. Partial sole shoes 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 ICU Rules Committee for approval.
- 10. Jewelry as a part of the costume is allowed.
- 11. All male performers' costumes must include a shirt that is fastened; however, it can be sleeveless.
- 12. No cheers or chants are allowed.

B. PROPS

- 1. A prop is defined as anything that is used in the routine choreography that is not/was not originally part of the costume.
Clarification 1: For Pom Categories, Poms are considered part of the uniform.
Clarification 2: For Adaptive Abilities, Special Olympics & Special Abilities Divisions, all mobility equipment, prosthesis, and braces are considered part of the athlete unless they are removed, in which case they are considered legal props, until replaced or returned to the athlete.
- 2. Handheld props and free "standing props" in all categories are not allowed. Use of parts of the uniform/clothing (e.g., used for choreography purposes. Examples such as a necklace, jacket, hat, etc.) are NOT allowed. In addition, pieces of clothing/costume may not be used to facilitate choreography/movement or to create visual pictures or shapes in staging. All clothing, and pieces of clothing must be worn at all times and may not be removed, used to facilitate choreography or discarded during the performance.
- 3. Within the Pom Category, 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".

C. CATEGORY DEFINITIONS

POM: Incorporates the use of proper Pom motion technique that is sharp, clean, and precise while allowing for the use of concepts from Jazz, Hip Hop and High Kick. An emphasis is placed on group execution including synchronization, uniformity and spacing. The choreography of a dynamic and effective routine focuses on musicality, staging of visual effects through fluid and creative transitions, levels, and groups, along with complexity of movement and skills. Poms are required to be used throughout the routine. The uniform/costuming should reflect the category style. See score sheet for more information.

HIP HOP: Incorporates authentic street style influenced movements with groove and style. An emphasis is placed on group execution including synchronization, uniformity and spacing. The choreography of a dynamic and effective routine utilizes musicality, staging, complexity of movement and athleticism. Distinctive clothing and accessories reflecting the Hip Hop Culture must be worn. See score sheet for more information.

JAZZ: Incorporates traditional or stylized dynamic movements with strength, continuity, presence, and proper technical execution. An emphasis is placed on group execution including synchronization, uniformity, and spacing. The choreography of a dynamic and effective routine utilizes musicality, staging, complexity of movement and skills. The overall impression of the routine should be lively, energetic, and motivating, with the understanding that the dynamics of movement may change to utilize musicality. The uniform/costuming should reflect the category style. See score sheet for more information.

HIGH KICK (KICK): Incorporates the use of proper high kick technique that includes flexibility, endurance, stamina, upper and lower body strength, placement, and control, while allowing for the use of creative concepts such as staging and skills. High Kicks are required to be used throughout the routine in a purposeful manner and should be the emphasis of routine content. The choreography of a dynamic and effective high kick routine focuses on musicality, staging of visual effects through intervals in kick lines, fluid and creative transitions, levels and groups, along with complexity of movement and athleticism. An emphasis is placed on group execution including synchronization, uniformity, and spacing. The uniform/costuming should reflect the category style. See score sheet for more information.

III. SAFETY RULES - BY GENRE & LEVEL

Note: The enclosed divisions are listed in order of 2 progressions of skills (easier to more difficult). Coaches must require proficiency before skill progression to the next level and must consider the athlete, group, and team skill levels with regard to proper performance level placement. Regardless of the Division (by level), all General Safety Rules apply, as well as the Special Abilities/Special Olympics, Adaptive Abilities Division rules apply to their respective divisions.

POM - PREMIER DIVISION RULES

Note: This level is for qualified Primary/Peewee Division Ages through Senior/Master Division Ages.

A. PERFORMED BY INDIVIDUALS

1. Inverted Skills:
 - a. Non-airborne inverted skills are allowed. (*Example: Headstand*)
 - b. Airborne inverted skills with hand support are not allowed while holding poms and/or articles of clothing (e.g., used for choreography purposes).
 - c. Airborne inverted skills with hand support that land in a perpendicular inversion or shoulder inversion are allowed as long as the athlete is not holding poms and/or an article(s) of clothing. (e.g., used for choreography purposes)
2. Skills with hip over-head rotation:
 - a. That includes hand support, must use hand(s) free of any materials in the supporting hand(s) for the skill. (*Exception: Forward rolls and backward rolls are allowed*).
 - b. Non-airborne skills are allowed.
 - c. Airborne skills with hand support are allowed provided that they are limited to 2 consecutive hip over-head rotation skills.
 - d. Airborne skills without hand support are allowed provided that all of the following criteria are met:
 - i. Involves no more than 1 twisting transition.
 - ii. Does not connect to another skill that is airborne with hip over-head rotation without hand support.
 - iii. Are/Is limited to 2 consecutive hip over-head rotation skills.
3. Simultaneous hip overhead rotation over and/or under another athlete is not allowed.
4. A drop to any body part other than the hand(s) or foot/feet is not allowed.
Exception: Only drops to the shoulder, back or seat are permitted provided that the height of the airborne individual does not exceed hip level.
5. Landing in a push up position is not allowed from any airborne skill in which the legs start in front of the body and swing behind the body while holding poms and/or articles of clothing in supporting hand(s).

B. PERFORMED BY GROUPS AND PAIRS

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

1. At least one Supporting Athlete must maintain direct contact with the performance surface when the height of the skill of the Performing Athlete exceeds shoulder level.

2. At least 1 Supporting Athlete must maintain contact with the Performing Athlete(s) throughout the entire skill above head level.
Exception: When a Performing Athlete is supported by 1 Supporting Athlete, the Performing Athlete may be released at any level provided:
 - a. *The Performing Athlete does not pass through an inverted position after the release.*
 - b. *The Performing Athlete is either caught or supported to the performance surface by 1 or more Supporting Athlete(s).*
 - c. *The Performing Athlete is not caught in a prone position.*
 - d. *Any Supporting Athlete 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 Performing Athlete(s) is allowed provided that contact between the Performing Athlete and at least 1 Supporting Athlete(s) must be maintained until the Performing Athlete returns to the performance surface or is returning to the upright body position.
4. Vertical Inversion is allowed provided:
 - a. Contact between the Performing Athlete and at least 1 Supporting Athlete is maintained until the Performing Athlete returns to the performance surface or is returning to the upright body position.
 - b. At the point when the height of the Performing Athlete's shoulders exceeds shoulder level, there is at least 1 additional athlete to spot who is not concurrently bearing the weight of the Performing Athlete.
(Clarification: When there are 3 Supporting Athletes an additional spot is not required)

C. PERFORMED BY GROUPS AND PAIRS -DISMOUNTS TO THE PERFORMANCE SURFACE

(Clarification: May be assisted but not required)

1. A Performing Athlete may jump, leap, step or push off a Supporting Athlete(s) provided:
 - a. The highest point of the released skill does not elevate the Performing Athlete's hips above head level.
 - b. The Performing Athlete does not pass through the prone or inverted position after the release.
2. A Supporting Athlete(s) may toss a Performing Athlete provided:
 - a. The highest point of the toss does not elevate the Performing Athlete's hips above head level.
 - b. The Performing Athlete is not supine or inverted when released.
 - c. The Performing Athlete does not pass through a prone or inverted position after release.