

# **INTERNATIONAL CHEER UNION (ICU)**



## **Divisions Rules & Regulations 2017-2019**

# **2017- 2019 ICU DIVISIONS RULES & REGULATIONS**

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# **CHEERLEADING & PERFORMANCE CHEER**

# INTRODUCTION - A HISTORY

## **In the beginning (up to 1898)**

Although various forms of Cheerleading ("Cheer") have certainly been in existence for thousands of years (e.g. leading crowds in Cheers & Chants, and entertaining during sport events), the Sport of Cheer's beginning is traditionally defined from an era when USA university students and faculty, at their respective university sporting events - led and entertained their crowds with Chants and Cheers starting in the later 1800's. (See *ICU History* [www.cheerunion.org](http://www.cheerunion.org)).

Initially documented from "Ivy League" (USA founding universities located in the Northeast USA) university sporting events in the 1860s – university students were reported to sit in the venue seats - leading their fellow spectators in Cheers and Chants to encourage their sport teams to victory (also common in the United Kingdom during the same era). However, when Ivy League Princeton University class of 1882 graduate, Thomas Peebles, moved to Minnesota in 1884 and transplanted the idea of organized crowds cheering at American football games to the University of Minnesota (North Central USA) and to its students - the stage was set. With the fervor of the organized crowd-cheering environment underway on campus, it took one student to start it all. On Saturday 2 November 1898, one of the University of Minnesota students, Johnny Campbell, jumped from his seat onto the field of the University of Minnesota American Football game (v. Northwestern University, a Chicago-based university) - and started to lead the crowd in Chants and Cheers. Johnny Campbell's "Cheer-leading" to involve the crowd and enhance the game environment was a huge success, the University of Minnesota won the game, and Johnny Campbell became the first Cheerleading athlete ever. The Sport of Cheer/Cheerleading was born!

## **Cheerleading continues to grow & develop (1898-1929)**

Following Johnny Campbell's footsteps/the start of Cheerleading in 1898, over the next decades – the concept of Cheerleading, and its game entertainment culture- spread to other university sporting events throughout the United States and also to secondary schools ('high schools') sporting events as well. Through Cheerleading's expansion, new techniques were developed to further entertain and motivate crowds, and the use of signs, flags, megaphones, poms (in a primitive form until the 1950's), arm motions, simple partner stunts and tumbling skills were added as well, to enhance the performance and effectiveness of the Cheerleading athletes.

## **Performance Cheer Disciplines are introduced (1930-1940)**

With Cheerleading's increasing popularity continually growing in the USA, two individuals were instrumental in starting another version of Cheerleading - designed to also entertain school Sporting event crowds. Partially inspired by the popular and entertaining marching styles of school-based Reserve Military Officer Training Corps cadets at the time, and also as an initiative to include more female athletes in the sporting event environment; a new style called "Drill Team" (e.g. "Performance Cheer" in the style of "High Kick") was created. The 2 individuals credited to form this new discipline of Cheer were Kay Teer Crawford and Gussie Nell Davis both located in Texas, South Central USA.

While a student at Edinburg High School in Edinburg, Texas, USA, in 1929, Kay Teer Crawford auditioned for and earned a place on the high school Cheerleading team; however, 90 of her schoolmates did not make the team. So in 1930, Ms. Crawford created a new style/a discipline of Cheer involving the same Cheerleading athletes- but in a different/complimentary but equally entertaining and crowd enhancing style. Mixing Cheerleading with the entertaining and popular Military marching high kick style (e.g. "Drill Team") of the time- in 1930, Ms. Crawford first introduced the Edinburg High School "Seargentettes" with a performance to the school's marching band music throughout the game. The Cheer Discipline of Drill Team /"Performance Cheer High Kick" was underway.

Within the same decade, Texas high school physical education teacher, Gussie Nell Davis, who had significant experience in music education and also in Cheerleading "Pep Clubs", was hired by Kilgore College located in East Texas (South Central USA) - to form an all female team to perform and entertain the crowds at Kilgore College's sporting events. The focus was to perform and entertain the crowd during game timeouts and half times – when the sport team wasn't on the field of play. In a similar style to Kay Teer Crawford's Edinburg High School Seargentettes, Ms. Davis was looking to start something different involving more female athletes, in a high kick style- performing in coordination with the official high school musical marching band. In 1939, at Kilgore College's American Football Game, Gussie Nell Davis introduced the Kilgore College "Rangerettes". The Kilgore College Rangerettes were an instant success – quickly becoming famous & highly requested to perform at numerous functions in the USA and around the world, further spreading the Drill Team/Performance Cheer High Kick Style around the USA.

The new Drill Team/Performance Cheer High Kick style of Cheerleading quickly grew in popularity throughout the USA and new teams were being established at schools and universities throughout the country- in addition to the traditional Cheerleading teams. As new Drill Team/Performance Cheer High Kick Teams were forming, these teams were also adding a new Performance Cheer style as well – providing added value and variety for crowd entertainment purposes. The handheld “pom-poms” or “poms”, already popular with traditional Cheerleading teams, also became a part of many Drill Team/Performance Cheer Teams ensembles as well, and the Performance Cheer Style of “Pom” (e.g. Pom Team/Freestyle Pom Team) became an additional Performance Cheer style at almost every sporting event.

### **Women become the majority (1941)**

In the beginning- and even with the launch of Performance Cheer in the 1930’s involving many female athletes, a majority of Cheerleaders in the USA (also called “Yell Leaders”) were primarily male athletes. However, once the United States entered the Second World War in 1941 with many males leaving the U.S.A. to serve in the war, Cheer was transformed to be comprised of a majority of female athletes (estimated 85%) - which remains the same to this day!

### **Cheer Education Organizations develop and encourage further growth (1949)**

During the Second World War, Cheer became dominated with participation of female athletes, and following the Second World War, Cheer’s continued growth and high popularity led to an important need for further Cheer education to athletes around the USA. In 1949- Lawrence “Herkie” Herkimer, a former High School and University Cheerleader in Texas and then Graduate Student at the University of Illinois (Central USA), was asked to administer a Cheerleading educational clinic at Texas Teachers College for Cheerleaders requesting education (now called Sam Houston State University) in Texas, South Central USA. Herkie’s first clinic was conducted for 52 Cheerleaders, and – due to the 1<sup>st</sup> clinic’s success- a 2<sup>nd</sup> clinic followed consisting of 350 Cheerleaders - indicating the great demand for more Cheerleading education.

Lawrence “Herkie” Herkimer launched an organization called the National Cheerleaders Association (NCA) to more efficiently and formally spread Cheerleading education around the country. Very quickly, NCA was administering Cheerleading education to tens of thousands of Cheerleaders throughout the USA. Lawrence “Herkie” Herkimer/NCA introduced greater team organization to Cheerleading, continued Cheerleading technique development – including a more sophisticated version of the Pom (the current version used today), further advancement of basic partner stunt skills, enhanced crowd techniques, including the signature NCA jump, called the “Herkie” named after NCA’s founder. With the ongoing and urgent demand for more Cheer education, other organizations were soon established. Robert Olmstead’s United Spirit Association (USA) established in California in 1950 (first to initiate Cheer half-time shows at NFL Games); Dr. Kay Crawford continued her work with the establishment of Miss Drill Team USA in 1967 in California (further promoting Performance Cheer); and many other education organizations throughout the USA, introducing new concepts to further advance Cheerleading and Performance Cheer.

### **Modern Day Cheerleading & Performance Cheer, Urban Cheer, Competitions & Television (1974)**

In 1974, former University of Oklahoma Cheerleader, NCA Head Instructor, NCA Vice President & current ICU President, Jeff Webb (credited as the Founder of Modern Day Cheerleading), launched a new organization called Universal Cheerleaders Association (UCA) - with the idea of additional advancement of Cheerleading athleticism, enhanced skills and crowd techniques with the focus of leading the crowd and entertainment of Cheer at sporting events. Through the efforts of Jeff Webb and his organization, new Cheerleading skills were quickly developed (e.g. progression learning and safety rules & techniques) including the introduction of skills that are the very foundation of Cheerleading today; including but not limited to: the Liberty, Elevator, Basket Tosses, Toss Stunts, and a wide variety of the advanced Pyramids. Additionally, through UCA’s university camps that included a UCA instructor opening demonstration of UCA’s new advanced Cheerleading techniques - these skills were put to music – in a music routine- and the concept of the Cheerleading Competition was born. By 1982, Jeff Webb placed the music/Cheerleading and Performance Cheer competition format - on National television (ESPN), and the concept of Cheerleading and Performance Cheer competition spread rapidly throughout the U.S.A. and soon – throughout the world through syndication of the ESPN broadcasts.

Paralleling the growing popularity of Cheerleading and Performance Cheer throughout the USA in the 1970s, as well as the increasingly growing popularity of urban & hip hop culture of the time; the inner city metropolitan schools of the USA began to introduce a new style of Cheerleading - called “Urban Cheer”. Reflecting the traditional elements of crowd leadership and entertainment for school sporting events of traditional Cheerleading, with many teams incorporating Cheerleading specific skills and techniques - Urban Cheer introduced a different style of Cheer echoing the popularity of urban and hip hop culture. More associated with the highly entertaining inner city schools’ musical marching bands often performing together - Urban Cheer spread rapidly throughout the USA, continues to grow in popularity, and significantly continues to influence all styles of Cheerleading and Performance Cheer to this day.

Through the 1970s and 1980s as well, Performance Cheer (High Kick and Pom specifically) continued to expand quickly throughout the USA, with the added demand for entertainment and variety – specifically at indoor sporting events (e.g. Basketball). As a result, Performance Cheer athletes introduced new styles of “Jazz” and “Hip Hop” (in addition to “High Kick” and “Pom”) performed at games, soon to be added to the ESPN Performance Cheer Competition Broadcasts. Basketball Cheerleaders soon became famous and synonymous with wearing their team’s basketball jerseys during their Hip Hop half time/time out performances (still common to this day in Hip Hop performance), as well as at American Football games and various sporting events. Performance Cheer athletes and Cheerleading team athletes – continued to progress further as important Game time staples to sporting culture throughout the United States.

### **Global Expansion, Cheer expands beyond Scholastic Teams (1980s-1990s)**

With global syndication of the ESPN Championships broadcasts - and the growing demand for Sporting event entertainment, interest in the Sport of Cheer began to further accelerate in various countries around the world. Cheer began to spread to new countries around the world including but not limited to Japan, Chile, Germany, United Kingdom, Finland, Sweden and Norway. Additionally, Scholastic Cheer (universities and schools) in the USA became overwhelmed with the tremendous surge of Cheer athlete interest, leading to massive participation not only within Scholastic programs, but also via the creation of new programs at privately owned athletic facilities (known as “All Star”) to handle the overflow/need for more programs, and also within numerous Multi-Sport Recreational “Rec” Leagues & within Community Clubs throughout the USA as well. The Sport of Cheer had reached a tipping point, with thousands of Cheerleading competitions being conducted in all cities around the USA, on almost every weekend - as a result of Cheer’s ever increasing popularity.

### **World Championships, USASF/IASF & ICU (2003 & 2004)**

In 2003, as a final championship initiative for the many U.S.A. - based privately operated All Star “National Championships” events located throughout the USA, the United States All Star Federation (USASF) was established to promote consistency of All Star rules in the USA and to administer the “Cheerleading Worlds” (e.g. “Worlds”) – as a final championships of the very best All Star “National Champions” teams in the United States. Primarily due to its name, “Cheerleading Worlds”, non-USA teams began to express interest to compete in the “Cheerleading Worlds” as well, and soon, with the addition of teams from around the world - the name International All Star Federation (IASF) was added to the title of the event.

In 2004, due to the expressed interest to further organize the Sport of Cheer globally, the International Cheer Union (ICU), under the auspices of the IASF, held its first meeting in Orlando, Florida, USA on 26 April 2004 with 13 National Federations in attendance. The ICU’s objective was to further support global expansion of the Sport (Cheerleading and Performance Cheer), to assist National Cheer Federation development, to promote Sport recognition of Cheer, while encouraging athlete participation opportunities at “Worlds” and other events globally, as well as to launch the ICU World Championships for National Teams. ICU grew to over 100 National Cheer Federation members located on all continents, administered stakeholder education for over 90 countries, launched continental and regional championships, developed and initiated global Anti-Doping policies as a signatory of WADA, and initiated international recognition of the Sport.

### **ICU begins to seek International Sport Recognition, creation of STUNT, Game Day (2009 - 2011)**

With great success and growth underway of the ICU and the Sport of Cheer, in 2009, the ICU submitted its first application for Sport recognition to SportAccord/GAISF (the union of recognized international sports), and ICU also submitted its first application to the International Olympic Committee (IOC) in 2010 for IOC recognition.

While ICU was pursuing Sport recognition internationally, in 2011, due to a need for a dual team competition format for Cheerleading in the USA (for enhanced university scholarship purposes), ICU’s National Governing Body in the United States, USA Cheer, introduced a new Cheerleading team discipline called STUNT; a format allowing Cheerleading teams to compete in 4 rounds (quarters) of competition against one other opposing Cheerleading team. USA Cheer & ICU also created a new discipline format called - “Game Day”, a competition format consisting of Game Cheering (for Cheerleading and Performance Cheer disciplines) in categories that includes Game Day components (Cheer, Sidelines, Fight song, Band Chant, Timeout, Drum Line, etc.)- reflective of our Sport’s 100 year history of Cheering at Sporting events.

### **ICU/Cheerleading & Performance Cheer Recognition becomes reality (2013 -2016)**

In 2013, ICU was accepted as a member SportAccord/GAISF – recognized as the world governing body for the Sport of Cheer. In 2014, ICU became part of the FISU Family - Fédération Internationale du Sport Universitaire/International University Sport Federation; and in 2016, the ICU was provisionally recognized by the International Olympic Committee (IOC).

## **Cheerleading & Performance Cheer now & in the future**

Through the many developments of the Sport of Cheer over the past 100 years, the Sport of Cheer continues to thrive at the grass-roots level for millions of Cheer athletes on all continents (Game Cheerleading/Game Performance Cheering and in Competition); is highlighted by its top athletes annually during the ICU World Cheerleading Championships, as well as at continental, regional and national championships around the world. At its core essence, the Sport of Cheer is its own unique sport, independent with its own Cheer-specific technical skills, history and culture, derived from 100 years of Sporting event performance and crowd leadership. Athlete age of participation ranges from 4 years of age and older, it is spectator and family friendly in all cultures, popular on all broadcast platforms (television, live stream, social media, etc.), and Cheer is a team sport welcoming athletes of all body types, male and female. Moving forward, ICU has expanded the Sport of Cheer to include divisions for Special Athletes (athletes with intellectual disabilities), ParaCheer/Adaptive Abilities Athletes (athletes with physical and intellectual disabilities), and has introduced Masters divisions welcoming athletes of all ages, confirming Cheer as a true lifestyle sport not only for competition, but also recreation.

For purposes of understanding ICU Rules, Divisions and Guidelines, the Sport of Cheer is defined by 2 discipline categories- with further explanations below:

1. **CHEERLEADING** (*also called "Cheer" and vice versa re: the Sport of Cheer- e.g. "World Cheerleading Championships"*): The original discipline category started by Johnny Campbell in 1898 designed to lead and energize crowds at sporting events— which still serves the same purpose, but has been updated and further developed over our 100 year history and into a variety of competitive and recreational formats.

Cheerleading has developed to include a span of seven (7) levels of skills (Beginner/Level 0 - Premier/Level 6) – noting that not all levels are available to all age groups/team types, and progression learning is mandatory leading up to the highest level achieved by an athlete. Team types includes Club, All Star, Recreational (Rec), Scholastic (school & university), Masters, Special Abilities, ParaCheer/Adaptive Abilities, National Team within all respective ages, teams sizes and gender groupings for each category. These disciplines can be further broken down into Team Routine, Partner Stunt, Group Stunt, Team STUNT, and Game Day competition formats.

2. **PERFORMANCE CHEER** (*originally known as "Drill Team"/"High Kick" but now also includes the styles of "Pom", "Hip Hop" and "Jazz"*): Created by Dr. Kay Crawford (1930) and Gussie Nell Davis (1939) as a new style of Cheerleading to entertain the crowd differently but in coordination with an official musical marching band, as well as the traditional cheerleading team. In its 90 years of history as a discipline category- Performance Cheer began in the tradition of Drill Team/High Kick (in a Military Marching High Kick Style), later developing and adding the styles of "Pom" in the 1940s, as well as Hip Hop and Jazz in the 1970s and 1980s for entertainment variety purposes.

Performance Cheer has developed to include the 4 "genres"/disciplines (High Kick, Pom, Hip Hop, Jazz) - within the team types of Club, All Star, Recreational (Rec), Scholastic (school & university), Masters, Special Abilities, ParaCheer/Adaptive Abilities, National Team types within all respective ages, teams sizes and gender groupings within each category. These disciplines can be further broken down into Team Routine, Doubles Routine, and Game Day competition formats.

Following the over 100 year uniquely rich history and culture of the Sport of Cheer for the Cheerleading and Performance Cheer discipline categories respectfully, enclosed herein please find the ICU Rules and Guidelines as a resource for National Federations, Coaches, Athletes and all stakeholders of our Sport. The International Cheer Union extends its great appreciation to everyone's great contributions in the past, present and future for the great success of the Sport of Cheer and looks forward to its future development for many years to come.

Respectfully,

International Cheer Union (ICU)



# INTERNATIONAL CHEER UNION (ICU)

## Disciplines Overview

### **ALL DISCIPLINES INCLUDE:**

Club, All Star, Recreational (Rec), Scholastic (school & university), Masters, Special Abilities, ParaCheer/Adaptive Abilities, National Team - *all respective age levels, team sizes and gender groupings within each category*

### **CHEERLEADING:**

- Team Cheer Beginner (L0) - Premier (L6) Divisions
- Urban Cheer Beginner (L0) - Premier (L6) Divisions
- Partner Stunt
- Group Stunt
- Team STUNT
- Game Day

### **PERFORMANCE CHEER:**

- Team Cheer Freestyle Pom (*also known as "Pom" or "Pom-pon"/term variations of "Pom"*)
- Team Cheer Hip Hop
- Team Cheer Jazz
- Team Cheer High Kick (*also known as "Kick"*)
- Game Day

# CHEERLEADING & PERFORMANCE CHEER

## GENERAL PROVISIONS

### I. Team Types (“Sectors”) of Cheerleading & Performance Cheer

Includes: Club, All Star, Recreational (Rec), Scholastic (school & University), Special Abilities (unified & traditional), ParaCheer/Adaptive Abilities (unified & traditional), Masters, Special National Team- all respective age levels, teams sizes and gender groupings within each category.

### II. Disciplines & Divisions of Cheerleading & Performance Cheer

#### A. CHEERLEADING: Team Routine, Partner Stunt, Group Stunt, Team STUNT, Game Day

0. **Beginner** (equivalent to Level 0): Mandatory progression learning for all levels above Beginner (L0), open to all ages, team types (including scholastic) and divisions.
1. **Novice** (equivalent to Level 1): Mandatory progression learning for all levels above the Novice (L1), open to all ages, team types (including scholastic) and divisions.
2. **Intermediate** (equivalent to Level 2): Mandatory progression learning for all levels above Intermediate (L2), open to all ages, team types (including scholastic) and divisions. Special Abilities Divisions - no tosses are allowed. ParaCheer/Adaptive Abilities – no basket tosses allowed.
3. **Median** (equivalent to Level 3): Mandatory progression learning for all levels above Median (L3), open to all ages, team types (including scholastic) and divisions. ParaCheer/Adaptive Abilities – no basket tosses allowed. Special Abilities not allowed in Median (L3) or above. Primary/Mini Teams and below (teams consisting of athletes 8 years and younger) are restricted to Intermediate (L2) toss rules and below.
4. **Advanced** (equivalent to Level 4): Mandatory progression learning for all levels above Advanced (L4), open to all ages, team types (including scholastic) and divisions. ParaCheer/Adaptive Abilities – no basket tosses allowed. Special Abilities not allowed. Primary/Mini Teams and below (teams consisting of athletes 8 years and younger) are restricted to Intermediate (L2) toss rules and below.
  - **School Advanced** (equivalent to NFHS/AACCA Rules): Similar to ICU Advanced Division, mandatory progression learning for all levels above School Advanced, open to all ages, team types and divisions. ParaCheer/Adaptive Abilities – no basket tosses allowed. Special Abilities not allowed in the School Advanced Level. Per NFHS/AACCA endorsed rules for Junior School Divisions and younger, School Advanced Division rules apply - with the exception that no tosses are allowed for Junior School Divisions and younger.
5. **Elite** (equivalent to Level 5): Mandatory progression learning for all levels above Elite (L5), open to all team types (including scholastic) and divisions, except Primary/Mini Teams and below (teams consisting of athletes 8 years and younger) and athletes 5 years or younger -are not allowed in Elite (L5). ParaCheer/Adaptive Abilities & Special Abilities are not allowed in Elite (L5).
6. **Premier** (equivalent to Level 6): ICU’s highest level. For National Teams only- athletes 15 years and older are eligible. For all other eligible team types and divisions- athletes 16 years and older are eligible, although nations may be more restrictive. ParaCheer/Adaptive Abilities & Special Abilities are not allowed in Premier (L6).
  - **University Premier** (equivalent to AACCA NCAA endorsed Rules): Similar to ICU Premier Division- ICU’s highest level. For National Teams only- athletes 15 years and older are eligible. For all other eligible team types and divisions- athletes 16 years and older are eligible, although nations may be more restrictive. ParaCheer/Adaptive Abilities & Special Abilities not allowed in University/Premier (L6).

#### B. PERFORMANCE CHEER: Team routine, Doubles, and Game Day

1. **Performance Cheer Freestyle Pom** (also known as “Pom”, “Pom-pon”/variations of “Pom”): Open to all ages, team types (including scholastic) and divisions.
2. **Performance Cheer Hip Hop**: Open to all ages, team types (including scholastic) and divisions.
3. **Performance Cheer Jazz**: Open to all ages, team types (including scholastic) and divisions.

4. **Performance Cheer High Kick** (also known as “Kick”): Open to all ages, team types (including scholastic) and divisions.

*Notes:* Game Day for A & B may include individual segments or any combination of a Cheer(s), Sideline(s), Drum Line(s), Sideline(s), Band Chant(s), Fight Song(s) & Time Out Performance(s). STUNT follows the 4 quarters as defined in the following quarters 1. Partner Stunts 2. Pyramids and Tosses 3. Group Jumps and Tumbling 4. Team Performance.

### **III. Time of Routine (Overall routine time subject to event organizer- standard times listed below)**

- A. Cheerleading Team Cheer Routine:
  1. Cheer Portion: Can be placed in the beginning or middle of routine. Cheer portion minimum time requirement is thirty (30) seconds. Maximum time between Cheer and Music portion: Twenty (20) seconds.
  2. Music portion: Two minutes, thirty seconds (2:30)
- B. Partner Stunt/Group Stunt Routine (not allowed in ICU sanctioned events):
  1. Music portion: One minute (1:00) to one minute thirty seconds (2:30)
- C. Performance Cheer Routine:
  1. Music portion: Two minutes, thirty seconds (2:30)
- D. Performance Cheer Doubles:
  1. Music portion: One minute, thirty seconds (1:30)
- E. Game Day (Cheerleading & Performance Cheer):
  1. Each element: Average thirty seconds (:30) to one minute (1:00) each - with breaks in between each element

### **VI. Competition Area Guidelines**

- A. Cheerleading
  1. The performance floor will be approximately 42 feet x 54 feet/12.8 meters x 16.5 meters. The surface will be traditional foam Cheerleading mat.
  2. Teams may line up anywhere inside the competition area.
  3. No penalty for stepping outside the area – unless otherwise indicated.
- B. Performance Cheer
  1. The performance floor will be approximately 42 x 42 feet/12.8 x 12.8 meters.
  2. The surface will be professional grade material (e.g. Marley floor or a wooden parquet floor)
  3. There is no penalty for stepping outside the performance floor area – unless otherwise indicated.

### **V. Team Size/Number of athletes per team (Team size can vary based on event organizer, ICU team sizes listed below)**

Objective is to best represent global cheerleading in its present status allow best size to form the best routines, without creating a financial barrier for emerging nations.

- A. Cheerleading Team Cheer Routine:  
ICU Divisions: 16 athletes, maximum 24 athletes
- B. Cheerleading Coed Partner Stunt Routine (not allowed at ICU sanctioned events)  
1 male, 1 female, 1 spotter
- C. Cheerleading Group Stunt Routine (not allowed at ICU sanctioned events)  
5 athletes or less (all female or male/female)
- D. Team Performance Cheer Routine:  
ICU Divisions: Minimum 16 athletes, maximum 24 athletes
- E. Team Performance Cheer Routine:  
ICU Divisions: Minimum 18 athletes, maximum 24 athletes
- F. Team Performance Cheer Doubles:  
Two (2) athletes
- G. Game Day (Cheerleading & Performance Cheer):  
ICU Divisions: Minimum 16 athletes

### **VI. Age of Athlete**

- A. Cheerleading Beginner Division (L0) through Intermediate (L2)

For all ages, team types & all divisions- with rule modifications for Special Abilities and ParaCheer/Adaptive Abilities (*All ages based on the year of competition*). Mandatory for progression learning for levels above Intermediate (L2)

B. Cheerleading Median Division (L3) through Advanced/Advanced School Division (L4)

For all ages, eligible team types & divisions- with rule modifications for ParaCheer/Adaptive Abilities, and toss limitations for Primary/Mini Teams and below (teams consisting of athletes 8 years and younger) limited to Intermediate (L2) tosses and below. (*All ages based on the year of competition*). Not allowed for Special Abilities Divisions. Mandatory for progression learning for levels above Advanced/Advanced School Division (L4)

C. Cheerleading Elite Division (L5)

For all eligible team types, divisions, and all ages - with the exception of Primary/Mini Teams and below (teams consisting of athletes 8 years and younger) and athletes 5 years and younger - that are not allowed in Elite (L5). (*All ages based on the year of competition*). Special Abilities and ParaCheer/Adaptive Abilities are not allowed in Elite (L5). Mandatory for progression learning for levels above Elite (L5)

D. Cheerleading Premier/University Division (L6)

For National Teams only- athletes 15 years and older are eligible. For all other eligible team types and divisions, athletes 16 years and older are eligible, although nations may be more restrictive. (*All ages based on the year of competition*). Special Abilities and ParaCheer/Adaptive Abilities are not allowed in Premier/University (L6).

E. Performance Cheer - All Genres (Pom, Hip Hop, Jazz, High Kick)

For all ages, team types & all divisions- with rule modifications for Special Abilities and ParaCheer/Adaptive Abilities (*All ages based on the year of competition*)

## **VII. ICU Anti-Doping Rules and Regulations- Guidelines and Operations Procedures**

The ICU is committed to doping free sport, and strictly follows the enclosed guidelines and procedures of the ICU WADA approved Anti-Doping guidelines and procedures for the safety of our athletes and fairness of play for our sport.

[http://www.cheerunion.org/aspnet\\_client/FreeTextBox/upload/documents/AboutUS/Documents/ICU\\_Guidelines\\_Drug-Testing.pdf](http://www.cheerunion.org/aspnet_client/FreeTextBox/upload/documents/AboutUS/Documents/ICU_Guidelines_Drug-Testing.pdf)

## **VIII. ICU Rules and Regulations against Illegal Betting and Competition Fixing**

The ICU is committed to fair play for our athletes and the integrity of the sport, and follows rules and regulations in the fight against illegal betting and competition fixing.

[http://www.cheerunion.org/aspnet\\_client/FreeTextBox/upload/documents/AboutUS/Documents/ICU\\_Rules\\_Competition-Fixing.pdf](http://www.cheerunion.org/aspnet_client/FreeTextBox/upload/documents/AboutUS/Documents/ICU_Rules_Competition-Fixing.pdf)

## **ICU SPECIAL ABILITIES SAFETY RULES & CRITERIA**

### **-Designed for teams with athletes with intellectual disabilities (ID)-**

- A. All ICU general rules and guidelines (Cheerleading & Performance Cheer), and routine requirements apply.
- B. All Special Abilities Unified Teams must be comprised of 1% - 99% / less than 100% or more Athletes with intellectual disabilities per team. (specific "unified" percentages are to the discretion of the competition organizer)

- C. All Special Abilities Traditional National Teams must be comprised of 100% Athletes with intellectual disabilities per team.

*NOTE: The ICU reserves the right to split the Special Abilities Unified Divisions into a separate Special Abilities Unified Division (less than 100% athletes with intellectual abilities per team) and Special Abilities Traditional Division (100% athletes with intellectual disabilities per team) on the condition that 3 or more National Teams are registered that would comply with each division's composition requirements.*

- D. All Stunts and Pyramids - at prep level or above - will require the spot of a Coach or Assistant.
- E. Tosses are not allowed.
- F. Spotted and assisted tumbling is not allowed in Competition; however, spotted and assisted tumbling is allowed in Exhibition performances.
- G. Up to three (3) Coach(es) and/or Assistant(s) are allowed to signal from the front of the mat and may not obstruct the view of the judges. Additionally, there is no limit to the number of Assistants around the perimeter of the floor in a squat position.
- I. Assistants shall be dressed in contrasting attire compared to the Athletes, so it is clear to the judges who are the Athletes and who are the Assistants on the floor at any time. For example, Assistants shall wear a dark t-shirt and pants in contrast to the Athletes' lighter colored uniform (or vice versa); however, Assistants may not wear a Cheerleading or Performance Cheer uniform during the routine.
- J. Assistants shall wear athletic shoes (e.g. no flip-flops) and shall not wear any jewelry for the protection of the Athletes.

# **ICU PARACHEER/ADAPTIVE ABILITIES SAFETY RULES & CRITERIA**

## **-Designed for teams with athletes with physical and intellectual disabilities-**

- A. All ICU general rules and guidelines (Cheerleading & Performance Cheer), and routine requirements apply.
- B. All ParaCheer/Adaptive Abilities Unified Teams must be comprised of a minimum 1% to 99% or more ParaCheer Athletes per team.  
*Clarification: ParaCheer Athlete qualification is subject to respective ICU general rules and guidelines, as well as National Federation confirmation and/or medical documentation, as requested. (Please ICU PARACHEER/ADAPTIVE ABILITIES QUALIFICATION GUIDELINES for more information)*
- C. Wheelchair users when basing stunts and pyramids must have all wheels in contact with the performance surface during the skill with an added and appropriate anti-tip attachment for safety.  
*Clarification: An appropriate wheelchair anti-tip attachment must be in contact with the chair and the performance surface as an additional point of contact to the performance surface while both wheels of the wheelchair are also in contact with the performance surface.*
- D. Wheelchair users when topping stunts and pyramids in the wheelchair (or similar apparatus) must use a seatbelt.
- E. All athletes spotting, catching and/or cradling a skill must have mobility through their lower body (with or without use of mobility equipment) to absorb the impact of the skill, as well as with adequate lateral speed to spot, catch and/or cradle the skill.
- F. All athletes spotting, catching and/or cradling a skill must have at minimum 1 arm extended beyond the elbow to adequately assist with the skill.
- G. Release moves and dismounts may be caught by individuals who were not the original base(s) if the main base(s) are not capable of catching and/or cradling the skill.
- H. Mobility devices (i.e. wheelchairs, crutches, etc.) may be used to aid the top person in loading into a stunt and/or pyramid.  
*Example: A top person may step upon any portion of a wheelchair, mobile device, and/or upon a base supporting a crutch to load into a skill.*
- I. 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 on or returned to the athlete.
- J. Basket tosses are not allowed.

# **ICU PARACHEER/ADAPTIVE ABILITIES QUALIFICATION GUIDELINES**

## **-Designed for teams with athletes with physical and intellectual disabilities-**

For the purpose to assist and encourage ICU's National Federations to develop ParaCheer/Adaptive Abilities opportunities for disabled and nondisabled athletes (e.g. "ParaCheer/Adaptive Abilities Unified" divisions and "ParaCheer/Adaptive Abilities Traditional" divisions) within our Sport, enclosed (as a guideline only) please find a the IPC's brief description of the 10 eligible\* impairment types (below) also shown on the IPC website <https://www.paralympic.org/classification>; found under section 2 chapter 3.13 of the IPC Handbook.

*\*Note 1: Due to the newness of the ICU ParaCheer/Adaptive Abilities development programme at the grass-roots level, the ICU encourages its National Federations to use the IPC's excellent brief description of eligible impairment types simply as a guideline – and to encourage participation of all disabled athletes who may or may not meet the impairments listed below. As ICU's ParaCheer/Adaptive Abilities development programme continues to develop, stricter adherence to these policies will be distinctly addressed for specific future competitions.*

*\*\*Note 2: Based on the uniqueness of Cheerleading competition, the ICU additionally includes Hearing Impairment (#11) as a guideline only and also for possible future development of programmes compliant with the ICSD. The ICU again encourages National Federations to be inclusive of athletes of all disabilities, who may or may not meet the impairments listed below, for ParaCheer/Adaptive Abilities development purposes.*

### **IPC's brief description of the 10 eligible\* impairment types (as a guideline for the ICU ParaCheer/Adaptive Abilities programme):**

#### *Impairment: Explanation*

- 1. Impaired muscle power:** Reduced force generated by muscles or muscle groups, such as muscles of one limb or the lower half of the body, as caused, for example, by spinal cord injuries, spina bifida or polio.
- 2. Impaired passive range of movement:** Range of movement in one or more joints is reduced permanently, for example due to arthrogyrosis. Hypermobility of joints, joint instability, and acute conditions, such as arthritis, are not considered eligible impairments.
- 3. Limb deficiency:** Total or partial absence of bones or joints as a consequence of trauma (e.g. car accident), illness (e.g. bone cancer) or congenital limb deficiency (e.g. dysmelia).
- 4. Leg length difference:** Bone shortening in one leg due to congenital deficiency or trauma.
- 5. Short stature:** Reduced standing height due to abnormal dimensions of bones of upper and lower limbs or trunk, for example due to achondroplasia or growth hormone dysfunction.
- 6. Hypertonia:** Abnormal increase in muscle tension and a reduced ability of a muscle to stretch, due to a neurological condition, such as cerebral palsy, brain injury or multiple sclerosis.
- 7. Ataxia:** Lack of co-ordination of muscle movements due to a neurological condition, such as cerebral palsy, brain injury or multiple sclerosis.
- 8. Athetosis:** Generally characterised by unbalanced, involuntary movements and a difficulty in maintaining a symmetrical posture, due to a neurological condition, such as cerebral palsy, brain injury or multiple sclerosis.
- 9. Visual impairment:** Vision is impacted by either an impairment of the eye structure, optical nerves or optical pathways, or the visual cortex.
- 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.



# CHEERLEADING

## GENERAL SAFETY RULES

1. All athletes must be supervised during all official functions by a qualified director/coach.
2. Coaches must require proficiency before skill progression. Coaches must consider the athlete, group and team skill levels with regard to proper performance level placement.
3. All teams, coaches and programme directors must have an emergency response plan in the event of an injury.
4. Athletes and coaches may not be under the influence of alcohol, narcotics, performance enhancing substances or over-the-counter medications that would hinder the ability to supervise or execute a routine safely, while participating in a practice or performance.
5. Athletes must always practice and perform on an appropriate surface. Technical skills (stunts, pyramids, tosses or tumbling) may not be performed on concrete, asphalt, wet or uneven surfaces or surfaces with obstructions.
6. Soft-soled shoes must be worn while competing. No dance shoes/boots, and/or gymnastics slippers (or similar) allowed. Shoes must have a solid sole.
7. Jewelry of any kind, including but not limited to, ear, nose, tongue, belly button and facial rings, clear plastic jewelry, bracelets, necklaces and pins on uniforms is not allowed. Jewelry must be removed and may not be taped over. Exception: medical ID tags/bracelets. *Clarification: Rhinestones are legal whether adhered to the uniform or the skin.*
8. Any height increasing apparatus used to propel an athlete is not allowed. Exception: spring floor as a performance surface specifically for All Star Cheerleading Teams.
9. Flags, banners, signs, pom poms, megaphones and pieces of cloth are the only props allowed. Props with poles or similar support apparatus may not be used in conjunction with any kind of stunt or tumbling. All props must be safely discarded out of harm's way (example: throwing a hard sign across the mat from a stunt is not allowed). Any uniform piece purposefully removed from the body and used for visual effect will be considered a prop once it is removed from the body.
10. Supports, braces and soft casts that are unaltered from the manufacturer's original design/production do not require additional padding. Supports, braces and soft casts that have been altered from the manufacturer's original design/production must be padded with a closed-cell, slow-recovery foam padding no less than ½ inch/1.27 centimeters thick if the athlete is involved in stunts, pyramids or tosses. An athlete wearing a hard cast (example: fiberglass or plaster) or a walking bot must not be involved in stunts, pyramids or tosses.
11. From a level grid standpoint, all skills allowed at particular level additionally encompass all skills allowed in the preceding level.
12. Required spotters for all skills must be your own team's members, and be trained in proper spotting techniques.
13. Drops including but not limited to knee, seat, front, back and split drops from a jump, stunt, or inverted position are not allowed unless the majority of the weight is first borne on the hands or feet, which breaks the impact of the drop. Shushinovs are allowed. *Clarification: Drops that include any weight bearing contact with the hands and feet are not in clear violation of this rule.*
14. Athletes must have at least one foot, hand or body part (other than hair) on the performing surface when the routine begins. Exception: Athletes may have their feet in the hands of base(s) if the base(s) hands are resting on the performing surface.
15. The competitors who begin a routine must remain the same throughout the course of a routine. A performer is not permitted to be "replaced" by another performer during a routine.
16. An athlete must not have gum, candy, cough drops or other such edible or non-edible items, which may cause choking, in her/his mouth during practice and/or performance.
17. A team's native and local language is recommended for all cheers and chants.
18. A team's native and local culture is recommended for inclusion within the performance routine.
19. The ICU is committed to protecting clean athletes and strictly follows the enclosed ICU WADA approved Anti-Doping guidelines and procedures for the safety of our athletes and fairness of play for our Sport.  
[http://cheerunion.org.ismmedia.com/ISM3/std-content/repos/Top/2013\\_Website/WADA/ICU\\_2015\\_WADA-Code.pdf](http://cheerunion.org.ismmedia.com/ISM3/std-content/repos/Top/2013_Website/WADA/ICU_2015_WADA-Code.pdf)

20. The ICU is committed to fair play for our athletes and the integrity of sport, and follows ICU's rules and regulations in the fight against illegal betting and competition fixing. [http://cheerunion.org.ismmedia.com/ISM3/std-content/repos/Top/2013\\_Website/About%20Us/Documents/ICU\\_Rules\\_Competition-Fixing.pdf](http://cheerunion.org.ismmedia.com/ISM3/std-content/repos/Top/2013_Website/About%20Us/Documents/ICU_Rules_Competition-Fixing.pdf)
21. All athletes must be legal residents or legal student residents of their respective team's country, as well as within compliance of tournament eligibility rules. A minimum of 6 months of consecutive legal residence in a respective country represented or where the team is located is recommended.

# **BEGINNER DIVISION RULES** **(Equivalent to Level 0)**

## **BEGINNER DIVISION**

### **GENERAL TUMBLING**

- A. All tumbling must originate from and land on the performing surface.  
*Clarification: A tumbler may rebound from his/her feet into a stunt transition. For relevant Divisions, if the rebound from the tumbling pass involves hip-over-head rotation, then the tumbler/top person must be caught and stopped in a non-inverted position before continuing into the hip-over-head transition or stunt.*  
Example: Round off handspring and then a bump or contact from a base or bracer straight into a back flip would break this rule for the Beginner/L0 – Elite/L5 Divisions. 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.  
Exception: Rebounding to a prone position (1/2 twist to stomach) in a stunt is allowed in the Beginner Division.
- B. Tumbling over, under, or through a stunt, individual, or prop is not allowed.  
*Clarification: An individual may jump over (rebound) another individual.*
- C. Tumbling while holding or in contact with any prop is not allowed.
- D. Dive rolls 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.

## **BEGINNER DIVISION**

### **STANDING/RUNNING TUMBLING**

- A. Skills must involve constant physical contact with the performance surface.  
Exception: Block cartwheels and round offs are allowed.
- B. Forward and backward rolls are allowed.
- C. Cartwheels, round offs and handstands are allowed.
- D. Front and back walkovers are not allowed.
- E. No tumbling is allowed in immediate combination after a round off. If tumbling does occur after a round off, a clear and distinct pause must immediately follow a round off or round off rebound
- F. Front and back handsprings are not allowed.

## **BEGINNER DIVISION**

### **STUNTS**

- A. Spotters:
1. A spotter is required for each top person above ground level.  
Example: Thigh stands, ground stunts, knee stunts (e.g. a knee table top) are examples of stunts above ground level.  
*Clarification: The spotter may grab the top person's waist for all stunts above ground level.*
- B. Stunt Levels:
1. Single leg, 2 leg and all stunts are only allowed at waist level if the top person is connected to someone standing on the performance surface (e.g. spotter grabbing the waist of the top person, a hand/arm connection, etc.), which must be a separate person other than the base(s) or spotter.
  2. Stunts above waist level are not allowed. A stunt may not pass above waist level.

*Clarification 1: Taking the top person above the waist level of the bases is not allowed.*

- C. Twisting stunts and transitions are not allowed.

*Clarification 1: Rebounding to a prone position (½ twist to stomach) is a stunt allowed in the Beginner Division.*

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

Exception: Leap frogs and leap frog variations are not allowed in the Beginner Division.

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

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

*Clarification 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 if the stunt or pyramid is separate or not.*

Example: A load in walking under another stunt is not allowed.

Exception: An individual may jump over another individual.

- G. Single based split catches are not allowed.

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

#### **I. BEGINNER DIVISION**

##### **Stunts-Release Moves**

1. Release moves are not allowed.

*Clarification 1: Helicopters are not allowed.*

*Clarification 2: Log/barrel rolls are not allowed.*

#### **J. BEGINNER DIVISION**

##### **Stunts-Inversions**

1. Inversions are not allowed.

*Clarification: All inverted athletes (the top person) must maintain contact with the performance surface (see Beginner Division "Standing/Running Tumbling").*

*Example: A supported handstand on the performance surface is not considered a stunt but is a legal inversion.*

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

*Clarification: A person standing on the ground is not considered a top person.*

#### **BEGINNER DIVISION**

##### **PYRAMIDS**

- A. Pyramids must follow Beginner Division "Stunts" and "Dismounts" rules.

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

*Clarification: Anytime a top person is released by the base(s) during a pyramid transition, the top person must dismount to the performance surface, may not cradle and must follow the Beginner Division "Dismount" rules.*

- C. 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 load in walking under another stunt is not allowed.

#### **BEGINNER DIVISION**

##### **DISMOUNTS**

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

- A. Only straight pop downs are allowed.

*Clarification 1: Dismounts to the performance surface must be assisted by either an original base and/or spotter.*

*Clarification 2: Straight drops or small hop offs, with no additional skill(s), from the waist level or below to the performance surface require assistance in the Beginner Division.*

*Clarification 3: An individual may not land on the performance surface from waist level without assistance.*

- B. Waist level cradles are not allowed.
- C. Twisting dismounts (including a ¼ turn/rotation) are not allowed.
- D. 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.
- E. No dismounts are allowed from skills above waist level in pyramids.  
*Clarification: An individual may not land on the performance surface from above waist level without assistance.*
- F. No free flipping or assisted flipping dismounts are allowed.
- G. Dismounts may not intentionally travel.
- H. Top persons in dismounts may not come in contact with each other while released from the bases.
- I. Tension drops/rolls of any kind are not allowed.

## **BEGINNER DIVISION**

### **TOSSES**

- A. Tosses are not allowed.

*Clarification 1: This includes "Sponge" (also known as Load Ins or Squish) tosses.*

*Clarification 2: All waist level cradles are not allowed.*

# **NOVICE DIVISION RULES** **(Equivalent to Level 1)**

## **NOVICE DIVISION**

### **GENERAL TUMBLING**

- A. All tumbling must originate from and land on the performing surface.

*Clarification: A tumbler may rebound from his/her feet into a stunt transition. For relevant Divisions, if the rebound from the tumbling pass involves hip-over-head rotation, then the tumbler/top person must be caught and stopped in a non-inverted position before continuing into the hip-over-head transition or stunt.*

Example: Round off handspring and then a bump or contact from a base or bracer straight into a back flip would break this rule for the Beginner/L0 – Elite/L5 Divisions. 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.

Exception: Rebounding to a prone position (1/2 twist to stomach) in a stunt is allowed in the Novice Division.

- B. Tumbling over, under, or through a stunt, individual, or prop is not allowed.

*Clarification: An individual may jump over (rebound) another individual.*

- C. Tumbling while holding or in contact with any prop is not allowed.

- D. Dive rolls 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.

## **NOVICE DIVISION**

### **STANDING/RUNNING TUMBLING**

- A. Skills must involve constant physical contact with the performance surface.

Exception: Block cartwheels and round offs are allowed.

- B. Forward and backward rolls, front and back walkovers, and handstands are allowed.

- C. Cartwheels and round offs are allowed.

- D. No tumbling is allowed in immediate combination after a round off. If tumbling does occur after a round off, a clear and distinct pause must immediately follow a round off or round off rebound.

- E. Front and back handsprings are not allowed.

## **NOVICE DIVISION**

### **STUNTS**

- A. Spotters:

1. A spotter is required for each top person at prep level and above.

Example: Suspended splits, flat-bodied positions and preps are examples of prep level stunts. Extended arm stunts that are not in the upright position (e.g. v-sits, extended flats backs, etc.) are considered prep level stunts.

*Clarification 1: The center base in an extended v-sit may be considered a spotter as long as they are in a position to protect the head and shoulders of the top person.*

*Clarification 2: If the primary bases squat, go to their knees or drop the overall height of the stunt while extending their arms (excluding floor stunts), this skill would be considered extended and therefore not allowed, regardless of the back spot's position.*

Exception: Shoulder sits/straddles, t-lifts and stunts with up to a 1/2 twist transition where the top person starts and ends on the performance surface while only being supported continuously at the waist, do not require a spotter.

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

B. Stunt Levels:

1. Single leg stunts are only allowed at waist level.

Exception 1: Prep level single legs stunts are allowed if the top person is connected to someone standing on the performance surface, which must be a separate person other than the base(s) or spotter. The connection must be hand/arm to hand/arm and must be made prior to initiating the single leg prep level stunt.

Exception 2: A walk up shoulder stand is allowed in the Novice Division if both hands of the top person are in contact with both hands of the base until both feet of the top person are placed on the shoulders of the base.

2. Stunts above prep level are not allowed. A stunt may not pass above prep level.

*Clarification: Taking the top person above the head of the bases is not allowed.*

- C. Twisting stunts and transitions are allowed up to a total of a  $\frac{1}{4}$  twisting rotation by the top person in relation to the performing surface.

*Clarification: A twist performed with an additional turn by the bases performed in the same skill set, is not allowed if the resulting cumulative rotation of the top person exceeds a  $\frac{1}{4}$  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.*

Exception 1: Rebounding to a prone position ( $\frac{1}{2}$  twist to stomach) is a stunt that is allowed in the Novice Division.

Exception 2:  $\frac{1}{2}$  wrap around stunts are allowed in the Novice Division.

Exception 3: Up to a  $\frac{1}{2}$  twist is allowed if the top person starts and ends on the performance surface and is only supported at the waist and does not require an additional spotter.

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

Exception: Leap frogs and leap frog variations are not allowed in the Novice Division.

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

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

*Clarification 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 if 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.

- G. Single based split catches are not allowed.

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

I. **NOVICE DIVISION**

**Stunts-Release Moves**

1. No release moves are allowed other than those allowed in Novice Division "Dismounts" and "Tosses".
2. Release moves may not land in a prone or inverted position.
3. Release moves must return to original bases.

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

4. Helicopters are not allowed.
5. A single full twisting log/barrel roll is not allowed.

6. Release moves may not intentionally travel.
7. Release moves may not pass over, under or through other stunts, pyramids or individuals.

## J. **NOVICE DIVISION**

### **Stunts-Inversions**

1. Inversions are not allowed.

*Clarification: All inverted athletes (the top person) must maintain contact with the performance surface (see Novice Division "Standing/Running Tumbling").*

Example: A supported handstand on the performance surface is not considered a stunt but is a legal inversion.

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

*Clarification: A person standing on the ground is not considered a top person.*

## **NOVICE DIVISION**

### **PYRAMIDS**

- A. Pyramids must follow Novice Division "Stunts" and "Dismounts" rules and are allowed up to 2 high.

**Note:** *Single based or assisted single based EXTENDED stunts are not allowed in Youth Divisions or any of the younger Divisions.*

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

*Clarification: Anytime a top person is released by the bases during a pyramid transition, the top person must land in a cradle or must dismount to the performance surface, may not be connected to a bracer that is above prep level, and must follow the Novice Division "Dismount" rules.*

- C. Two leg stunts:

1. Two leg stunts must be braced by a top person at prep level or below with a hand-arm connection only, with the following conditions:

- a. The connection must be made prior to initiating the two leg extended stunt.
- b. Prep level top person bracers must have both feet in bases' hands.

Exception: Prep level top persons are not required to have both feet in the bases' hands if the top person is in a shoulder sit, flat back, straddle lift or shoulder stand.

2. Two leg extended stunts may not brace or be braced by other extended stunts.

- D. Single leg stunts:

1. Prep level single leg stunts must be braced by at least one person at prep level or below with a hand-arm connection only, with the following conditions:

- a. The connection must be made prior to initiating the single leg prep level stunt.
- b. Prep level top person bracers must have both feet in bases' hands.

Exception: Prep level bracers are not required to have both feet in the bases' hands if the top person is in a shoulder sit, flat back, straddle lift or shoulder stand.

2. Extended single leg stunts are not allowed.

- E. 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 pyramid is not allowed.

## **NOVICE 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.  
*Clarification 1: Sponge, Load In, Squish cradles are considered tosses and are not allowed in the Novice Division.*  
*Clarification 2: All waist level cradles are not allowed.*
- C. Dismounts must return to the original base(s):  
Exception 1: Dismounts to the performance surface must be assisted by either an original base and/or spotter.  
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 performance surface without assistance.  
*Clarification: An individual may not land on the performance surface from above waist level without assistance.*
- D. Only straight pop downs, basic straight cradles are allowed.
- E. Twisting dismounts (including a ¼ turn/rotation) are not allowed.
- F. No stunt, pyramid, individual, or prop may move over or under a dismount, and a dismount may not be thrown over, under, or through stunts, pyramids, individuals, or props.
- G. No dismounts are allowed from skills above a prep level in pyramids.
- H. No free flipping or assisted flipping dismounts are 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.

## **NOVICE DIVISION**

### **TOSSES**

- A. Tosses are not allowed.  
*Clarification 1: This includes "Sponge" (also known as Load Ins or Squish) tosses.*  
*Clarification 2: All waist level cradles are not allowed.*

# **INTERMEDIATE DIVISION RULES**

## **(Equivalent to Level 2)**

### **INTERMEDIATE DIVISION**

#### **GENERAL TUMBLING**

- A. All tumbling must originate from and land on the performing surface.  
*Clarification: A tumbler may rebound from his/her feet into a transition. If the rebound from the tumbling pass involves hip-over-head rotation, then the tumbler/top person must be caught and stopped in a non-inverted position before continuing into the hip-over-head transition or stunt.*  
Example: Round off handspring and then a bump or contact from a base or bracer straight into a back flip would break this rule for the Beginner/L0 – Elite/L5 Divisions. 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 (rebound) another individual.*
- C. Tumbling while holding or in contact with any prop is not allowed.
- 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.
- F. There is no twisting or turning allowed after a back handspring step out. The feet must come together after the skill is completed prior to twisting or turning.  
Example: A back handspring step out immediately moving into a ½ turn is not allowed.

### **INTERMEDIATE DIVISION**

#### **STANDING TUMBLING**

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

### **INTERMEDIATE DIVISION**

#### **RUNNING TUMBLING**

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

### **INTERMEDIATE DIVISION**

#### **STUNTS**

- A. Spotters:
1. A spotter is required for each top person above prep level.

2. A spotter is required for each top person in a floor stunt.

*Clarification: The spotter may grab the top person's waist in a floor stunt.*

B. Stunt Levels:

1. Single leg stunts above prep level are not allowed. A single leg stunt may not pass above prep level.

*Clarification 1: Taking the top person in a single leg stunt above the head of the bases is not allowed.*

*Clarification 2: If the primary bases squat down, place their knees in the ground or drop the overall height of the stunt while extending their arms (excluding floor stunts), this skill would be considered extended and therefore not allowed, regardless of the back spot's position.*

C. Twisting stunts and transitions are allowed up to a total of a ½ twisting rotation by the top person in relation to the performing surface.

*Clarification 1: 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 ½ 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.*

Exception: A single full twisting log/barrel roll is allowed as long as it starts and ends in a cradle position and is assisted by a base.

*Clarification 2: A log/barrel roll may not include any other skills (e.g. kick full twists, etc.) other than the twist.*

*Clarification 3: A log/barrel roll may be assisted by another top person.*

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

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

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

*Clarification 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 if 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.

G. Single based split catches are not allowed.

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

I. **INTERMEDIATE DIVISION**

**Stunts-Release Moves**

1. No release moves are allowed other than those allowed in Intermediate Division "Dismounts" and "Tosses".

2. Release moves may not land in a prone or inverted position.

3. Release moves must return to original bases.

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

4. Releasing from inverted to non-inverted body positions is not allowed.

5. Helicopters are not allowed.

6. A single full twisting log/barrel roll is allowed as long as it starts and ends in a cradle position.

*Clarification 1: Single base log/barrel rolls must have two (2) catchers. Multi-base log/barrel rolls must have three (3) catchers.*

*Clarification 2: A log/barrel roll may not be assisted by another top person.*

*Clarification 3: A log/barrel roll must return to the original bases and may not include any skill other than the twist.*

Example: No kick full twists.

7. Release moves may not intentionally travel.
8. Release moves may not pass over, under or through other stunts, pyramids or individuals.

## J. **INTERMEDIATE DIVISION**

### **Stunts-Inversions**

1. Transitions from ground level inversions to non-inverted positions are allowed. No other inversions are allowed.

*Clarification: All inverted athletes (the top person) must maintain contact with the performance surface unless being lifted directly to a non-inverted position.*

Example 1: Allowed: Transition from a handstand on the ground to a non-inverted stunt (e.g. a shoulder sit).

Example 2: Not Allowed: Transition from a cradle to a handstand or a transition from a prone position to a forward roll.

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

*Clarification: A person standing on the ground is not considered a top person.*

## **INTERMEDIATE DIVISION**

### **PYRAMIDS**

- A. Pyramids must follow Intermediate Division "Stunts" and "Dismounts" rules and are allowed up to 2 high.

***Note:** Single based or assisted single based EXTENDED stunts are not allowed in Youth Divisions or any of the younger Divisions.*

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

*Clarification: Anytime a top person is released by the bases during a pyramid transition, the top person must land in a cradle or must dismount to the performance surface, may not be connected to a bracer that is above prep level, and must follow the Intermediate Division "Dismount" rules.*

- C. Extended stunts may not brace or be braced by any other extended stunts.

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

*Clarification: A top person may not pass over or under the torso (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. Extended single-leg stunts:

1. Extended single-leg stunts must be braced by at least one (1) top person at prep level or below with hand-arm connection only. The hand-arm connection of the top person must be, and must remain, connected to the hand-arm of the bracer.

2. The connection must be made prior to initiating the extended single leg stunt.

3. Prep level top persons must have both feet in the bases' hands.

Exception: Prep level top persons do not have to have both feet in the bases' hands if the top person is in a shoulder sit, flat back, straddle lift or shoulder stand.

## **INTERMEDIATE 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 and/or spotter.  
 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 performance surface without assistance.  
*Clarification: An individual may not land on the performance surface from above waist level without assistance.*
- C. Only straight pop downs, basic straight cradles and  $\frac{1}{4}$  turns are allowed.
- D. Twisting dismounts exceeding  $\frac{1}{4}$  turn/rotation are not allowed. All other positions/additional skills are not allowed.  
 Example: Toe touch, pike, tuck, etc. positions / additional skills are not allowed in the dismount.
- F. No stunt, pyramid, individual, or prop may move over or under a dismount, and a dismount may not be thrown over, under, or through stunts, pyramids, individuals, or props.
- G. Cradles from extended single-leg stunts in pyramids are allowed
- H. No free flipping or assisted flipping dismounts are 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.

## **INTERMEDIATE 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. Flipping, twisting, inverted or traveling tosses are not allowed.
- D. No stunt, pyramid, individual, or prop may move over or under a toss, and a toss may not be thrown over, under, or through stunts, pyramids, individuals, or props.
- E. The only body position allowed is a straight ride.  
*Clarification: An exaggerated arch would not be included as a straight ride and therefore considered illegal.*
- F. During the straight body ride, the top person may use different arm variations such as (but not limited to) a salute or blowing a kiss but must keep the legs and body in the straight ride position.
- G. Top persons in separate tosses may not come in contact with each other.
- H. Only a single top person is allowed during a toss.

# **MEDIAN DIVISION RULES**

## **(Equivalent to Level 3)**

### **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 for the Beginner/L0 – Elite/L5 Divisions. 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 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.
- 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 Median/L3 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/L3 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. Twisting while airborne is not allowed.  
*Exception: Round offs are allowed.*

### **MEDIAN DIVISION**

#### **RUNNING TUMBLING**

- A. Flips:
1. Back Flips may ONLY be performed in a 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 hand spring(s) and front walk over(s) through to round off back handspring tuck is allowed.
  3. Cartwheel tucked flips and/or cartwheel to back handspring(s) to tuck(s) is 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 skill 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 finishes the skill with both feet together, then 1 step is all that is required to create a new tumbling pass.*

C. Twisting while airborne is not allowed.

Exception 1: Round offs are allowed.

Exception 2: 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:

1. 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 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.*

2. Full twisting transitions must land at and originate from the prep level or below only.

Example: No full ups to an extended position.

3. 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 set, would not be allowed if the resulting cumulative rotation of the top person exceeds a  $\frac{1}{2}$  rotation.*

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

*Exception: See Median Division "Release Moves".*

E. Free flipping mounts and transitions are not allowed.

F. 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 if 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.

G. Single based split catches are not allowed.

H. Single based stunts with multiple top persons require a separate spotter for each top person. Extended single leg top persons may not connect to any other extended top person.

### **I. MEDIAN DIVISION**

#### **Stunts-Release Moves**

1. Release moves are allowed but must not pass above 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 inverted to non-inverted positions is not allowed.
3. Release moves must start at waist level or below and must be caught at prep level or below.
4. Release moves 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 a single skill/trick and 0 twists. Only skills performed during the release are counted. Therefore; hitting an immediate body position would not be counted as a skill.  
Exception: Log/barrel rolls may twist up to one rotation and must land in a cradle, or flat and horizontal (e.g. flat back or prone body position)  
*Clarification: Single base log rolls must have 2 catchers. Multi-based log rolls must have 3 catchers.*
6. Release moves must return to original bases.  
*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.

## **I. MEDIAN DIVISION**

### **Stunts-Inversions**

1. No Inversion stunt above shoulder stunts is 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, to a load in position, to 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 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: Multi-based suspended forward roll(s) may twist up to 1 twisting rotation. (see #1. Exception above)
  3. Forward Suspended Rolls exceeding ½ twist must land in a cradle.  
Exception: In a multi-based suspended backward roll, the top person may not twist.
  4. Downward inversions are allowed at waist level and must be assisted by at least 2 catchers positioned at the waist to shoulder region to protect the head and shoulder area. The top person must maintain contact with an original base.  
*Clarification 1: The stunt may not pass through prep level and then become inverted below prep level. (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.
- K. Bases may not support any weight of a top person while that base is in a backbend or inverted position.

*Clarification: A person standing on the ground is not considered a top person.*

## **MEDIAN DIVISION**

### **PYRAMIDS**

- A. Pyramids must follow Median Division "Stunts" and "Dismounts" rules and are allowed up to 2 high.  
*Note: Single based or assisted single based EXTENDED stunts are not allowed in Youth Divisions or any of the younger Divisions.*
- B. Top persons must receive primary support from a base.  
Exception: See Median Division "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 of 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 initiation of the skill and must remain in contact throughout the skill. The hand/arm connection does not include the shoulder.

### **F. MEDIAN DIVISION**

#### **Pyramids - Release Moves**

Any skill that is allowed within the Median Division Pyramid "Release Move" is also allowed if it remains connected to a base and 2 bracers. Anytime a top person is released by the bases during a pyramid transition and does not adhere to the following rules (below), the top person must land in a cradle or dismount to the performance surface and, must following the Median Division "Dismount" Rules.

1. 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 bracers 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 arm/arm connections. The connection 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 that the Release Move meets the criteria established under Median Division Pyramid "Release Moves" or "Dismounts" rules.*
2. The top person must remain in direct contact with at least 2 different top persons at prep level or below. One (1) of these contacts must be in a hand/arm-to-foot/lower leg (below the knee) connection.  
*Clarification 1: Pyramid release moves must be braced on 2 separate sides (i.e. right side & left side, left side & back side, etc.) by 2 separate bracers. A top person must be braced on 2 of the 4 sides (front, back, right, left) of her/his body.*  
*Clarification 2: Two (2) bracers on the same side is not permitted.*  
*Clarification 3: Contact between a top person and base(s) that are in contact with the performance surface must be made BEFORE contact with the bracer(s) is lost.*
3. Primary weight may not be borne at the 2<sup>nd</sup> level.  
*Clarification: The transition must be continuous.*
4. These release transitions may not involved changing bases.

5. These release 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.
6. Release moves may not be braced/connected to the top persons 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 transition, if the top person remains in contact with a base(s) that is in direct weight bearing contact with the performance surface and 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 that remains in contact with the top person may extend their arms during the transition, if the skill starts and ends in a position at prep level or below.
 

Example 1: A flat back split which rolls to a load in position would be allowed even if the base extends their arms during the inversion skill.

Example 2: A flat back which rolls to an extended position would be not allowed because it did not first land in a position below extended level.

#### G. **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 performance 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 leg (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 position 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.
- 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 (e.g. twist, toe touch) must be caught in a cradle.
- I. No free flipping dismounts are 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 may not twist.

## **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. Flipping, inverted or traveling tosses are not allowed.
- D. No stunt, pyramid, individual, or, prop may move over or under a toss, and a toss may not be thrown over, under, or through stunts, pyramids, individuals, or props.
- E. Up to 1 trick allowed during a toss. Twisting tosses may not exceed 1 twisting rotation.  
(ex 1: Legal: toe-touch, ball out, pretty girl)  
(ex 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".
- F. During a twisting toss, no skill other than the twist is allowed.  
Example: No kick fulls, ½ twist toe touches.
- G. Top persons in separate tosses may not come in contact with each other.
- H. Only a single top person is allowed during a toss.

# **ADVANCED DIVISION RULES**

## **(Equivalent to Level 4)**

### **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 for the Beginner/L0 – Elite/L5 Divisions. 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 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.
- 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/L4 performs a round off - 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/L4 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 are 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  $\frac{3}{4}$  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 skills.*

### **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 person 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 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 ½ 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. 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 (1 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. Extended single leg top persons may not connect to any other extended single leg top person.
- J. **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 inverted to non-inverted positions may not twist. Release moved 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, 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 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.

## **J. 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.
- L. 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.  
*Note: Single based or assisted single based EXTENDED stunts are not allowed in Youth Divisions or any of the younger Divisions.*
- B. Top persons must receive primary support from a base.  
Exception: 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 of 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 tic-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 tic-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 2<sup>nd</sup> 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 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. 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 props.
- G. During a cradle that exceeds 1 ¼ twists, no skill other than the twist is allowed.
- H. No free flipping dismounts are 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 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. Flipping, inverted or traveling tosses are not allowed.
- D. No stunt, pyramid, individual, or prop may move over or under a toss, and a toss may not be thrown over, under, or through stunts, pyramids, individuals, or props.
- E. Up to 2 tricks allowed during a toss.  
Example: Kick full, full up toe touch.
- F. During a toss that exceeds 1-½ twisting rotations, no skill other than the twist is allowed.  
Example: No kick double tosses.
- G. Tosses may not exceed 2-¼ twisting rotations.
- 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.



## **SCHOOL ADVANCED DIVISION RULES**

### **(AACCA and NFHS Endorsed Rules, similar to ICU Advanced/L4 with differences)**

#### **ADVANCED SCHOOL DIVISION**

##### **TUMBLING AND JUMPS**

- A. Dive rolls are prohibited.
- B. Flips greater than 1 rotation are prohibited.
- C. Twists greater than 1 rotation are prohibited.
- D. A forward  $\frac{3}{4}$  flip to the seat or knees is prohibited.
- E. Tumbling or rebounding over, onto, or under a stunt, person or prop is prohibited.  
Exceptions:
  - 1. Cartwheels, rolls and walkovers with poms or over a person are allowed.
  - 2. Aerials and standing back tucks with poms are allowed. (Back handsprings with poms are prohibited)
- F. A flip that lands in a partner stunt or cradle is prohibited. (Example: A back flip from a tumbling pass into a cradle is prohibited. However, rebounding from a back handspring into a cradle is allowed.)
- G. Landings for all jumps must bear weight on at least one foot. (Example: A toe touch jump directly to the seat, knees, or landing with both feet back, or to a push-up position are prohibited.)
- H. Knee drops are prohibited without first bearing weight on the hands.
- I. Drops to a prone position (e.g. pushup) on the performance surface are prohibited.
- J. Airborne skills without hip over-head rotation may not jump from a standing or squatting position backwards onto your neck, shoulder and hands. (This rule only refers to a type of entrance into the “kip-up/rubber band” skill.)

#### **ADVANCED SCHOOL DIVISION**

##### **STUNTS**

- A. A spotter is required for any static extended stunt where the top person’s weight is being borne by the base(s)  
Exception: “Show and Go” stunts, where the top person is not in an extended static position, do not require a spotter.
- B. A spotter is required for single base shoulder level stunts in which the feet of the top person are in the hand(s) of the base. (This spotter may assist under the sole of the foot.)
- C. In stunts requiring a spotter, a spotter:
  - 1. Cannot provide primary support for a top person. Primary support means the majority of the top person’s weight.
  - 2. Must be in position to protect the top person’s head, neck and shoulders when coming off a stunt or pyramid or landing in a cradle. In most stunts, this required spotter position is located behind or beside the top person.
  - 3. Must have their attention focused on the top person. Momentarily looking away in order to assess environmental safety factors (poms, signs, another stunt, etc.) is allowed as long as their focus returns to the top person.
  - 4. May not have their hands behind their back.
  - 5. May not support under the heel or sole of the top person’s foot in a single based extended stunt. The spotter may hold at the ankle of the top person and/or the wrist of the base or any combination thereof.
  - 6. May not hold any objects in their hands.
- D. The top person cannot travel over another person from Quick Tosses or Partner Tosses.
- E. The base of any extended stunt must have both feet in direct weight-bearing contact with the performance surface.
- F. Bases may not:
  - 1. Hold any objects in a hand that is supporting the top person.

2. Assume a backbend, handstand or headstand position.
- G. Partner stunts and pyramids may not pass over, under or through other partner stunts or pyramids.
- H. The total number of twists in a dismount from a stunt cannot be greater than  $1\frac{1}{4}$  rotations.
- I. Cradle dismounts from partner stunts shoulder height or above to the original base(s) require an additional spotter in a position to protect the head, neck and shoulders of the top person.
- J. In all dismounts to catchers who are not the original bases, the following conditions must be met:
  1. The top person must be cradled by two catchers and a head-and-shoulders spotter/catcher.
  2. The new catchers must remain close to the original bases.
  3. The new catchers must be in place and not involved in any other skill when the release is initiated.
  4. The top person may not perform any skills (twist, toe touch, etc.) following the release.
- K. In all cradle dismounts, the top person must not hold props that are made of hard material or have corners or sharp edges.
- L. Unless listed below, a release stunt must either be cradled or connected to at least one bracer.
  1. Helicopters are allowed provided all of the following conditions are met:
    - a. The top person makes no more than a 180 degree rotation (half /  $\frac{1}{2}$  turn).
    - b. Four bases must be in position during the entire release.
    - c. There must be a base at the head/shoulder area during the initiation of the toss as well as the catch.
    - d. The bases are not allowed to change positions during the release.
    - e. The top person must begin and end in a face up position.
    - f. The top person cannot perform a twisting skill.
  2. A log roll is legal provided it does not involve more than one complete rotation and the top person is not in contact with another person in a release stunt. The following additional conditions apply:
    - a. In a single-base log roll, the top person must rotate toward the base and begin and end in a face-up position.
    - b. In a multi-base log roll, the top person must begin and end in a face-up or face-down position.
  3. A top person in a vertical position at prep level may be released to a stunt at any level provided that the top person remains vertical, and the top person performs no more than  $1\frac{1}{4}$  twisting rotations.
  4. A top person in a horizontal position shoulder height or below or in a cradle may be released to a loading position or to a stunt at shoulder height or below.
  5. Legal inversion releases are listed under Inversions Rule D.
- M. Non-braced suspended splits in a transition are allowed provided all of the following conditions are met:
  1. The top person must have both hands in continuous hand-to-hand contact with a post or with both bases' hands or,
  2. During transitions to the split without continuous hand-to-hand contact under the following conditions:
    - a. There are a total of three bases that support the top person.
    - b. At least two of the bases must support under the legs of the top person. The third base may support the top person under the legs or in contact with the hands of the top person.
    - c. The top person must have both hands in contact with the bases during the split portion of the transition.
- N. Extended Straddle Lifts must have an additional spotter for the head and shoulders of the top person (similar position to a Double-Based Elevator/Extension Prep).
- O. Single-based stunts in which the top person is parallel to the performance surface and the bases' arms are extended must have a continuous spotter at the head and shoulder of the top person (e.g. Bird, Side T. Single-Based Flatback, etc.)
- P. A top person may be moved from a vertical position to a horizontal position (straight body or cradle) provided all the following conditions are met:
  1. The top person maintains contact with at least one original base or spotter.
  2. At least two catchers and/or based catch the upper body of the top person.
  3. The catchers must be to the side or front of the person(s) moving the top person.
  4. When the catchers are not the original bases, they remain close to the original bases and must be in place prior to the movement to the horizontal position.

5. When the catchers are not the original bases and the top person begins or passes through an extended overhead position, at least three catchers are required.
- Q. A single-base may not be the only primary support for two extended top persons.  
Exception: Double Cupies/Awesomes are allowed. (If dismounted to cradles, there must be three people for each top person being cradled.)
- R. Dismounts to the performance surface from shoulder height or above must have assisted landings. This assistance must be sufficient to slow the momentum of the top person. If the dismount involves a skill (e.g. toe touch, twist, etc.), there must be an additional spotter who may, but is not required to provide assistance.
- S. A swinging stunt is legal provided all of the following conditions are met:
  1. A downward movement is only allowed from below shoulder height.
  2. The top person is face up.
  3. The top person begins from the performance surface or in a stunt that is below shoulder height.
- T. A top person must not be in a face down suspended position between bases in which the top person's torso is suspended below the arms and legs.
- U. Single-based split catches are prohibited.
- V. Tension drops are prohibited.

## **SCHOOL ADVANCED DIVISION**

### **INVERSIONS**

*Note: Inversions are partner stunts or pyramids in which the top person has her or his shoulders below the waist. In addition to the following rules, all persons involved in an inversion must follow all rules from the School Advanced Division Partner Stunt and Pyramid sections.*

- A. Unless allowed under the rules of this section, a top person must not be in an inverted position.
- B. An inverted top person may pass through an extended position, but must not begin, end, pause or stop in a static extended inverted position.
- C. Suspended rolls are allowed provided:
  1. Two people on the performance surface control the top person with continuous hand-to-hand/arm contact to a stunt, two-person cradle, loading position or the performing surface.
  2. A single base or post controls the top person with continuous hands-to-hands contact to a stunt, two-person cradle, loading position or the performance surface.
  3. A single base/post suspended roll that ends on the performance surface requires a spotter.
  4. If caught in a cradle, load or stunt, the new catches are in place and are not involved in any other skill when the suspended roll is initiated.
  5. The feet/ankles of the top person are released.
- D. Braced inversions in a pyramid that do not flip or roll are allowed provided the following conditions are met:
  1. Braced inversions that release must follow the Release Pyramid Transition Rule G.  
Clarification: Braced inversions that do not release are treated just like any other non-released braced stunts and must follow Pyramid Rules A-E. Braced rolls are in this category.
- E. Braced flips or rolls in a pyramid are allowed provided all the following conditions are met:
  1. The top person begins in multi-base loading position, stunt, cradle, or on the performance surface.
  2. The top person maintains continuous hand-to-hand/arm contact with two bracers who are in double base preps with a spotter. Each arm of the top person must be connected to a bracer.
  3. The top person is not behind the bracers.
  4. At least three catchers (one base and two spotters or two bases and one spotter) who were the original bases/spotters catch the top person in a loading position, stunt or cradle, or assist the top person to the performance surface. If the flip ends in a cradle, the bracers may release the top person once she/he begins to descend and is no longer inverted.
  5. The top person ends in a non-inverted position.
  6. The top person does not perform more than one and one quarter ( $1\frac{1}{4}$ ) flipping rotations and no more than one half ( $\frac{1}{2}$ ) twist.
  7. The bases/catchers remain stationary except as necessary for safety adjustments.

- F. In all other inversions:
1. A top person in an inverted position on the performance surface may be released to a loading position below prep level.
  2. Static inversions at prep level require two bases or a base and spotter. The spotter is not required to be in contact with the top person.
  3. A release transition from a static inverted position to a non-inverted position is allowed provided all of the following conditions are met:
    - a. The top person lands at or below prep level.
    - b. The top person does not twist more than a  $\frac{1}{4}$  rotation.
    - c. There is a spotter.
  4. In inversions where the base of support begins and remains below prep level:
    - a. At least one base or spotter must be in a position to protect the head/neck of the top person.
    - b. The base or spotter must maintain contact with the top person's upper body (waist and above, including arms/hands) until the top person is no longer inverted or his/her hands are on the performance surface. The contact must be sufficient to stabilize/control the top person's position.
  5. In inversions where the base of support begins at or passes through prep level:
    - a. At least two people on the performance surface must be in a position to protect the head/neck of the top person.
    - b. The bases/spotters must maintain contact with the top person's upper body (waist and above, including arms/hands) until the top person is no longer inverted or his/her hands are on the performance surface. The contact must be sufficient to stabilize/control the top person's position. Exception: A foldover stunt that begins at or below prep level and does not stop in an extended position is allowed without initial upper body contact.
    - c. The top person must not go directly to an inverted position on the performance surface from a prep or higher.
  6. When the stunt begins in an inversion and goes to a non-inverted position, the upper body contact may be released before the top person is no longer inverted.
  7. Dismounts from inverted stunts to a cradle or an upright position on the performance surface are allowed provided that the top person begins in a static or "pump and go" position (e.g. handstand) and does no more than a  $\frac{1}{4}$  turn. Dismounts to the performance surface from shoulder height or above must follow Partner Stunt Rule 18.
- G. An inverted top person must not hold objects (e.g. poms, signs, etc.) in his/her hands.  
Exception: During a transition from an inverted position on the performance surface to a non-inverted stunt, a top person can hold objects.

## **SCHOOL ADVANCED DIVISION**

### **PYRAMIDS**

*Note: In addition to these specific pyramids rules, all persons and stunts involved in a pyramid must follow all rules from the School Advanced Division Partner Stunt and Inversion sections.*

- A. The top person in a pyramid must receive primary support from a base or be connected to a bracer who is on a base.
- B. A bracer may not support a majority of a top person's weight.
- C. In pyramids where one static extended stunt braces another static extended stunt, the connection must be hand/arm to hand/arm.
- D. Partner stunt and pyramids may not pass over, under or through other partner stunts of pyramids.
- E. If a person in a pyramid is used to brace the foot/leg of an extended stunt, that brace must not be supporting a majority of the top person's weight. (To demonstrate this, the foot of the top person's braced leg must be at or above the knee of their supporting leg.)
- F. Hanging pyramids must have a continuous spotter for each shoulder stand involved in suspending another person. Hanging pyramids are not allowed to rotate.
- G. In a Released Pyramid Transition, the following rules apply:
  1. The skills before and after the release must be legal, including the required spotters.

2. The top person must be in hand/arm to hand/arm contact with at least one bracer during the entire transition.
3. The top person and each bracer must have a separate spotter.  
Exception: Bracers in shoulder sits and thigh stands do not require a spotter.
4. The top person may not be supporting his or her weight on any other body part of the person(s) assisting (e.g. shoulders of the bracer).
5. The released top person and bases make no more than a  $\frac{1}{4}$  turn around the bracer in a continuous movement in which the top person remains above the original base(s). The top person must be continuous in motion and cannot be supported so that there is a pause during the transition.
6. The bracer must be at prep level or below and must not serve as the primary support for the top person.
7. The top person must be caught by the original bases. (For Braced Inversion Pyramid Rules see School Advanced Division "Inversions").

## **SCHOOL ADVANCED DIVISION**

### **TOSES**

*The rules in this section only apply to tosses where someone is under a foot, e.g. basket tosses, elevator/sponge tosses, toe pitch tosses, etc.*

- A. Per NFHS/AACCA endorsed rules for Junior School Divisions and younger, School Advanced Division rules apply - with the exception that no tosses are allowed for Junior School Divisions and younger.
- B. In all tosses:
  1. No more than four tossers are allowed.
  2. The top person must be caught in a cradle.
  3. The cradle must include at least three of the original tossers.
  4. One of the catchers must be at the head and shoulders of the top person.
  5. The toss may not be directed so that the bases must travel to catch the top person (The bases can turn/rotate under the toss.)
  6. The top person must not land in an inverted position.
  7. The top person may not hold any objects (poms, signs, etc.) during the toss.
  8. The top person cannot travel over or under another person or through a prop.
  9. The total number of twists cannot be greater than one and one quarter ( $1\frac{1}{4}$ ) rotations.  
Exception: Switch liberties (also called "Giddy Up" or "Tick Up") are allowed.

# **ELITE DIVISION RULES** **(Equivalent to Level 5)**

## **ELITE DIVISION RULES**

### **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 for the Novice/L1 – Elite/L5 Divisions. A clear separation from the tumbling to the stunt is needed to make this legal. Catching the rebound and then dipping to create the throw for the rotation is legal. This would also be true if coming from just a standing back handspring without the round off.

- B. Tumbling over, under, or through a stunt, individual, or prop, is not allowed.

*Clarification: An individual may jump over another individual.*

- C. Tumbling while holding or in contact with any prop is not allowed.

- D. Dive rolls are allowed:

Exception: Dive rolls that involve twisting are not allowed.

- E. Jumps are not considered a tumbling skill from a legalities point of view. Therefore, if a jump skill is included in a tumbling pass, the jump will break up the pass.

## **ELITE DIVISION**

### **STANDING TUMBLING**

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

## **ELITE DIVISION**

### **RUNNING TUMBLING**

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

## **ELITE 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 are allowed up to 2 ¼ twisting rotations 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, would be illegal if the resulting cumulative rotation of the top person exceeds 2 ¼ rotations. The safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop with a stationary top person, they may continue to walk the stunt in additional rotation.*

- D. Free flipping stunts and transitions are not allowed.

- E. Single based split catches are not allowed.

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

## G. ELITE DIVISION

### Stunts-Release Moves

1. Release moves are allowed but must not exceed more than 18 inches/46 centimeters above extended arm level.  
*Clarification: If the release move exceeds more than 18 inches/46 centimeters above the bases' extended arm level, it will be considered a toss, and must follow the appropriate "Toss" rules. To determine the height of a release move, at the highest point of the release, the distance from the hips to the extended arms of the bases will be used to determine the height of the release. If that distance is greater than the length of the top person's legs plus an additional 18 inches/46 centimeters, it will be considered a toss or dismount and must follow the appropriate "Toss" or "Dismount" rules.*
2. Release moves may not land in an inverted position. When performing a release move from an inverted position to a non-inverted position, the bottom of the dip will be used to determine if the initial position was inverted. Release moves inverted to non-inverted positions may not twist.  
Exception: Front handspring up to an extended stunt may include up to a 1/2 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 catches for a multi-based stunt and 2 catches for a single based stunt.
4. Release moves must return to original bases.  
*Clarification: An individual may not land on the performance surface without assistance.* Exception 1: See Elite Division Dismount "C".  
Exception 2: Dismounting single based stunts with multiple top persons.
5. Helicopters are allowed up to a 180 degree rotation and must be caught by at least 3 catchers, one (1) of which is positioned at head and shoulder area of the top person.
6. Release moves may not intentionally travel.
7. Release moves may not pass over, under or through other stunts, pyramids or individuals.
8. Top persons in separate release moves may not come in contact with each other.  
Exception: Dismounting single based stunts with multiple top persons.

## H. ELITE DIVISION

### Stunts-Inversions

1. Extended inverted stunts are allowed. Also, see "Stunts" and "Pyramids."
2. Downward inversions are allowed from prep level and above and must be assisted by at least 3 catchers, at least 2 of which are positioned to protect the head and shoulder area. Contact must be initiated at the shoulder level (or above) of the bases.  
*Clarification 1: Catchers must make contact with the waist to shoulder region to protect the head and shoulder area.*  
*Clarification 2: Downward inversion originating from prep level or below do not require 3 catchers. If the stunt begins at prep level or below and passes above prep level it requires 3 catchers. (The momentum of the top person coming down is the primary safety concern.)*  
Exception: A controlled lowering of an extended inverted stunt (example: Handstand) to shoulder level is allowed.
3. Downward inversions must maintain contact with an original base.  
Exception: The original base may lose contact with the top person when it becomes necessary to do so.  
Example: Cartwheel-style transition dismounts.
4. Downward inversions from above prep level:

- a. May not stop in an inverted position. Example: A cartwheel roll off would be legal because the top person is landing on their feet.  
Exception: A controlled lowering of an extended inverted stunt (example: handstand) to shoulder level is allowed.
  - b. May not land on or touch the ground while inverted.  
*Clarification: Prone or supine landings from an extended stunt must visibly stop in a non-inverted position and be held before any inversion to the ground.*
5. Downward inversions may not come in contact with each other.
- I. Bases may not support any weight of a top person while that base is in a backbend or inverted position.  
*Clarification: A person standing on the ground is not considered a top person.*

## **ELITE DIVISION**

### **PYRAMIDS**

A. Pyramids must follow Elite Division "Stunts" and "Dismounts" rules and are allowed up to 2 high.

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

Exception: See Elite Division "Pyramids Release Moves".

### **C. ELITE 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 throughout the entire transition.

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

2. Primary weight may not be borne at the 2<sup>nd</sup> level.

*Clarification: The transition must be continuous.*

3. Non-inverted pyramid release moves must be caught by at least 2 catchers (minimum of 1 catcher and 1 spotter) 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.

4. Non inverted transitional pyramids may involve changing bases. When changing bases:

a. The top person must maintain physical contact with a person at prep level or below.

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

b. The top person must be caught by at least 2 catchers (minimum of 1 catcher and 1 spotter). Both catchers must be stationary and may not be involved with any other skill or choreography when the transition is initiated. (The dip to throw the top person is considered the initiation of the skill.)

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

### **D. ELITE DIVISION**

#### **Pyramids-Inversions**

1. Must follow Elite Division "Stunt Inversions" rules.

### **E. ELITE 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 1 person at prep level or below. Contact must be maintained with the

same bracer throughout entire transition. *Clarification: Contact must be made with a base on the performing surface BEFORE contact with the bracer(s) is lost.*

2. Braced inversions (including braced flips) are allowed up to 1 ¼ flipping rotations and ½ twisting rotations.
3. Braced inversions (including braced flips) that exceed ½ twisting rotations are only allowed up to a ¾ flipping rotation provided release is initiated from an upright, non-inverted position, doesn't transition past a horizontal position (i.e. cradle, flat back, prone) and doesn't exceed 1 twisting rotation.  
*Clarification: ALLOWED - An athlete tossed from an upright, non-inverted position (i.e. basket toss or sponge) performing a full twist and a backward ¾ rotation to a prone position while in contact with 1 bracer.*
4. Inverted transitional pyramids may involve changing bases.
5. Braced inversions (including braced flips) must be in continuous movement.
6. All braced inversions (including braced flips) that do not twist must be caught by at least 3 catchers. Exception: Brace flips that land in an upright position at prep level or above require a minimum of 1 catcher and 2 spotters.
  - a. The 3 catchers/spotters must be stationary.
  - b. The 3 catchers spotters must maintain visual contact with the top person throughout the entire transition.
  - c. The 3 catchers/spotters may not be involved with any other skill or choreography when the transition is initiated. (The dip to throw the top person is considered the initiation of the skill.)
7. All braced inversions (including braced flips) that twist (including ¼ twist or more) must be caught by at least 3 catchers. All 3 catchers must make contact during the catch.
  - a. The catchers must be stationary.
  - b. The catchers must maintain visual contact with the top person throughout the entire transition.
  - c. The catchers may not be involved with any other skill or choreography when the transition is initiated. (The dip to throw the top person is considered the initiation of the skill.)
8. Braced inversions (including braced flips) may not travel downward while inverted.
9. Braced flips may not come in contact with other stunt/pyramid release moves.
10. Braced inversions (including braced flips) may not be braced/connected to top persons above prep level.

## **ELITE DIVISION**

### **DISMOUNTS**

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

- A. Cradles from single based stunts must have a separate spotter with at least 1 hand/arm supporting the waist to shoulder region to protect the head and shoulder area through the cradle.
- B. Cradles from multi-based stunts must have 2 catchers and a separate spotter with at least 1 hand/arm supporting the waist to shoulder region to protect the head and shoulder area through the cradle.
- C. Dismounts 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 stunts.
- E. No stunt, pyramid, individual, or prop may move over or under a dismount, and a dismount may not be thrown over, under, or through stunts, pyramids, individuals, or prop.
- F. No free flipping dismounts allowed.

- G. Dismounts may not intentionally travel.
- H. Top persons in dismounts may not come in contact with each other while released from the bases.
- I. Tension drops/rolls of any kind are not allowed.
- J. 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.
- K. Dismounts from an inverted position may not twist.

## **ELITE 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 ½ twisting rotations allowed.
- G. Top persons in separate basket tosses may not come in contact with each other and must become free of all contact from bases, bracers and/or top persons.
- H. Only a single top person is allowed during a basket toss.

# **PREMIER DIVISION RULES**

## **(Similar to Level 6)**

### **PREMIER DIVISION**

#### **GENERAL TUMBLING**

- A. All tumbling must originate from and land on the performing surface.  
Exception 1: A tumbler may rebound from his/her feet into a stunt transition. If the rebound from the tumbling pass involves hip-over head rotation, then the tumbler/top person must be caught and stopped in a non-inverted position before continuing into the hip-over head transition or stunt.  
Exception 2: Round off rewinds and standing single back handspring rewinds are allowed. No tumbling skills prior to the round-off or standing back handspring are permitted.
- B. Tumbling over, under, or through a stunt, individual, or prop, is not allowed.  
*Clarification: An individual may jump over another individual.*
- C. Tumbling while holding or in contact with any prop is not allowed.
- D. Dive rolls are allowed:  
Exception: Dive rolls that involve twisting are not allowed.

### **PREMIER DIVISION**

#### **STANDING/RUNNING TUMBLING**

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

### **PREMIER DIVISION**

#### **STUNTS**

- A. A spotter is required:
  - 1. During one- arm (1 arm) stunts above prep level, other than cupies or liberties.  
*Clarification: A one-arm heel stretch, arabesque, high torch, scorpions, bow and arrow, etc. require a spotter.*
  - 2. When the load/transition involves:
    - a. A release move with a twist greater than 360 degrees.
    - b. A release move with an inverted position landing at prep level or below.
    - c. A free flip.
  - 3. During stunts in which the top person is in an inverted position above prep level.
  - 4. When the top person is released from above ground level to a one-arm (1 arm) stunt.
- B. Stunt levels:
  - 1. Single leg (1 leg) extended stunts are allowed.
- C. Twisting stunts and transitions are allowed up to 2 ¼ twisting rotations by the top person in relation to the performance surface.  
*Clarification: A twist performed with an additional turn by the bases performed in the same skill set, would be illegal if the resulting cumulative rotation of the top person exceeds 2 ¼ rotations. The safety judge will use the hips of the top person to determine the amount of total rotation a top person performs in a skill set. Once a stunt is hit (i.e. prep) and the athletes show a definite and clear stop with a stationary top person, they may continue to walk the stunt in additional rotation.*
- D. Rewinds (Free flipping) and assisted flipping stunts and transitions are allowed. Rewinds must originate from ground level only and are allowed up to 1 flipping and 1 ¼ twisting rotations.  
Exception 1: Rewinds to a cradle position are 1 ¼ flips. All rewinds caught below shoulder level must use 2 catchers. (Example: a rewind that lands in a cradle position)

Exception 2: Round off rewinds and standing single back handspring rewinds are allowed. No tumbling skills prior to the round-off or standing back handspring are permitted.

*Clarification: Free flipping stunts and transitions that do not start on the performing surface are not allowed.*

*Clarification: Toe pitch, leg pitch and similar types of tosses are not allowed in initiating free flipping skills.*

E. Single based split catches are not allowed.

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

#### G. PREMIER DIVISION

##### **Stunts - Release Moves**

1. Release moves are allowed but must not exceed more than 18 inches / 46 centimeters above extended arm level.

*Clarification: If the release move exceeds more than 18 inches/46 centimeters above the bases' extended arm level, it will be considered a toss or a dismount, and must follow the appropriate "Toss" or "Dismount" rules.*

2. Release moves may not land in an inverted position.

3. Release moves must return to original bases.

Exception 1: Coed style tosses to a new base are allowed if the stunt is thrown by a single base and caught by at least one base and an additional spotter who are not involved in any other skill or choreography when the transitions is initiated.

Exception 2: Toss single based stunts with multiple top persons are allowed without returning to original base(s). The original base may become a required spotter in toss single based stunts with multiple top persons.

*Clarification: An individual may not land on the performing surface without assistance from above waist level.*

4. Helicopters are allowed up to a 180 degree rotation must be caught by at least 3 catchers, one (1) of which is positioned at head and shoulder area of the top person.

5. Release moves may not intentionally travel. See exception in #3 above.

6. Release moves may not pass over, under or through other stunts, pyramids or individuals.

7. Top persons in separate release moves may not come in contact with each other.

Exception: Single based stunts with multiple top persons.

#### H. PREMIER DIVISION

##### **Stunts - Inversions**

1. Downward inversions from above prep level must be assisted by at least 2 catchers. Top person must maintain contact with a base.

#### **PREMIER DIVISION**

##### **PYRAMIDS**

A. Pyramids are allowed up to 2 ½ high.

B. For 2 ½ high pyramids, there must be at least 2 spotters, one providing additional pyramid support, and both designated for each person who is above 2 persons high and whose primary support does not have at least 1 foot on the ground. Both spotters must be in position as the top person is loading onto the pyramid. One spotter must be behind the top person and the other spotter must be in front of the top person or at the side of the pyramid in a position to get to the top person if they were to dismount forward. Once a pyramid shows adequate stability and just prior to the dismount, this spotter can move back to catch the cradle. As pyramid design varies greatly, we recommend a review of any new pyramids where the spotting position may be in question. *Clarification: For all tower pyramids, there must be a spotter who is not in contact with the pyramid in place behind the top person and one bracer to assist the thigh stand middle layer.*

- C. Free-flying mounts originating from ground level may not originate in a handstand position, and are allowed up to 1 flipping (3/4 maximum free flip between release and catch) and 1 twisting rotation, or 0 flipping and 2 twisting rotations.

*Clarification: Free-flying mounts may not significantly exceed the height of the intended skill and may not pass over, under or through other stunts, pyramids or individuals.*

**E. PREMIER DIVISION**

**Pyramids-Release Moves**

1. During a pyramid transition, a top person may pass above 2 ½ high under the following conditions:
  - a. Anytime a pyramid release moved is released from a second layer base and is caught by a second layer base, the second layer base that is catching the top person must also be the second layer base that originally released the top person. (i.e. tower tick-tocks)
  - b. Free release moves from 2 ½ high pyramids may not land in a prone or inverted position.

**F. PREMIER DIVISION**

**Pyramids-Inversions**

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

**G. PREMIER DIVISION**

**Pyramids-Release Moves w/ Braced Inversions**

1. Braced flips are allowed up to up to 1 ¼ flipping and 1 twisting rotation.
2. Braced flips are allowed if direct physical contact is maintained with at least 1 top person at prep level or below and must be caught by at least 2 catchers.  
Exception: Braced inversions to 2 ½ high pyramids may be caught by 1 person.
3. All braced inversions (including braced flips) that land in an upright position at prep level or above require at least 1 base and 1 additional spotter under the following conditions:
  - a. The base/spotter must be stationary.
  - b. The base/spotter must maintain visual contact with the top person throughout the entire transition.
  - c. The base/spotter may not be involved with any other skill or choreography when the transition is initiated.

(The dip to throw of the top person is considered the initiation of the skill.)

- H. Free released moves from 2 ½ high pyramids:
1. May not land in a prone or inverted position.
  2. Are limited to 0 flipping and 1 twisting rotation.
- I. One arm (1 arm) extended Paper Dolls require a spotter for each top person.

**PREMIER DIVISION**

**DISMOUNTS**

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

- A. Single based cradles that exceed 1¼ twisting rotations must have a spotter assisting the cradle with at least 1 hand/arm supporting the head and shoulder of the top person.
- B. Dismounts to the performing surface, must be assisted by an original base or spotter.  
Exception: Straight drops or small hop offs, with no additional skills, from waist level or below are the only dismounts allowed to the performing surface that do not require assistance.

*Clarification: An individual may not land on the performing surface from above waist level without assistance.*

- C. Up to a 2 ¼ twist cradle is allowed from all stunts and pyramids up to 2 persons high and requires at least 2 catchers. Cradles from 2 ½ high pyramids are allowed up to 1 ½ twist and require 2 catchers, 1 of which must be stationary at the initiation of the cradle.  
Exception: 2-1-1 thigh stands may perform 2 twists from a forward facing stunt only (example: extension, liberty, heel stretch).
- D. Free released dismounts from 2 ½ high pyramids may not land in a prone or inverted position.
- E. Free flipping dismounts to a cradle:
  - 1. Are allowed up to 1 ¼ flipping and ½ twisting rotations (Arabians).
  - 2. Require at least 2 catchers, 1 of which is an original base.
  - 3. May not intentionally travel.
  - 4. Must originate from prep level or below. (May not originate from 2 ½ pyramids.)  
Exception: ¾ front flip to cradle may occur from a 2 ½ high pyramid and requires 2 catchers, 1 on each side of the top person and 1 of which must be stationary when the cradle is initiated, ¾ front flip to cradle from 2 ½ high may not twist.
- F. Free flipping dismounts to the performing surface are only allowed in front flipping rotation:  
*Clarification: Back-flipping dismounts must go to cradle.*
  - 1. Allowed up to 1 front flipping and 0 twisting rotations.
  - 2. Must return to an original base.
  - 3. Must have a spotter.
  - 4. May not intentionally travel.
  - 5. Must originate from prep level or below. (May not originate from 2 ½ high pyramids.)
- G. Tension drops/rolls of any kind are not allowed.
- H. When cradling single based stunts with multiple top persons, 2 catchers must catch each top person. Catchers and bases must be stationary prior to the initiation of the dismount.
- I. Cradles from 1 arm stunt that involve a twist must have a spotter assisting the cradle with at least 1 hand-arm supporting the head and shoulder of the top person.
- J. Dismounts may not pass over, under or through other stunts, pyramids or individuals.
- K. Dismounts must return to original base(s).  
Exception: Single based stunts with multiple top persons do not need to return to original base(s).
- L. Dismounts may not intentionally travel.
- M. Top persons in dismounts may not come in contact with each other while released from the bases.

## **PREMIER 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.  
Exception 1: Fly away tosses that would go over the back person.  
Exception 2: Arabians in which the 3<sup>rd</sup> person would need to start in front to be in position to catch a cradle.
- B. Tosses must be performed from ground level and must land in a cradle position. Top person must be caught in a cradle position by at least 3 bases 1 of which is positioned at the head and shoulder area of the top person.  
Tosses may not be directed so that the bases must move to catch the top person.
- C. The top person in a toss must have both feet in / on hands of bases when the toss is initiated.
- D. Flipping tosses are allowed up to 1 ¼ flipping rotation and 2 additional skills. A tuck, pike or lay out are not counted in the 2 additional skills. A pike open double full is legal. A tuck X-out double full is illegal because the X-out is considered a skill.

**Legal (Two Skills)**

Tuck flip, X-Out, Full Twist  
Double Full-Twisting Layout  
Kick, Full-Twisting Layout  
Pike, Open, Double Full-Twist  
Arabian Front, Full-Twist

**Illegal (Three Skills)**

Tuck flip, X-Out, Double Full Twist  
Kick, Double Full-Full Twisting Layout  
Kick, Full-Twisting Layout, Kick  
Pike, Split, Double Full-Twist  
Full-Twisting Layout, Split, Full-Twist

**NOTE: An Arabian Front followed by a 1 ½ twist is considered to be a legal skill.**

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

# UNIVERSITY PREMIER DIVISION RULES

## **(AACCA/NCCA endorsed, similar to Level 6/Premier)**

### **UNIVERSITY PREMIER**

#### **TUMBLING**

- A. Tumbling skills performed over, under, or through a partner stunt, pyramids, or individuals are prohibited.
- B. Tumbling skills that exceed one (1) flipping rotation are prohibited.
- C. Tumbling skills with two (2) or more twisting rotations are prohibited
- D. Dive rolls are prohibited.
- E. Airborne drops to a prone position on the performance surface are prohibited. (Examples: A back flip or a jump landing in a pushup position is illegal. A handspring to a pushup position is legal -as it is not airborne prior to the prone landing.)

### **UNIVERSITY PREMIER**

#### **STUNTS**

- A. Dismounts with more than one and one quarter twists require an additional spotter that assists on the cradle.
- B. Releasing load-ins from a handstand position (stationary or through a handspring load-in) to a partner stunt require an additional spotter.
- C. Stunts in which the top person is in a handstand position require an additional spotter.
- D. Stunts in which the base uses only one arm for support require a spotter when:
  - 1. The stunt is anything other than a cupie/awesome or basic liberty. All other one-arm stunts require a spotter (e.g. heel stretch, arabesque, high torch, scorpion, bow and arrow, etc.)
  - 2. The load-in and dismount involves a twist. The spotter must be in a place during the twist to assist on the cradle during the twisting dismounts.
  - 3. The top person is popped from one arm to the other.
- E. A top person can be released from a handstand position on the ground to a hand-to-hand stunt provided that the top person does not twist or rotate.
- F. A top person can be released from a cradle to an inverted position.
- G. Single based split catches are prohibited.
- H. Twisting dismounts greater than two (2) rotations are prohibited.  
Exception: Side-facing stunts – i.e. Arabesque, Scorpion with double full twisting cradles to the front are legal.
- I. Front, back and side tension drops are prohibited.
- J. All leg pitch, toe pitch, walk-in, sponge, and straddle catch flips to the performing surface are prohibited.
- K. Flips into or from partner stunts are prohibited, with the following exceptions:
  - 1. Rewinds into a pyramid, stunt, loading position or cradle are allowed under the following conditions:
    - a. The top person is limited to one and one quarter rotations and one half twist.
    - b. Based are limited to one-quarter turn under the top person.
    - c. Bases or spotters may not throw from under the foot of the top person (toe pitch).
    - d. An active spotter is required throughout the skill.
    - e. If the rewind is continuous to a cradle, the spotter must assist n the cradle.
    - f. In a rewind to another base, the original base may serve as the spotter.
  - 2. Flips from stunts in which the top person is in an upright position standing in the hand(s) of the base(s) are allowed under the following conditions:
    - a. An additional spotter must be active throughout the following skills. Exception: An additional spotter is not required for a double base front flip to the performing surface.
    - b. The top person is limited to one and one quarter flipping rotations and one half twist rotations,
    - c. Front flips to the performing surface, a cradle, or double-based horizontal positions are allowed from single or double base shoulder level stunts. Flips to the performing surface require the top person landing on at least one foot with assistance from at lease one base.

- d. Front flips to a cradle or horizontal position are allowed from single or double base stunts shoulder level and below.
3. Flips from stunts in which the top person is in a horizontal position not being supported at their feet are allowed under the following conditions:
  - a. Front flips and back flips from shoulder level double base stunts to a stunt, loading position, cradle or the performing surface with assistance from a base. Note that flips are not permitted from a horizontal position below shoulder level or from a single base.
  - b. The top person is limited to one and one quarter rotation and may not twist.
  - c. A spotter is not required.

## **UNIVERSITY PREMIER**

### **PYRAMIDS**

- A. Pyramids higher than 2 ½ body lengths are prohibited. Pyramid height is measured by body lengths as follows: chairs, thigh stands and shoulder straddles are 1 ½ body lengths; shoulder stands are 2 body lengths; extended stunts (i.e. extension, liberty, etc.) are 2 ½ body lengths.  
Exception: An extended stunt on top of a thigh stand is allowed.
- B. In all pyramids, there must be at least two spotters designated for each person who is above two persons high and whose primary support does not have at least one foot on the ground. Both spotters must be in a position as the top person is loading onto the pyramid. One spotter must be behind the top person, and the other spotter must be in front of the top person or at the side of the pyramid in a position to get to the top person or at the side of the pyramid to get to the top person if they were to dismount forward. Once the pyramid shows adequate stability and just prior to the dismount, this spotter can move to the back to catch the cradle. As pyramid design varies greatly, we recommend a review of any new pyramids where the spotting position may be in question.
- C. In all “2-1-1 thigh stand tower” pyramids, there must be a spotter who is not in contact with the pyramid in place behind the top person. If a bracer is needed to assist the thigh stand middle layer, they do not fill this role and an additional spotter who is not in contact with a pyramid is required.
- D. Cradles and horizontal landings from pyramids over two high must use at least two catchers, one on each side of the top person.
- E. All flips from pyramids are prohibited, with the exception of a forward flip dismount to a cradle, face up horizontal position or the performance surface. All flip dismounts require two catchers, one on each side of the top person.
- F. Flips into a pyramid are allowed under the following conditions:
  1. The flip is from a handstand on the performance surface, rewind toe pitch, or a double base “sponge” loading position. (Basket toss flips are not allowed.)
  2. The top person is limited to one and one quarter rotation with a ¾ rotation from moment of release from the base to contact with the pyramid middle layer (e.g. rewind to pyramid) and may not twist.
  3. The top person may not land in an inverted position.
  4. A rewind to a pyramid does not require an additional spotter.
- G. Front, back and side tension drops are prohibited.

## **UNIVERSITY PREMIER**

### **TOSSES**

- A. Basket tosses or similar tosses may only be performed from ground level, can use no more than four (4) bases, and must be cradled by three (3) of the original bases, one (1) of which must catch in a scoop under the head and shoulders.  
Exceptions:
  1. Elevator tosses may flip into pyramids as outlined above.
  2. Basket and elevator/sponge load-ins can land in a stunt or pyramid provided that the toss does not significantly exceed the height of the intended skill.

- B. Basket tosses and elevator/sponge tosses may not be directed so that the bases must move to catch the top person.
- C. Basket tosses and elevator/sponge tosses cannot exceed one (1) flipping and two (2) twisting rotations.
- D. In flipping basket or elevator/sponge tosses (tuck, layout or pike position) only two additional skills are allowed. One twisting rotation is considered to be one skill.

Examples:

**Legal (two skills)**

Tuck flip, X-out, Full Twist  
Double Full-twisting Layout  
Kick, Full-twisting Layout  
Pike, Open, Double Full Twist  
Arabian Front, Full Twist

**Illegal (three skills)**

Tuck flip, X-out, Double Full Twist  
Kick, Double Full-twisting Layout  
Kick, Full-twisting Layout, Kick  
Pike, Split, Double Full Twist  
Full-twisting Layout, Split, Full Twist

***Note: An Arabian Front followed by a 1½ twist is considered to be a legal skill. A Kick Double Full Twist with no flip is allowed.***

# GAME DAY COMPETITION GUIDLEINES

## GAME DAY DIVISION(S) OVERVIEW

In a similar manner that a Cheerleading Competition Routine reflects and captures Cheerleading skills developed over 100 years of leading and entertaining crowds at sporting events - in a 2 minute 30 second (2:30) competition format - the Game Day Competition format is even more directly associated and derived from the actual Cheerleading Game experiences of Cheerleading teams.

The competition is broken into short Game simulated elements/segments (30 seconds each or 1 minute each-detailed below), which can include any of the following: Cheer, Sideline, Band Chant, Fight Song, Time out Performance- very common for Cheerleaders in real game experiences. The individual Game Day elements/segments are judged independently (score sheet enclosed under "Score Sheets") - and placements can be awarded individually; however, the competition organizer can determine the Game Day competition menu (select 1, 2, 3 or 4 or all 5 elements; 4 elements are most common), and a collective score of all elements can be awarded to determine the Game Day Champion.

For any National Federation or event organizer new to or with years of Cheerleading experience; the Game Day Competition format is a grass-root's based, exciting and easy to implement Cheerleading Competition Format to add to any new or existing Competition that can quickly reach emerging Cheerleading programs within your area. All ICU Guidelines, Rules (including Surface Restrictions) apply, and Game Day is open to all ages, all teams types and all levels within your respective area.

Enclosed herein is a list of, but not limited to, Sports that are known to include Cheerleading at their respective sporting events. The ICU encourages each National Federation (NF) & NF affiliates to contact their Local/National Sport Federations (for those listed below) to provide this information/opportunity to any Sport-event associated Cheerleading groups (competitive or non-competitive), as well as for any Cheerleading team looking for additional opportunities in competition or Game cheerleading and performance experiences.

Guidelines & rules for Cheering for specific sports (over 25 currently listed, and listed below by name as well) at their respective games - can be found on the ICU website: <http://cheerunion.org/disciplines/gc/>. Please note that the Game Day Competition format takes common elements from any real Game Day situation of any of these Sports listed below, and places these elements into a Game Day Competition format. Further Game Day Competition details, "GAME DAY COMPETITION FORMAT," are listed below. Game Day Score Sheet samples are available in the Score Sheets section.

## SPORT CHEERING – SPORTS LIST

*Note: Enclosed are Sports for Game Cheering Guidelines for each respective sport, please reference: <http://cheerunion.org/disciplines/gc/> on the ICU website for more information. (Game Day Competition Format Information is listed below)*

American Football – Gridiron/ Tackle Football	Baseball and Softball Basketball- Full Team	Hockey - Field Hockey Ice Hockey
American Football – Flag Football	Basketball- 3 x 3 Cricket (incl. Twenty20Cricket)	Lacrosse Rugby (incl. Rugby 7s)
Athletics – Track & Field	Faustball/Fistball	Rugby Union Football
Association Football – Soccer	Floorball	Volleyball – Team
Association Football – Futsal	Gaelic Football	Volleyball - Beach
Australian Rules Football	Hurling/Camogie	Wrestling
Canadian Rules Football	Handball	

## **GAME DAY COMPETITION FORMAT**

- A. **Overview:** Game Day places each Cheer team in Sporting event game day situations to perform elements (often situational) common to Sporting events, including but not limited to; Cheer(s), Sideline(s), Fight Song(s), Band Chant(s), and Time Out Performance(s).
- B. **Game Day Divisions:** To the event organizer's discretion, the Game Day Divisions can vary by team skill level (e.g. Beginner – Advanced), by age groups (e.g. Youth- Masters), and by Unified or Traditional team structures-based on an events participation level respectfully.
- C. **Format:** To the event organizer's discretion, the format can include individual elements only for competition or exhibition (e.g. Band Chant only competition), or combinations of 2 or more Game Day segments with breaks in between (e.g. Cheer & Band Chant), with the option for real game situations in which the segment (e.g. Sideline or Band Chant) can be announced seconds prior to a Team's performance.

Example: A Defense or Offense Sideline situation is announced to the Team on the performance floor- to immediately perform the correct Sideline to reflect a real game situation. Another example includes a choice of Band Chants, with any Band Chant being played for the Team to quickly adjust and perform the correct Band Chant to the crowd.

D. **Elements:**

- CHEER:** The Cheer is a thirty second (:30) to one minute (1:00) Time Out-style Cheer without music- where the Cheer Team leads and motivates the crowd in a Cheer to yell for their team and/or nation, with a focus on their team's/nation's colors, name, mascot, or common yell. Teams are highly encouraged to use signs, poms and flags to enhance crowd effectiveness, as well as incorporate crowd-effective skills. The Cheer should remain consistent with a Time Out of a Sporting event. Native language is encouraged.
- SIDELINE:** The Sideline is a situational and repetitive chant with motions and simple skills, to encourage the crowd to yell, for each team performing. With either an Offensive or Defensive scenario, the squad will determine which Sideline to do based on the cues. (The Sidelines can also be pre-established- depending on the event organizer). The teams will perform one of the situational Sidelines they have prepared and are encouraged to use crowd-motivating props such as signs, poms and megaphones. Skills should be minimal and simple. Native language is encouraged.
- BAND CHANT:** The Band Chant is an estimated thirty second (:30) Chant with music that can incorporate (or can be restricted to not incorporate other than kicks and jumps) Cheerleading skills (e.g. stunts, simple pyramids, basket tosses, dances, simple tumbling) and should showcase the Team's sharp motions, high energy and synchronization. Teams can choose to use signs, flags, and other crowd motivating props to help encourage crowd response. Native language is encouraged.
- FIGHT SONG:** The Fight Song should represent the traditional Fight Song (e.g. to music that is unique to the specific team) that is commonly performed at a Team's sporting event, usually following a Score/Goal, etc. Cheerleading teams can incorporate up to 3 consecutive 8-counts of crowd effective stunts, tumbling, and/or jumps to a sport team's recorded music. Should any chants be included, native language is encouraged.
- TIME OUT PERFORMANCE:** Similar to a Band Chant, a Time Out Performance can be thirty seconds (:30) to one minute (1:00) in length and is commonly performed to a popular crowd leading songs of Sporting events (e.g. songs similar to Dr. Who, Hey, Zombie Nation, etc.). Cheerleading teams can incorporate crowd effective stunts, tumbling, and/or jumps to a sport team's recorded music. Teams can choose to use signs, flags, and other crowd motivating props to help encourage crowd response. Should any chants be included, native language is encouraged.

*Note: Subject to the discretion of an event organizer, as a guideline – if including four (4) elements of the five (5) elements combined, the Game Day Routine traditionally does not exceed **3 minutes**.*

## **CHEERLEADING SPECIFIC SURFACE GUIDELINES**

*(Note: VERY IMPORTANT- For all Cheerleading Divisions in and out of competition)*

### **ALL DIVISIONS (FOR SKILLS ALLOWED BY LEVEL) UP TO THE ELITE DIVISION**

- A. The following skills are only allowed on a matted surface, grass (real or artificial) or a rubberized track surface:
1. Basket tosses, elevator/sponge tosses and other similar multi-based tosses.
  2. Partner stunts in which the base uses only one arm to support the top person.
  3. Twisting tumbling skills (e.g. Arabians, full twisting layouts, etc.).  
EXCEPTION: Cartwheels, round-offs and aerial cartwheels are allowed on surfaces other than a matted surface, grass (real or artificial) or a rubberized track surface.

### **PREMIER & UNIVERSITY PREMIER DIVISION**

- A. The following skills are only allowed on a matted surface, grass (real or artificial) or rubberized track surface:
1. Basket tosses, elevator/sponge tosses and other similar multi-based tosses.
  2. Flipping skills into or from stunts, tosses or pyramids.
  3. Two and one (2 ½) half high pyramids. Mounts or dismounts to or from 2 ½ high pyramids may not flip or twist on a rubberized track surface.
- B. Kick double baskets that flip AND twist are not allowed at an American Football game, or similar outdoor sporting events during regular play or timeouts – for reasons of a potential ball being in play or finalizing being in play. These skills may be performed during a pre-game or half-time situations, but only on grass (real or artificial) or matted surface with dimensions of at least 10 feet x 10 feet/3.048 meters x 3.048 meters.
- C. At indoor court surface sporting events such as basketball, the following skills may only be performed during pre-game, half-time or post-game situations (not during time-outs)- where the area is free from obstructions and non-cheer personnel and all skills are performed on a matted surface:
1. Basket tosses, elevator/sponge tosses and other similar multi-based tosses.
  2. Partner stunts in which the base uses only one (1) arm to support the top person. Exception: Cupies are allowed with an additional spotter.
  3. Flips into or from partner stunts.
  4. Inversions. Exceptions: Advanced Division/School Advanced Division level inversions are allowed.  
Example: Suspended forward and backward rolls, low-level inversions, and braced flips with two bracers are allowed. For Premier Division and University Premier Division rules, the 2 bracers and the top person are not required to be double based.
  5. Twisting dismounts greater than 1 ¼ rotation. Twisting dismounts up to 1 ¼ on the court require an additional spotter.
  6. Two and one half high person high pyramids.
  7. Airborne twisting tumbling skills (Arabians, full twisting layouts, etc. Cartwheels, round-offs and aerial cartwheels are allowed.)

Note: Copies of these guidelines should be distributed to all team members and any administrators involved with the Cheerleading program. All guidelines should be understood and accepted by all parties involved in the cheerleading program including coaches, assistants, team members, parents and administrators.

The enclosed safety guidelines are general in nature and are not intended to cover all circumstances. All cheerleading skills including partner stunts, pyramids, tumbling and jumps should be carefully reviewed and supervised by a qualified adult coach.

The above safety rules are general in nature and are not intended to cover all circumstances. All cheerleading skills, including tumbling, partner stunts, pyramids, jumps and tosses - should be carefully reviewed and supervised by a qualified and knowledgeable advisor or coach. The International Cheer Union makes no warranties or representations; either expressed or implied, that the above guidelines will prevent injuries to individual participants.

## GLOSSARY OF TERMS

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

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

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

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

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

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

**Backbend:** 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.

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

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

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

**Barrel Roll:** See “Log Roll”.

**Base:** A person who is in direct weight-bearing contact with the performance surface who provides support for another person. The person(s) that holds, lifts or tosses a top person into a stunt. (See also: “New 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.

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

**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.

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

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

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

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

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

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

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

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

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

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

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

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

**Dismount:** The ending movement from a stunt or pyramid to a cradle or the performing surface.

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

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

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

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

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

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

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

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

**Extended Stunt:** When the entire body of the top person is 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.)

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

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

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

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

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

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

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

**Forward Roll:** A non-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.

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

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

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

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

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

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

**Ground Level:** To be on the performance surface.

**Half (Stunt):** See "Prep".

**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.

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

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

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

**Helicopter Toss ("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.

**Horizontal Axis (Twisting in Stunts):** An invisible line drawn from front to back through belly button of the top person.

**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.

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

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

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

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

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

**Kick Double Full ("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.

**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.

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

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

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

**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.

**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.

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

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

**Mount:** See "Stunt".

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

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

**Non-Inverted Position:** A body position in which either of the conditions below are met:

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.

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

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

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

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

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

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

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

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

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

**Prep-Level:** The lowest connection between the base(s) and the top person is above waist level and below extended level (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)*

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

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

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

**Punch:** See "Rebound".

**Punch Front:** See "Front Tuck".

**Pyramid:** Two or more connected stunts.

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

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

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

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

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

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

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

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

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

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

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

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

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

**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"

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

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

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

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

**Spotter:** A person whose primary responsibility is to prevent injuries by protecting the head, neck, back and shoulders area of a top person during the performance of a stunt, pyramid or toss. All "Spotters" must be 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.

**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."

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

**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.

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

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

**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.

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

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

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

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

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

**Three Quarter (3/4) Front Flip (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.

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

**Toe/Leg Pitch:** A single or multi-based 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.

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

**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")

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

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

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

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

**Traveling Toss:** A toss which intentionally requires the bases or catchers to 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").

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

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

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

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

**Twisting Toss:** A toss in which the athlete rotates around their body's "Vertical Axis"

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

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

**Two and One Half (2-1/2) - High Pyramid:** A pyramid in which the top person(s) has weight bearing support (not braced) by at least one other top person and is free of contact from the base(s). Pyramid height for a "Two and One Half High Pyramid" is measured by body lengths as follows: chairs, thigh stands and shoulder straddles are 1 ½ body lengths; shoulder stands are 2 body lengths.

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

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

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

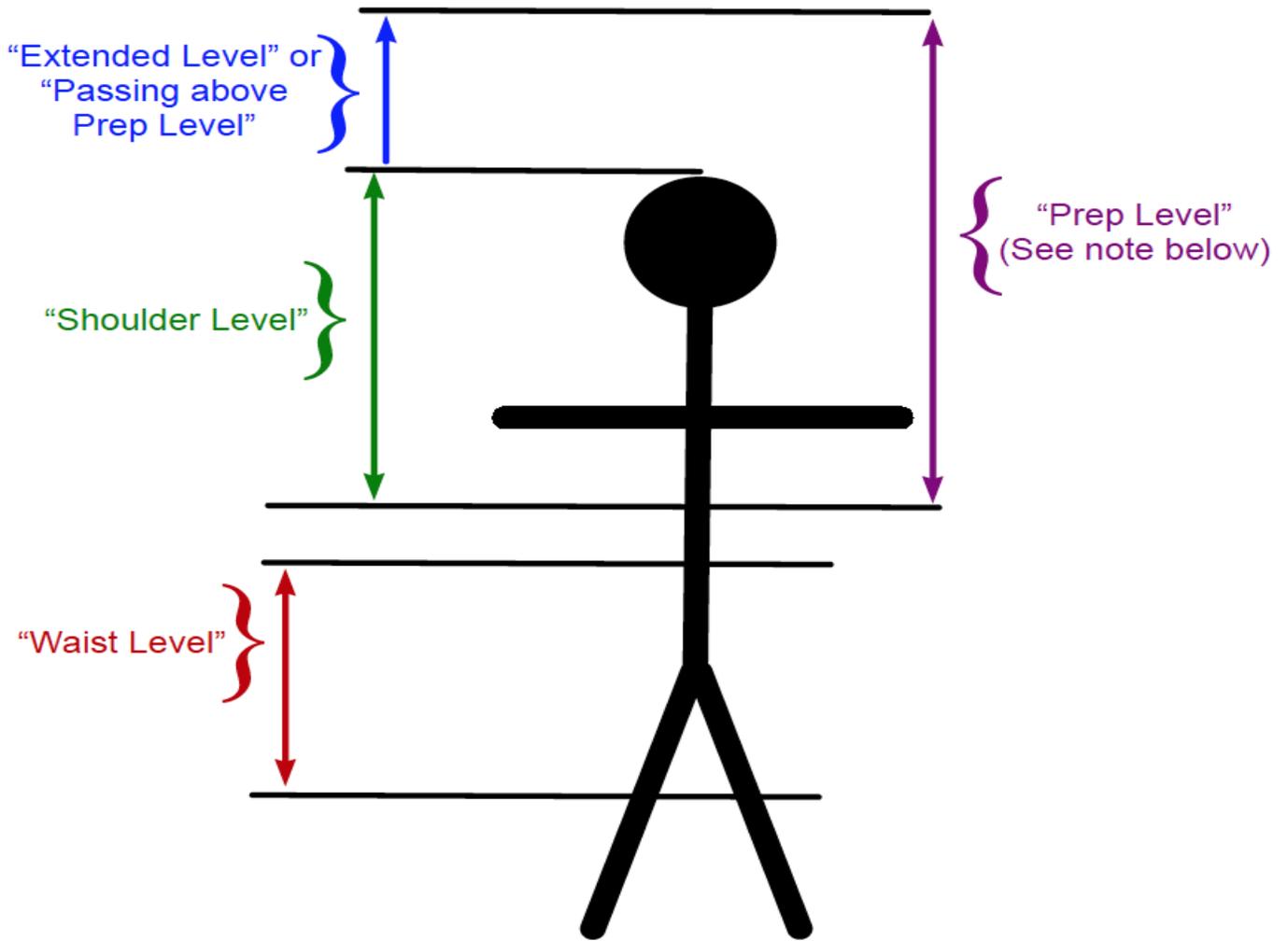
**Waist Level**: A stunt in which the lowest connection between the base(s) and the top person is above ground level and below prep level and/or at least one foot of the top person is below prep level, as determined by the height/positioning of the base. Examples of stunts that are considered waist level: 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.

**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.

**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.

**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.

## CHEERLEADING DIAGRAM REFERENCE



**NOTE:** Holding a stunt above the head may also be considered Prep Level (not Shoulder Level) if the top person is being held in a non-upright vertical position such as an extended flat back or extended prone (face down) position or in a seated position such as an extended "V" sit .

## **CHEERLEADING SCORE SHEETS**

*Note: The ICU Cheerleading Division Score Sheets are listed in sequence below as a reference, and the Score Sheets follow respectfully. The (\*) designates Division Score Sheets that are specific to a significant population of existing scholastic event Score Sheets; although these are similar to the ICU Score Sheets (Beginner-Premier), the ICU recommends that teams follow the ICU Score Sheets for all other event divisions (scholastic & non-scholastic) internationally for consistency purposes. Partner Stunt and Group Stunt is not allowed at ICU sanctioned events, but these respective Score Sheets are enclosed as a reference -for safety purposes.*

*The enclosed Score Sheets are as follows:*

- Beginner
- Novice
- Intermediate
- Median All Girl
- Median Coed
- Advanced All Girl
- Advanced Coed
- Elite All Girl
- Elite Coed
- Premier All Girl
- Premier Coed
- Game Day Ensemble
- Game Day - Cheer
- Game Day - Sideline
- Game Day - Band Chant
- Game Day - Fight Song
- Game Day - Timeout
- Advanced Junior School\*
- Advanced Junior School Non-Tumbling\*
- Advanced School All Girl\*
- Advanced School Coed\*
- Advanced School All Girl Non-Tumbling\*
- Advanced School Coed Non-Tumbling\*
- University Premier All Girl\*
- University Premier Coed\*
- Special Abilities Unified
- Special Athlete Traditional
- ParaCheer Unified
- ParaCheer Traditional
- All Girl Group Stunt
- Coed Partner Stunt
- ParaCheer Group Stunt
- ParaCheer Coed Partner Stunt



# BEGINNER DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## **CHEER CRITERIA**

**10 POINTS** \_\_\_\_\_

### ***Crowd Leading - Native Language Encouraged***

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

## **PARTNER STUNTS**

**25 POINTS** \_\_\_\_\_

Execution of skills, Difficulty (Level of skill, Number of bases, Number of stunt groups) Synchronization, Variety & Creativity

## **PYRAMIDS**

**25 POINTS** \_\_\_\_\_

Execution of skills, Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions, Variety & Creativity

## **TUMBLING**

**10 POINTS** \_\_\_\_\_

Group Tumbling, Execution of Skills (includes Jumps if applicable), Proper Technique, Synchronization

## **FLOW OF ROUTINE / TRANSITIONS**

**15 POINTS** \_\_\_\_\_

Execution of routine components: flow, pace, timing of skills, transitions

## **OVERALL PRESENTATION, CROWD APPEAL**

**15 POINTS** \_\_\_\_\_

Overall presentation, showmanship, dance (if applicable), crowd effect

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# NOVICE DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## **CHEER CRITERIA**

**10 POINTS** \_\_\_\_\_

### ***Crowd Leading - Native Language Encouraged***

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

## **PARTNER STUNTS**

**25 POINTS** \_\_\_\_\_

Execution of skills, Difficulty (Level of skill, Number of bases, Number of stunt groups) Synchronization, Variety & Creativity

## **PYRAMIDS**

**25 POINTS** \_\_\_\_\_

Execution of skills, Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions, Variety & Creativity

## **TUMBLING**

**10 POINTS** \_\_\_\_\_

Group Tumbling, Execution of Skills (includes Jumps if applicable), Difficulty, Proper Technique, Synchronization

## **FLOW OF ROUTINE / TRANSITIONS**

**15 POINTS** \_\_\_\_\_

Execution of routine components: flow, pace, timing of skills, transitions

## **OVERALL PRESENTATION, CROWD APPEAL**

**15 POINTS** \_\_\_\_\_

Overall presentation, showmanship, dance (if applicable), crowd effect

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# INTERMEDIATE DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## **CHEER CRITERIA**

**10 POINTS** \_\_\_\_\_

### ***Crowd Leading - Native Language Encouraged***

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

## **PARTNER STUNTS**

**25 POINTS** \_\_\_\_\_

Execution of skills, Difficulty (Level of skill, Number of bases, Number of stunt groups) Synchronization, Variety

## **PYRAMIDS**

**25 POINTS** \_\_\_\_\_

Difficulty, Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions, Execution, Creativity

## **BASKET TOSSES**

**10 POINTS** \_\_\_\_\_

Execution of skills, Height, Synchronization (when applicable), Difficulty, Variety

## **TUMBLING**

**10 POINTS** \_\_\_\_\_

Group Tumbling, Execution of Skills (includes Jumps if applicable), Difficulty Proper Technique, Synchronization

## **FLOW OF ROUTINE / TRANSITIONS**

**10 POINTS** \_\_\_\_\_

Execution of routine components: flow, pace, timing of skills, transitions

## **OVERALL PRESENTATION, CROWD APPEAL**

**10 POINTS** \_\_\_\_\_

Overall presentation, showmanship, dance (if applicable), crowd effect

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# MEDIAN DIVISION

## ALL GIRL



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

### **CHEER CRITERIA**

**10 POINTS** \_\_\_\_\_

#### ***Crowd Leading - Native Language Encouraged***

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

### **PARTNER STUNTS**

**25 POINTS** \_\_\_\_\_

Execution of skills, Difficulty (Level of skill, Number of bases, Number of stunt groups) Synchronization, Variety

### **PYRAMIDS**

**25 POINTS** \_\_\_\_\_

Difficulty, Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions, Execution, Creativity

### **BASKET TOSSES**

**10 POINTS** \_\_\_\_\_

Execution of skills, Height, Synchronization (when applicable), Difficulty, Variety

### **TUMBLING**

**10 POINTS** \_\_\_\_\_

Group Tumbling, Execution of Skills (includes Jumps if applicable), Difficulty Proper Technique, Synchronization

### **FLOW OF ROUTINE / TRANSITIONS**

**10 POINTS** \_\_\_\_\_

Execution of routine components: flow, pace, timing of skills, transitions

### **OVERALL PRESENTATION, DANCE, CROWD APPEAL**

**10 POINTS** \_\_\_\_\_

Overall presentation, showmanship, dance, crowd effect

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# MEDIAN DIVISION

## COED



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

### **CHEER CRITERIA**

**10 POINTS** \_\_\_\_\_

#### ***Crowd Leading - Native Language Encouraged***

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

### **PARTNER STUNTS**

**25 POINTS** \_\_\_\_\_

Execution of skills, Difficulty (Level of skill, Number of bases, Number of stunt groups) Synchronization, Variety

### **PYRAMIDS**

**25 POINTS** \_\_\_\_\_

Difficulty, Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions, Execution, Creativity

### **BASKET TOSSES**

**10 POINTS** \_\_\_\_\_

Execution of skills, Height, Synchronization (when applicable), Difficulty, Variety

### **TUMBLING**

**10 POINTS** \_\_\_\_\_

Group Tumbling, Execution of Skills (includes Jumps if applicable), Difficulty Proper Technique, Synchronization

### **FLOW OF ROUTINE / TRANSITIONS**

**10 POINTS** \_\_\_\_\_

Execution of routine components: flow, pace, timing of skills, transitions

### **OVERALL PRESENTATION, CROWD APPEAL**

**10 POINTS** \_\_\_\_\_

Overall presentation, showmanship, crowd effect

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# ADVANCED DIVISION

## ALL GIRL



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

### **CHEER CRITERIA**

**10 POINTS** \_\_\_\_\_

#### ***Crowd Leading - Native Language Encouraged***

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

### **PARTNER STUNTS**

**25 POINTS** \_\_\_\_\_

Execution of skills, Difficulty (Level of skill, Number of bases, Number of stunt groups) Synchronization, Variety

### **PYRAMIDS**

**25 POINTS** \_\_\_\_\_

Difficulty, Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions, Execution, Creativity

### **BASKET TOSSES**

**10 POINTS** \_\_\_\_\_

Execution of skills, Height, Synchronization (when applicable), Difficulty, Variety

### **TUMBLING**

**10 POINTS** \_\_\_\_\_

Group Tumbling, Execution of Skills (includes Jumps if applicable), Difficulty Proper Technique, Synchronization

### **FLOW OF ROUTINE / TRANSITIONS**

**10 POINTS** \_\_\_\_\_

Execution of routine components: flow, pace, timing of skills, transitions

### **OVERALL PRESENTATION, DANCE, CROWD APPEAL**

**10 POINTS** \_\_\_\_\_

Overall presentation, showmanship, dance, crowd effect

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# ADVANCED DIVISION

## COED



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

### **CHEER CRITERIA**

**10 POINTS** \_\_\_\_\_

#### ***Crowd Leading - Native Language Encouraged***

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

### **PARTNER STUNTS**

**25 POINTS** \_\_\_\_\_

Execution of skills, Difficulty (Level of skill, Number of bases, Number of stunt groups) Synchronization, Variety

### **PYRAMIDS**

**25 POINTS** \_\_\_\_\_

Difficulty, Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions, Execution, Creativity

### **BASKET TOSSES**

**10 POINTS** \_\_\_\_\_

Execution of skills, Height, Synchronization (when applicable), Difficulty, Variety

### **TUMBLING**

**10 POINTS** \_\_\_\_\_

Group Tumbling, Execution of Skills (includes Jumps if applicable), Difficulty Proper Technique, Synchronization

### **FLOW OF ROUTINE / TRANSITIONS**

**10 POINTS** \_\_\_\_\_

Execution of routine components: flow, pace, timing of skills, transitions

### **OVERALL PRESENTATION, CROWD APPEAL**

**10 POINTS** \_\_\_\_\_

Overall presentation, showmanship, crowd effect

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# ELITE DIVISION

## ALL GIRL



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

### **CHEER CRITERIA**

**10 POINTS** \_\_\_\_\_

#### ***Crowd Leading - Native Language Encouraged***

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

### **PARTNER STUNTS**

**25 POINTS** \_\_\_\_\_

Execution of skills, Difficulty (Level of skill, Number of bases, Number of stunt groups) Synchronization, Variety

### **PYRAMIDS**

**25 POINTS** \_\_\_\_\_

Difficulty, Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions, Execution, Creativity

### **BASKET TOSSES**

**10 POINTS** \_\_\_\_\_

Execution of skills, Height, Synchronization (when applicable), Difficulty, Variety

### **TUMBLING**

**10 POINTS** \_\_\_\_\_

Group Tumbling, Execution of Skills (includes Jumps if applicable), Difficulty Proper Technique, Synchronization

### **FLOW OF ROUTINE / TRANSITIONS**

**10 POINTS** \_\_\_\_\_

Execution of routine components: flow, pace, timing of skills, transitions

### **OVERALL PRESENTATION, DANCE, CROWD APPEAL**

**10 POINTS** \_\_\_\_\_

Overall presentation, showmanship, dance, crowd effect

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# ELITE DIVISION

## COED



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

### **CHEER CRITERIA**

**10 POINTS** \_\_\_\_\_

#### ***Crowd Leading - Native Language Encouraged***

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

### **PARTNER STUNTS**

**25 POINTS** \_\_\_\_\_

Execution of skills, Difficulty (Level of skill, Number of bases, Number of stunt groups) Synchronization, Variety

### **PYRAMIDS**

**25 POINTS** \_\_\_\_\_

Difficulty, Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions, Execution, Creativity

### **BASKET TOSSES**

**10 POINTS** \_\_\_\_\_

Execution of skills, Height, Synchronization (when applicable), Difficulty, Variety

### **TUMBLING**

**10 POINTS** \_\_\_\_\_

Group Tumbling, Execution of Skills (includes Jumps if applicable), Difficulty Proper Technique, Synchronization

### **FLOW OF ROUTINE / TRANSITIONS**

**10 POINTS** \_\_\_\_\_

Execution of routine components: flow, pace, timing of skills, transitions

### **OVERALL PRESENTATION, CROWD APPEAL**

**10 POINTS** \_\_\_\_\_

Overall presentation, showmanship, crowd effect

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# PREMIER DIVISION ALL GIRL



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

**CHEER CRITERIA**

**10 POINTS \_\_\_\_\_**

***Crowd Leading - Native Language Encouraged***

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

**PARTNER STUNTS**

**25 POINTS \_\_\_\_\_**

Execution of skills, Difficulty (Level of skill, Number of bases, Number of stunt groups) Synchronization, Variety

**PYRAMIDS**

**25 POINTS \_\_\_\_\_**

Difficulty, Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions, Execution, Creativity

**BASKET TOSSES**

**10 POINTS \_\_\_\_\_**

Execution of skills, Height, Synchronization (when applicable), Difficulty, Variety

**TUMBLING**

**10 POINTS \_\_\_\_\_**

Group Tumbling, Execution of Skills (includes Jumps if applicable), Difficulty Proper Technique, Synchronization

**FLOW OF ROUTINE / TRANSITIONS**

**10 POINTS \_\_\_\_\_**

Execution of routine components: flow, pace, timing of skills, transitions

**OVERALL PRESENTATION, DANCE, CROWD APPEAL**

**10 POINTS \_\_\_\_\_**

Overall presentation, showmanship, dance, crowd effect

**100 POINTS POSSIBLE**

**TOTAL \_\_\_\_\_**

**COMMENTS:**



# PREMIER DIVISION

## COED



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

### **CHEER CRITERIA**

**10 POINTS** \_\_\_\_\_

#### ***Crowd Leading - Native Language Encouraged***

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

### **PARTNER STUNTS**

**25 POINTS** \_\_\_\_\_

Execution of skills, Difficulty (Level of skill, Number of bases, Number of stunt groups) Synchronization, Variety

### **PYRAMIDS**

**25 POINTS** \_\_\_\_\_

Difficulty, Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions, Execution, Creativity

### **BASKET TOSSES**

**10 POINTS** \_\_\_\_\_

Execution of skills, Height, Synchronization (when applicable), Difficulty, Variety

### **TUMBLING**

**10 POINTS** \_\_\_\_\_

Group Tumbling, Execution of Skills (includes Jumps if applicable), Difficulty Proper Technique, Synchronization

### **FLOW OF ROUTINE / TRANSITIONS**

**10 POINTS** \_\_\_\_\_

Execution of routine components: flow, pace, timing of skills, transitions

### **OVERALL PRESENTATION, CROWD APPEAL**

**10 POINTS** \_\_\_\_\_

Overall presentation, showmanship, crowd effect

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# GAME DAY ENSEMBLE DIVISION

**Elements: 1. Cheer 2. Sideline 3. Band Chant  
4. Fight Song and/or 5. Time Out**

*Note: Game Day Elements may be judged individually for awards,  
or as a grouping of any 4 or less of the 5 possible elements listed below  
(Each element: 50 points possible/4 (of 5) together: 200 points possible)*



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## ELEMENT #1: CHEER - 50 POINTS

### **CROWD LEADING TECHNIQUES**

***Crowd Leading - Native Language Encouraged***

- Crowd effectiveness- Voice, Pace, Flow, Crowd Coverage
- Proper use of Signs, Poms or Megaphones
- Motion technique, sharpness and placement
- Energy, leadership, ability to lead the Crowd

**20 POINTS** \_\_\_\_\_

- \_\_\_\_\_ 5 points
- \_\_\_\_\_ 5 points
- \_\_\_\_\_ 5 points
- \_\_\_\_\_ 5 points

### **SKILL INCORPORATION**

- Proper use of Skills/relevant Skills to Lead the Crowd
- Execution of Skills - Proper Technique, Synchronization & Spacing

**20 POINTS** \_\_\_\_\_

- \_\_\_\_\_ 10 points
- \_\_\_\_\_ 10 points

### **OVERALL IMPRESSION**

- Ability to Adapt & Utilize Proper Game Material
- Crowd Appeal

**10 POINTS** \_\_\_\_\_

- \_\_\_\_\_ 5 points
- \_\_\_\_\_ 5 points

**50 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**

## ELEMENT #2: SIDELINE - 50 POINTS

### **CROWD LEADING TECHNIQUES**

***Crowd Leading - Native Language Encouraged***

- Crowd effectiveness- Voice, Pace, Flow, Crowd Coverage
- Proper use of Signs, Poms or Megaphones
- Motion technique, sharpness and placement
- Energy, leadership, ability to lead the Crowd

**20 POINTS** \_\_\_\_\_

- \_\_\_\_\_ 5 points
- \_\_\_\_\_ 5 points
- \_\_\_\_\_ 5 points
- \_\_\_\_\_ 5 points

### **SKILL INCORPORATION**

**20 POINTS** \_\_\_\_\_

Proper use of Skills/relevant Skills to Lead the Crowd  
Execution of Skills - Proper Technique, Synchronization & Spacing

\_\_\_\_ 10 points  
\_\_\_\_ 10 points

**OVERALL IMPRESSION**

Ability to Adapt & Utilize Proper Game Material  
Crowd Appeal

**10 POINTS** \_\_\_\_\_  
\_\_\_\_ 5 points  
\_\_\_\_ 5 points

**50 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**

**ELEMENT #3: BAND CHANT - 50 POINTS**

**CROWD LEADING**

***Crowd Leading - Native Language Encouraged (if applicable)***

Proper use of material and skills relevant to Game Day environment  
Use of crowd leading tools- Proper use of Signs, Poms, Megaphones or Flags  
Motion Technique - Placement, Sharpness, Synchronization

**20 POINTS** \_\_\_\_\_  
\_\_\_\_ 10 points  
\_\_\_\_ 5 points  
\_\_\_\_ 5 points

**EXECUTION OF SKILLS**

Technique of Incorporated Skills, Stability, Synchronization and Spacing

**10 POINTS** \_\_\_\_\_

**VISUAL APPEAL**

Visual Appeal – Crowd Coverage, Creative Crowd Interaction

**10 POINTS** \_\_\_\_\_

**OVERALL IMPRESSION**

Energy and Connection to the Crowd

**10 POINTS** \_\_\_\_\_

**50 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**

**ELEMENT #4: FIGHT SONG - 50 POINTS**

**CROWD LEADING**

***Crowd Leading - Native Language Encouraged (if applicable)***

Proper use of material and skills relevant to Game Day environment  
Use of crowd leading tools- Proper use of Signs, Poms, Megaphones or Flags  
Motion Technique - Placement, Sharpness, Synchronization

**20 POINTS** \_\_\_\_\_  
\_\_\_\_ 10 points  
\_\_\_\_ 5 points  
\_\_\_\_ 5 points

**EXECUTION OF SKILLS**

Technique of Incorporated Skills, Stability, Synchronization and Spacing

**10 POINTS** \_\_\_\_\_

**VISUAL APPEAL**

**10 POINTS** \_\_\_\_\_

**OVERALL IMPRESSION**

Energy and Connection to the Crowd

**10 POINTS** \_\_\_\_\_

**50 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**

**ELEMENT #5: TIMEOUT - 50 POINTS**

**CROWD LEADING**

*Crowd Leading - Native Language Encouraged (if applicable)*

Proper use of material and skills relevant to Game Day environment

Use of crowd leading tools- Proper use of Signs, Poms, Megaphones or Flags

Motion Technique - Placement, Sharpness, Synchronization

**20 POINTS** \_\_\_\_\_

\_\_\_\_\_ 10 points

\_\_\_\_\_ 5 points

\_\_\_\_\_ 5 points

**EXECUTION OF SKILLS**

Technique of Incorporated Skills, Stability, Synchronization and Spacing

**10 POINTS** \_\_\_\_\_

**VISUAL APPEAL**

Visual Appeal – Level Changes, Crowd Coverage, Creative Crowd Interaction

**10 POINTS** \_\_\_\_\_

**OVERALL IMPRESSION**

Energy and Connection to the Crowd

**10 POINTS** \_\_\_\_\_

**50 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**

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**GRAND TOTAL (4 of 5 Elements):**

**200 POINTS POSSIBLE**

**GRAND TOTAL** \_\_\_\_\_

**COMMENTS:**



# GAME DAY DIVISION -CHEER ONLY-



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

### **CROWD LEADING TECHNIQUES**

#### ***Crowd Leading - Native Language Encouraged***

Crowd effectiveness- Voice, Pace, Flow, Crowd Coverage

Proper use of Signs, Poms or Megaphones

Motion technique, sharpness and placement

Energy, leadership, ability to lead the Crowd

**20 POINTS** \_\_\_\_\_

\_\_\_\_\_ 5 points

\_\_\_\_\_ 5 points

\_\_\_\_\_ 5 points

\_\_\_\_\_ 5 points

### **SKILL INCORPORATION**

Proper use of Skills/relevant Skills to Lead the Crowd

Execution of Skills - Proper Technique, Synchronization & Spacing

**20 POINTS** \_\_\_\_\_

\_\_\_\_\_ 10 points

\_\_\_\_\_ 10 points

### **OVERALL IMPRESSION**

Ability to Adapt & Utilize Proper Game Material

Crowd Appeal

**10 POINTS** \_\_\_\_\_

\_\_\_\_\_ 5 points

\_\_\_\_\_ 5 points

**50 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# GAME DAY DIVISION -SIDELINE ONLY-



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

### **CROWD LEADING TECHNIQUES**

#### ***Crowd Leading - Native Language Encouraged***

Crowd effectiveness- Voice, Pace, Flow, Crowd Coverage

Proper use of Signs, Poms or Megaphones

Motion technique, sharpness and placement

Energy, leadership, ability to lead the Crowd

**20 POINTS** \_\_\_\_\_

\_\_\_\_\_ 5 points

\_\_\_\_\_ 5 points

\_\_\_\_\_ 5 points

\_\_\_\_\_ 5 points

### **SKILL INCORPORATION**

Proper use of Skills/relevant Skills to Lead the Crowd

Execution of Skills - Proper Technique, Synchronization & Spacing

**20 POINTS** \_\_\_\_\_

\_\_\_\_\_ 10 points

\_\_\_\_\_ 10 points

### **OVERALL IMPRESSION**

Ability to Adapt & Utilize Proper Game Material

Crowd Appeal

**10 POINTS** \_\_\_\_\_

\_\_\_\_\_ 5 points

\_\_\_\_\_ 5 points

**50 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# **GAME DAY DIVISION** **-BAND CHANT ONLY-**



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## **CROWD LEADING**

**20 POINTS** \_\_\_\_\_

### ***Crowd Leading - Native Language Encouraged (if applicable)***

Proper use of material and skills relevant to Game Day environment \_\_\_\_\_ 10 points  
Use of crowd leading tools- Proper use of Signs, Poms, Megaphones or Flags \_\_\_\_\_ 5 points  
Motion Technique - Placement, Sharpness, Synchronization \_\_\_\_\_ 5 points

## **EXECUTION OF SKILLS**

**10 POINTS** \_\_\_\_\_

Technique of Incorporated Skills, Stability, Synchronization and Spacing

## **VISUAL APPEAL**

**10 POINTS** \_\_\_\_\_

Visual Appeal – Crowd Coverage, Creative Crowd Interaction

## **OVERALL IMPRESSION**

**10 POINTS** \_\_\_\_\_

Energy and Connection to the Crowd

**50 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# GAME DAY DIVISION -FIGHT SONG ONLY-



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## **CROWD LEADING**

**20 POINTS** \_\_\_\_\_

### ***Crowd Leading - Native Language Encouraged (if applicable)***

Proper use of material and skills relevant to Game Day environment \_\_\_\_\_ 10 points

Use of crowd leading tools- Proper use of Signs, Poms, Megaphones or Flags \_\_\_\_\_ 5 points

Motion Technique - Placement, Sharpness, Synchronization \_\_\_\_\_ 5 points

## **EXECUTION OF SKILLS**

**10 POINTS** \_\_\_\_\_

Technique of Incorporated Skills, Stability, Synchronization and Spacing

## **VISUAL APPEAL**

**10 POINTS** \_\_\_\_\_

Visual Appeal –Crowd Coverage, Creative Crowd Material

## **OVERALL IMPRESSION**

**10 POINTS** \_\_\_\_\_

Energy and Connection to the Crowd

**50 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# GAME DAY DIVISION -TIMEOUT ONLY-



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

**CROWD LEADING**

**20 POINTS** \_\_\_\_\_

***Crowd Leading - Native Language Encouraged (if applicable)***

- Proper use of material and skills relevant to Game Day environment \_\_\_\_\_ 10 points
- Use of crowd leading tools- Proper use of Signs, Poms, Megaphones or Flags \_\_\_\_\_ 5 points
- Motion Technique - Placement, Sharpness, Synchronization \_\_\_\_\_ 5 points

**EXECUTION OF SKILLS**

**10 POINTS** \_\_\_\_\_

Technique of Incorporated Skills, Stability, Synchronization and Spacing

**VISUAL APPEAL**

**10 POINTS** \_\_\_\_\_

Visual Appeal – Level Changes, Crowd Coverage, Creative Crowd Interaction

**OVERALL IMPRESSION**

**10 POINTS** \_\_\_\_\_

Energy and Connection to the Crowd

**50 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# JUNIOR SCHOOL ADVANCED DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## CHEER CRITERIA

### Crowd Leading (15 Points)

Crowd Effectiveness- Voice, Pace & Flow

Proper Use of Signs, Pom, Megaphones, Motion Technique

Ability & Energy to Lead the Crowd (native language encouraged)

### Skill Incorporations (15 Points)

Proper Use of Skills to Lead the Crowd

Difficulty of Practical Skills

Performance- Proper Technique, Synchronization & Spacing

**Overall (5 points):** Cheer Impression

**35 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points

## PARTNER STUNTS

**Performance/execution:** Proper Technique, Synchronization & Spacing

**Difficulty:** Level of Skills, Number of Stunts Performed, Number of Bases Used, Transitions & Variety

**20 POINTS** \_\_\_\_\_

\_\_\_\_ 10 Points

\_\_\_\_ 10 Points

## PYRAMIDS

**Performance/execution:** Proper Technique, Synchronization & Spacing

**Difficulty:** Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions & Creativity

**20 POINTS** \_\_\_\_\_

\_\_\_\_ 10 Points

\_\_\_\_ 10 Points

## GROUP TUMBLING & JUMP(S)

**Running tumbling:** Proper Technique, Difficulty of Skills Performed in Groups Synchronization & Spacing

**Standing tumbling:** Proper Technique, Difficulty of Skills Performed in Groups Synchronization & Spacing

**Jump(s):** Proper Technique, Form, Height & Synchronization

**15 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points

\_\_\_\_ 5 points

\_\_\_\_ 5 points

## OVERALL PRESENTATION, CHOREOGRAPHY/DANCE

**Motions, dance & choreography:** Technique, Sharpness, Timing, Spacing, Use of Levels, Overall Choreography and Visual Appeal Synchronization & Spacing

**Overall presentation:** Routine Creativity, Flow, Use of Formations/Transitions

**10 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points

\_\_\_\_ 5 points

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# JUNIOR SCHOOL ADVANCED NON-TUMBLING DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

**CHEER CRITERIA**

**35 POINTS** \_\_\_\_\_

**Crowd Leading (15 Points)**

Crowd Effectiveness- Voice, Pace & Flow \_\_\_\_\_ 5 points  
 Proper Use of Signs, Pom, Megaphones, Motion Technique \_\_\_\_\_ 5 points  
 Ability & Energy to Lead the Crowd (native language encouraged) \_\_\_\_\_ 5 points

**Skill Incorporations (15 Points)**

Proper Use of Skills to Lead the Crowd \_\_\_\_\_ 5 points  
 Difficulty of Practical Skills \_\_\_\_\_ 5 points  
 Performance- Proper Technique, Synchronization & Spacing \_\_\_\_\_ 5 points  
**Overall (5 points):** Cheer Impression \_\_\_\_\_ 5 points

**PARTNER STUNTS**

**20 POINTS** \_\_\_\_\_

**Performance/execution:** Proper Technique, Synchronization & Spacing \_\_\_\_\_ 10 Points  
**Difficulty:** Level of Skills, Number of Stunts Performed, Number of Bases Used, Transitions & Variety \_\_\_\_\_ 10 Points

**PYRAMIDS**

**20 POINTS** \_\_\_\_\_

**Performance/execution:** Proper Technique, Synchronization & Spacing \_\_\_\_\_ 10 Points  
**Difficulty:** Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions & Creativity \_\_\_\_\_ 10 Points

**JUMP(S)**

**10 POINTS** \_\_\_\_\_

**Performance/execution:** Proper Technique, Form, Height, Synchronization \_\_\_\_\_ 5 points  
**Difficulty:** Type of jump(s), Connections, Combinations, Variety \_\_\_\_\_ 5 points

**OVERALL PRESENTATION, CHOREOGRAPHY/DANCE**

**15 POINTS** \_\_\_\_\_

**Motions, dance & choreography:** Technique, Sharpness, Timing, Spacing, Use of Levels, Overall Choreography and Visual Appeal \_\_\_\_\_ 5 points  
 Synchronization & Spacing  
**Overall presentation:** Routine Creativity, Flow, Use of Formations/Transitions \_\_\_\_\_ 10 points

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# SCHOOL ADVANCED ALL GIRL DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## CHEER CRITERIA

### Crowd Leading (15 Points)

Crowd Effectiveness- Voice, Pace & Flow

Proper Use of Signs, Pom, Megaphones, Motion Technique

Ability & Energy to Lead the Crowd (native language encouraged)

### Skill Incorporations (15 Points)

Proper Use of Skills to Lead the Crowd

Difficulty of Practical Skills

Performance- Proper Technique, Synchronization & Spacing

**Overall (5 points):** Cheer Impression

**35 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points

## PARTNER STUNTS & TOSSES

**Performance/execution:** Proper Technique, Synchronization & Spacing

**Difficulty:** Level of Skills, Number of Stunts Performed, Number of Bases Used, Transitions & Variety

**20 POINTS** \_\_\_\_\_

\_\_\_\_ 10 Points

\_\_\_\_ 10 Points

## PYRAMIDS

**Performance/execution:** Proper Technique, Synchronization & Spacing

**Difficulty:** Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions & Creativity

**20 POINTS** \_\_\_\_\_

\_\_\_\_ 10 Points

\_\_\_\_ 10 Points

## GROUP TUMBLING & JUMP(S)

**Running tumbling:** Proper Technique, Difficulty of Skills Performed in Groups Synchronization & Spacing

**Standing tumbling:** Proper Technique, Difficulty of Skills Performed in Groups Synchronization & Spacing

**Jump(s):** Proper Technique, Form, Height & Synchronization

**15 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points

\_\_\_\_ 5 points

\_\_\_\_ 5 points

## OVERALL PRESENTATION, CHOREOGRAPHY/DANCE

**Motions, dance & choreography:** Technique, Sharpness, Timing, Spacing, Use of Levels, Overall Choreography and Visual Appeal & Synchronization

**Overall presentation:** Routine Creativity, Flow, Use of Formations/Transitions

**10 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points

\_\_\_\_ 5 points

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# SCHOOL ADVANCED COED DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## CHEER CRITERIA

### Crowd Leading (15 Points)

Crowd Effectiveness- Voice, Pace & Flow

Proper Use of Signs, Pom, Megaphones, Motion Technique

Ability & Energy to Lead the Crowd (native language encouraged)

### Skill Incorporations (15 Points)

Proper Use of Skills to Lead the Crowd

Difficulty of Practical Skills

Performance- Proper Technique, Synchronization & Spacing

**Overall (5 points):** Cheer Impression

**35 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points

## PARTNER STUNTS & TOSSES

**Performance/execution:** Proper Technique, Synchronization & Spacing

**Difficulty:** Level of Skills, Number of Stunts Performed, Number

of Bases Used, Transitions & Variety

**Coed skills:** Use of Coed Skills and Partner Stunts throughout Routine

**25 POINTS** \_\_\_\_\_

\_\_\_\_ 10 Points

\_\_\_\_ 10 Points

\_\_\_\_ 5 Points

## PYRAMIDS

**Performance/execution:** Proper Technique, Synchronization & Spacing

**Difficulty:** Level of Skills, Number of Structures Performed, Number

of Bases Used (Coed), Transitions & Creativity

**20 POINTS** \_\_\_\_\_

\_\_\_\_ 10 Points

\_\_\_\_ 10 Points

## GROUP TUMBLING

**Performance/execution:** Proper Technique, Completion of Skills, Synchronization & Spacing

**Difficulty:** Level of Skills & Number of Skills Performed in Groups

**10 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points

\_\_\_\_ 5 points

## OVERALL PRESENTATION, CHOREOGRAPHY

**Motions & choreography (dance/jumps-optional):** Technique, Sharpness, Timing, Spacing, Use of Levels, Overall Choreography and Visual Appeal, Synchronization & Spacing

**Overall presentation:** Routine Creativity, Flow, Use of Formations/Transitions

**10 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points

\_\_\_\_ 5 points

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# SCHOOL ADVANCED ALL GIRL NON-TUMBLING DIVISIOB



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

**CHEER CRITERIA**

**35 POINTS** \_\_\_\_\_

**Crowd Leading (15 Points)**

Crowd Effectiveness- Voice, Pace & Flow \_\_\_\_\_ 5 points  
 Proper Use of Signs, Pom, Megaphones, Motion Technique \_\_\_\_\_ 5 points  
 Ability & Energy to Lead the Crowd (native language encouraged) \_\_\_\_\_ 5 points

**Skill Incorporations (15 Points)**

Proper Use of Skills to Lead the Crowd \_\_\_\_\_ 5 points  
 Difficulty of Practical Skills \_\_\_\_\_ 5 points  
 Performance- Proper Technique, Synchronization & Spacing \_\_\_\_\_ 5 points  
**Overall (5 points):** Cheer Impression \_\_\_\_\_ 5 points

**PARTNER STUNTS**

**20 POINTS** \_\_\_\_\_

**Performance/execution:** Proper Technique, Synchronization & Spacing \_\_\_\_\_ 10 Points  
**Difficulty:** Level of Skills, Number of Stunts Performed, Number of Bases Used, Transitions & Variety \_\_\_\_\_ 10 Points

**PYRAMIDS**

**20 POINTS** \_\_\_\_\_

**Performance/execution:** Proper Technique, Synchronization & Spacing \_\_\_\_\_ 10 Points  
**Difficulty:** Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions & Creativity \_\_\_\_\_ 10 Points

**JUMP(S)**

**10 POINTS** \_\_\_\_\_

**Performance/execution:** Proper Technique, Form, Height, Synchronization \_\_\_\_\_ 5 points  
**Difficulty:** Type of jump(s), Connections, Combinations, Variety \_\_\_\_\_ 5 points

**OVERALL PRESENTATION, CHOREOGRAPHY/DANCE**

**15 POINTS** \_\_\_\_\_

**Motions, dance & choreography:** Technique, Sharpness, Timing, Spacing, Use of Levels, Overall Choreography and Visual Appeal \_\_\_\_\_ 5 points  
 Synchronization & Spacing \_\_\_\_\_  
**Overall presentation:** Routine Creativity, Flow, Use of Formations/Transitions \_\_\_\_\_ 10 points

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# SCHOOL ADVANCED COED NON-TUMBLING DIVISION



**TEAM NAME** \_\_\_\_\_ **JUDGE NO.** \_\_\_\_\_

**CHEER CRITERIA**

**35 POINTS** \_\_\_\_\_

**Crowd Leading (15 Points)**

Crowd Effectiveness- Voice, Pace & Flow \_\_\_\_\_ 5 points  
 Proper Use of Signs, Pom, Megaphones, Motion Technique \_\_\_\_\_ 5 points  
 Ability & Energy to Lead the Crowd (native language encouraged) \_\_\_\_\_ 5 points

**Skill Incorporations (15 Points)**

Proper Use of Skills to Lead the Crowd \_\_\_\_\_ 5 points  
 Difficulty of Practical Skills \_\_\_\_\_ 5 points  
 Performance- Proper Technique, Synchronization & Spacing \_\_\_\_\_ 5 points  
**Overall (5 points):** Cheer Impression \_\_\_\_\_ 5 points

**PARTNER STUNTS**

**20 POINTS** \_\_\_\_\_

**Performance/execution:** Proper Technique, Synchronization & Spacing \_\_\_\_\_ 10 Points  
**Difficulty:** Level of Skills, Number of Stunts Performed, Number of Bases Used, Transitions & Variety \_\_\_\_\_ 10 Points

**PYRAMIDS**

**20 POINTS** \_\_\_\_\_

**Performance/execution:** Proper Technique, Synchronization & Spacing \_\_\_\_\_ 10 Points  
**Difficulty:** Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions & Creativity \_\_\_\_\_ 10 Points

**JUMP(S)**

**10 POINTS** \_\_\_\_\_

**Performance/execution:** Proper Technique, Form, Height, Synchronization \_\_\_\_\_ 5 points  
**Difficulty:** Type of jump(s), Connections, Combinations, Variety \_\_\_\_\_ 5 points

**OVERALL PRESENTATION, CHOREOGRAPHY/DANCE**

**15 POINTS** \_\_\_\_\_

**Motions, dance & choreography:** Technique, Sharpness, Timing, Spacing, Use of Levels, Overall Choreography and Visual Appeal \_\_\_\_\_ 5 points  
 Synchronization & Spacing  
**Overall presentation:** Routine Creativity, Flow, Use of Formations/Transitions \_\_\_\_\_ 10 points

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# UNIVERSITY ELITE ALL GIRL DIVISION



-ICU University World Cup Score Sheet Version with Crowd Score=15 points-  
(Note Total Performance Score Sheet = 85 points)

TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## CHEER CRITERIA

### Crowd Leading (15 Points)

Crowd Effectiveness- Voice, Pace & Flow

Proper Use of Signs, Pom, Megaphones, Motion Technique

Ability & Energy to Lead the Crowd (native language encouraged)

### Skill Incorporations (15 Points)

Proper Use of Skills to Lead the Crowd

Difficulty of Practical Skills

Performance- Proper Technique, Synchronization & Spacing

**Overall (5 points):** Cheer Impression

**35 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points

## PARTNER STUNTS

**Performance/execution:** Proper Technique, Synchronization & Spacing

**Difficulty:** Level of Skills, Number of Stunts Performed, Number of Bases Used, Transitions & Variety

**15 POINTS** \_\_\_\_\_

\_\_\_\_ 10 Points

\_\_\_\_ 5 Points

## PYRAMIDS

**Performance/execution:** Proper Technique, Synchronization & Spacing

**Difficulty:** Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions & Creativity

**15 POINTS** \_\_\_\_\_

\_\_\_\_ 10 Points

\_\_\_\_ 5 Points

## BASKET TOSSES

**Performance:** Execution and variety

**5 POINTS** \_\_\_\_\_

\_\_\_\_ 5 Points

## GROUP TUMBLING

**Performance:** Proper Technique, Difficulty of Skills Performed in Groups Synchronization & Spacing

**5 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points

## OVERALL PRESENTATION, CHOREOGRAPHY/DANCE

**Dance:** Technique, Sharpness, Timing, Spacing,

Use of Levels, Overall Choreography and Visual Appeal & Synchronization

**Overall presentation:** Routine Creativity, Flow, Use of Formations/Transitions

**10 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points

\_\_\_\_ 5 points

**85 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# UNIVERSITY ELITE COED DIVISION



-ICU University World Cup Score Sheet Version with Crowd Score=15 points-  
(Note Total Performance Score Sheet = 85 points)

**TEAM NAME** \_\_\_\_\_ **JUDGE NO.** \_\_\_\_\_

**CHEER CRITERIA**

**Crowd Leading (15 Points)**

Crowd Effectiveness- Voice, Pace & Flow

Proper Use of Signs, Pom, Megaphones, Motion Technique

Ability & Energy to Lead the Crowd (native language encouraged)

**Skill Incorporations (15 Points)**

Proper Use of Skills to Lead the Crowd

Difficulty of Practical Skills

Performance- Proper Technique, Synchronization & Spacing

**Overall (5 points):** Cheer Impression

**35 POINTS** \_\_\_\_\_

\_\_\_\_\_ 5 points

**PARTNER STUNTS**

**Performance/execution:** Proper Technique, Synchronization & Spacing

**Difficulty:** Level of Skills, Number of Stunts Performed, Number of Bases Used, Transitions & Variety

**Coed Skills:** Use of Coed Skills / Partner Stunts Throughout Routine

**20 POINTS** \_\_\_\_\_

\_\_\_\_\_ 10 Points

\_\_\_\_\_ 5 Points

\_\_\_\_\_ 5 Points

**PYRAMIDS**

**Performance/execution:** Proper Technique, Synchronization & Spacing

**Difficulty:** Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions & Creativity

**15 POINTS** \_\_\_\_\_

\_\_\_\_\_ 10 Points

\_\_\_\_\_ 5 Points

**BASKET TOSSES**

**Performance:** Execution and variety

**5 POINTS** \_\_\_\_\_

\_\_\_\_\_ 5 Points

**GROUP TUMBLING**

**Performance:** Proper Technique, Difficulty of Skills Performed in Groups Synchronization & Spacing

**5 POINTS** \_\_\_\_\_

\_\_\_\_\_ 5 points

**OVERALL PRESENTATION**

**Overall presentation:** Routine Creativity, Flow, Use of Formations/Transitions

**5 POINTS** \_\_\_\_\_

\_\_\_\_\_ 5 points

**85 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# UNIVERSITY PREMIER

## ALL GIRL DIVISION



-ICU University World Cup Score Sheet Version with Crowd Score=15 points-  
(Note Total Performance Score Sheet = 85 points)

TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

### CHEER CRITERIA

#### Crowd Leading (15 Points)

- Crowd Effectiveness- Voice, Pace & Flow
- Proper Use of Signs, Pom, Megaphones, Motion Technique
- Ability & Energy to Lead the Crowd (native language encouraged)

**35 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points  
\_\_\_\_ 5 points  
\_\_\_\_ 5 points

#### Skill Incorporations (15 Points)

- Proper Use of Skills to Lead the Crowd
- Difficulty of Practical Skills
- Performance- Proper Technique, Synchronization & Spacing

\_\_\_\_ 5 points  
\_\_\_\_ 5 points  
\_\_\_\_ 5 points  
\_\_\_\_ 5 points

**Overall (5 points):** Cheer Impression

### PARTNER STUNTS

- Performance/execution:** Proper Technique, Synchronization & Spacing
- Difficulty:** Level of Skills, Number of Stunts Performed, Number of Bases Used, Transitions & Variety

**15 POINTS** \_\_\_\_\_

\_\_\_\_ 10 Points  
\_\_\_\_ 5 Points

### PYRAMIDS

- Performance/execution:** Proper Technique, Synchronization & Spacing
- Difficulty:** Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions & Creativity

**15 POINTS** \_\_\_\_\_

\_\_\_\_ 10 Points  
\_\_\_\_ 5 Points

### BASKET TOSSES

- Performance:** Execution and variety

**5 POINTS** \_\_\_\_\_

\_\_\_\_ 5 Points

### GROUP TUMBLING

- Performance:** Proper Technique, Difficulty of Skills Performed in Groups Synchronization & Spacing

**5 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points

### OVERALL PRESENTATION, CHOREOGRAPHY/DANCE

- Dance:** Technique, Sharpness, Timing, Spacing, Use of Levels, Overall Choreography and Visual Appeal & Synchronization
- Overall presentation:** Routine Creativity, Flow, Use of Formations/Transitions

**10 POINTS** \_\_\_\_\_

\_\_\_\_ 5 points  
\_\_\_\_ 5 points

**85 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# UNIVERSITY PREMIER COED DIVISION



-ICU University World Cup Score Sheet Version with Crowd Score=15 points-  
(Note Total Performance Score Sheet = 85 points)

TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## CHEER CRITERIA

35 POINTS \_\_\_\_\_

### Crowd Leading (15 Points)

Crowd Effectiveness- Voice, Pace & Flow

\_\_\_\_ 5 points

Proper Use of Signs, Pom, Megaphones, Motion Technique

\_\_\_\_ 5 points

Ability & Energy to Lead the Crowd (native language encouraged)

\_\_\_\_ 5 points

### Skill Incorporations (15 Points)

Proper Use of Skills to Lead the Crowd

\_\_\_\_ 5 points

Difficulty of Practical Skills

\_\_\_\_ 5 points

Performance- Proper Technique, Synchronization & Spacing

\_\_\_\_ 5 points

Overall (5 points): Cheer Impression

\_\_\_\_ 5 points

## PARTNER STUNTS

20 POINTS \_\_\_\_\_

Performance/execution: Proper Technique, Synchronization & Spacing

\_\_\_\_ 10 Points

Difficulty: Level of Skills, Number of Stunts Performed, Number of Bases Used, Transitions & Variety

\_\_\_\_ 5 Points

Coed Skills: Use of Coed Skills/Partner Stunts Throughout Routine

\_\_\_\_ 5 Points

## PYRAMIDS

15 POINTS \_\_\_\_\_

Performance/execution: Proper Technique, Synchronization & Spacing

\_\_\_\_ 10 Points

Difficulty: Level of Skills, Number of Structures Performed, Number of Bases Used, Transitions & Creativity

\_\_\_\_ 5 Points

## BASKET TOSSES

5 POINTS \_\_\_\_\_

Performance: Execution and variety

\_\_\_\_ 5 Points

## GROUP TUMBLING

5 POINTS \_\_\_\_\_

Performance: Proper Technique, Difficulty of Skills Performed in Groups Synchronization & Spacing

\_\_\_\_ 5 points

## OVERALL PRESENTATION

5 POINTS \_\_\_\_\_

Overall presentation: Routine Creativity, Flow, Use of Formations/Transitions

\_\_\_\_ 5 points

85 POINTS POSSIBLE

TOTAL \_\_\_\_\_

COMMENTS:



# SPECIAL ABILITIES UNIFIED DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## CHEER CRITERIA

10 POINTS \_\_\_\_\_

### *Crowd Leading - Native Language Encouraged*

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

## PARTNER STUNTS

20 POINTS \_\_\_\_\_

Number of Special Abilities athletes used in each group skill (Range: less than 50% on average – up to 10 points, more than 50% on average up to 20 points)  
Execution of skills, Proper technique, Synchronization, Difficulty (Level of skill, Number of bases, Number of stunt groups), Variety, Creativity

## PYRAMIDS

20 POINTS \_\_\_\_\_

Number of Special Abilities athletes used in each group skill (Range: less than 50% on average – up to 10 points, more than 50% on average up to 20 points)  
Execution of skills, Proper technique, Synchronization (when applicable), Difficulty (Level of Skills, Number of Structures Performed, Number of Bases Used), Transitions, Variety, Creativity

## TUMBLING/INDIVIDUAL SKILLS

5 POINTS \_\_\_\_\_

Group Tumbling, Execution of Skills (includes Jumps if applicable), Proper Technique, Synchronization

## CHOREOGRAPHY

25 POINTS \_\_\_\_\_

Routine choreography for crowd effectiveness, Effective use of Special Abilities athlete skills throughout the routine, Synchronization, Variety

## FLOW OF ROUTINE/TRANSITIONS

10 POINTS \_\_\_\_\_

Execution of routine components: flow, pace, timing of skills, transitions

## OVERALL PRESENTATION, DANCE, CROWD APPEAL

10 POINTS \_\_\_\_\_

Overall presentation, showmanship, dance, crowd effect

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# SPECIAL ABILITIES TRADITIONAL DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

**CHEER CRITERIA**

**10 POINTS** \_\_\_\_\_

***Crowd Leading - Native Language Encouraged***

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

**PARTNER STUNTS**

**20 POINTS** \_\_\_\_\_

Execution of skills, Proper technique, Synchronization, Difficulty (Level of skill, Number of bases, Number of stunt groups), Variety, Creativity

**PYRAMIDS**

**20 POINTS** \_\_\_\_\_

Execution of skills, Proper technique, Synchronization (when applicable), Difficulty (Level of Skills, Number of Structures Performed, Number of Bases Used), Transitions, Variety, Creativity

**TUMBLING/INDIVIDUAL SKILLS**

**5 POINTS** \_\_\_\_\_

Group Tumbling, Execution of Skills (includes Jumps if applicable), Proper Technique, Synchronization

**CHOREOGRAPHY**

**25 POINTS** \_\_\_\_\_

Routine choreography for crowd effectiveness, Effective use of Special Abilities athlete skills throughout the routine, Synchronization, Variety

**FLOW OF ROUTINE/TRANSITIONS**

**10 POINTS** \_\_\_\_\_

Execution of routine components: flow, pace, timing of skills, transitions

**OVERALL PRESENTATION, DANCE, CROWD APPEAL**

**10 POINTS** \_\_\_\_\_

Overall presentation, showmanship, dance, crowd effect

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# PARACHEER/ADAPTIVE ABILITIES

## UNIFIED DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

### CHEER CRITERIA

10 POINTS \_\_\_\_\_

#### ***Crowd Leading - Native Language Encouraged***

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

### PARTNER STUNTS

20 POINTS \_\_\_\_\_

Number of ParaCheer athletes used in each group skill (Range: less than 50% on average – up to 10 points, more than 50% on average up to 20 points)  
Execution of skills, Proper technique, Synchronization, Difficulty (Level of skill, Number of bases, Number of stunt groups), Variety, Creativity

### PYRAMIDS

20 POINTS \_\_\_\_\_

Number of ParaCheer athletes used in each group skill (Range: less than 50% on average – up to 10 points, more than 50% on average up to 20 points)  
Execution of skills, Proper technique, Synchronization (when applicable), Difficulty (Level of Skills, Number of Structures Performed, Number of Bases Used), Transitions, Variety, Creativity

### TUMBLING/INDIVIDUAL SKILLS

5 POINTS \_\_\_\_\_

Group Tumbling, Execution of Skills (includes Jumps if applicable), Proper Technique, Synchronization

### CHOREOGRAPHY

25 POINTS \_\_\_\_\_

Routine choreography for crowd effectiveness, Effective use of ParaCheer athlete skills throughout the routine, Synchronization, Variety

### FLOW OF ROUTINE/TRANSITIONS

10 POINTS \_\_\_\_\_

Execution of routine components: flow, pace, timing of skills, transitions

### OVERALL PRESENTATION, DANCE, CROWD APPEAL

10 POINTS \_\_\_\_\_

Overall presentation, showmanship, dance, crowd effect

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# PARACHEER/ADAPTIVE ABILITIES TRADITIONAL DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## **CHEER CRITERIA**

**10 POINTS** \_\_\_\_\_

### ***Crowd Leading - Native Language Encouraged***

Crowd Effectiveness- Voice, Pace & Flow. Ability to lead the crowd for team's nation, team/programme, delegation and all spectators. Proper use of signs, poms, megaphones, flags, motion technique. Practical use of Stunts/pyramids to lead the crowd, Execution

## **PARTNER STUNTS**

**20 POINTS** \_\_\_\_\_

Execution of skills, Proper technique, Synchronization, Difficulty (Level of skill, Number of bases, Number of stunt groups), Variety, Creativity

## **PYRAMIDS**

**20 POINTS** \_\_\_\_\_

Execution of skills, Proper technique, Synchronization (when applicable), Difficulty (Level of Skills, Number of Structures Performed, Number of Bases Used), Transitions, Variety, Creativity

## **TUMBLING/INDIVIDUAL SKILLS**

**5 POINTS** \_\_\_\_\_

Group Tumbling, Execution of Skills (includes Jumps if applicable), Proper Technique, Synchronization

## **CHOREOGRAPHY**

**25 POINTS** \_\_\_\_\_

Routine choreography for crowd effectiveness, Effective use of ParaCheer athlete skills throughout the routine, Synchronization, Variety

## **FLOW OF ROUTINE/TRANSITIONS**

**10 POINTS** \_\_\_\_\_

Execution of routine components: flow, pace, timing of skills, transitions

## **OVERALL PRESENTATION, DANCE, CROWD APPEAL**

**10 POINTS** \_\_\_\_\_

Overall presentation, showmanship, dance, crowd effect

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# GROUP STUNT DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## A). STUNTS AND TOSSES- 75 POINTS

### 1). EXECUTION OF TECHNIQUE

Execution of proper technique to perform stunts, making the stunts appear to be easy.

30 POINTS \_\_\_\_\_

### 2). DIFFICULTY

Difficulty, and the ability to perform stunts in the routine. Also includes not setting out of the stunts, continual transitions, one arm stunts, toss stunts, etc. (Difficulty based on progressions)

25 POINTS \_\_\_\_\_

### 3). FORM AND APPEARANCE OF STUNTS

This includes not moving on stunts, arms straight, flexibility of stunts in good position, straight line with base and top, comfortable facial expressions, etc.

20 POINTS \_\_\_\_\_

## B). OVERALL PERFORMANCE- 25 POINTS

### 1). TRANSITIONS

Pace of transitions, visual effect and creativity of the transitions, matching specific points in music, difficulty and technique maintained during transitions. There should be as few 'breaks' in the routine as possible.

15 POINTS \_\_\_\_\_

### 2). SHOWMANSHIP

Excitement level of routine, routine is choreographed to music, and stunts hit to beats of music, creative stunts and/or visuals, quick pace, facials, and energy.

10 POINTS \_\_\_\_\_

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# COED PARTNER STUNT DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## A). STUNTS AND TOSSES- 75 POINTS

### 1). EXECUTION OF TECHNIQUE

Execution of proper technique to perform stunts, making the stunts appear to be easy.

30 POINTS \_\_\_\_\_

### 2). DIFFICULTY

Difficulty, and the ability to perform stunts in the routine. Also includes not setting out of the stunts, continual transitions, one arm stunts, toss stunts, etc. (Difficulty based on progressions)

25 POINTS \_\_\_\_\_

### 3). FORM AND APPEARANCE OF STUNTS

This includes not moving on stunts, arms straight, flexibility of stunts in good position, straight line with base and top, comfortable facial expressions, etc.

20 POINTS \_\_\_\_\_

## B). OVERALL PERFORMANCE- 25 POINTS

### 1). TRANSITIONS

Pace of transitions, visual effect and creativity of the transitions, matching specific points in music, difficulty and technique maintained during transitions. There should be as few 'breaks' in the routine as possible.

15 POINTS \_\_\_\_\_

### 2). SHOWMANSHIP

Excitement level of routine, routine is choreographed to music, and stunts hit to beats of music, creative stunts and/or visuals, quick pace, facials, and energy.

10 POINTS \_\_\_\_\_

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# PARACHEER/ADAPTIVE ABILITIES

## GROUP STUNT DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

### A). STUNTING SKILLS - 50 POINTS

#### 1). EXECUTION OF TECHNIQUE

Execution of proper technique to perform stunts, making the stunts appear to be easy.

30 POINTS \_\_\_\_\_

#### 2). DIFFICULTY

Difficulty, and the ability to perform stunts in the routine with creative ParaCheer skills incorporation. Also includes not setting out of the stunts, continual transitions, ParaCheer specific stunt incorporation, one arm stunts, toss stunts, etc. (Difficulty based on progressions)

15 POINTS \_\_\_\_\_

#### 3). FORM AND APPEARANCE OF STUNTS

This includes not moving on stunts, stunts with good position for base and top, comfortable facial expressions, etc.

5 POINTS \_\_\_\_\_

### B). OVERALL PERFORMANCE- 50 POINTS

#### 1). TRANSITIONS

Pace of transitions, visual effect and creativity of the transitions, matching specific points in music, difficulty and technique maintained during transitions. There should be as few 'breaks' in the routine as possible.

20 POINTS \_\_\_\_\_

#### 2. ROUTINE CREATIVITY AND VARIETY

Creative incorporation of ParaCheer skills and choreography into the stunt routine for visual effectiveness and variety within performance.

20 POINTS \_\_\_\_\_

#### 3. SHOWMANSHIP

Excitement level of routine, routine is choreographed to music, and stunts hit to beats of music, creative stunts and/or visuals, quick pace, facials, and energy.

10 POINTS \_\_\_\_\_

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# PARACHEER/ADAPTIVE ABILITIES

## COED STUNT DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

### A). STUNTING SKILLS - 50 POINTS

#### 1). EXECUTION OF TECHNIQUE

Execution of proper technique to perform stunts, making the stunts appear to be easy.

30 POINTS \_\_\_\_\_

#### 2). DIFFICULTY

Difficulty, and the ability to perform stunts in the routine with creative ParaCheer skills incorporation. Also includes not setting out of the stunts, continual transitions, ParaCheer specific stunt incorporation, one arm stunts, toss stunts, etc. (Difficulty based on progressions)

15 POINTS \_\_\_\_\_

#### 3). FORM AND APPEARANCE OF STUNTS

This includes not moving on stunts, stunts with good position for base and top, comfortable facial expressions, etc.

5 POINTS \_\_\_\_\_

### B). OVERALL PERFORMANCE- 50 POINTS

#### 1). TRANSITIONS

Pace of transitions, visual effect and creativity of the transitions, matching specific points in music, difficulty and technique maintained during transitions. There should be as few 'breaks' in the routine as possible.

20 POINTS \_\_\_\_\_

#### 2. ROUTINE CREATIVITY AND VARIETY

Creative incorporation of ParaCheer skills and choreography into the stunt routine for visual effectiveness and variety within performance.

20 POINTS \_\_\_\_\_

#### 3. SHOWMANSHIP

Excitement level of routine, routine is choreographed to music, and stunts hit to beats of music, creative stunts and/or visuals, quick pace, facials, and energy.

10 POINTS \_\_\_\_\_

**100 POINTS POSSIBLE**

**TOTAL** \_\_\_\_\_

**COMMENTS:**



# **PERFORMANCE CHEER**

# **GENERAL SAFETY RULES**

## **A. GENERAL PROVISIONS**

1. All teams must be supervised during all official functions by a qualified director/advisor/coach.
2. Coaches must require proficiency before skill progression. Coaches must consider the athlete, group and team skill levels with regard to proper performance level placement.
3. All directors, advisors and coaches should have an emergency response plan in the event of an injury.
4. The ICU is committed to protecting clean athletes and strictly follows the enclosed ICU WADA approved Anti-Doping guidelines and procedures for the safety of our athletes and fairness of play for our Sport.  
[http://cheerunion.org.ismmedia.com/ISM3/std-content/repos/Top/2013\\_Website/WADA/ICU\\_2015\\_WADA-Code.pdf](http://cheerunion.org.ismmedia.com/ISM3/std-content/repos/Top/2013_Website/WADA/ICU_2015_WADA-Code.pdf)
5. The ICU is committed to fair play for our athletes and the integrity of sport, and follows ICU's rules and regulations in the fight against illegal betting and competition fixing.  
[http://cheerunion.org.ismmedia.com/ISM3/std-content/repos/Top/2013\\_Website/About%20Us/Documents/ICU\\_Rules\\_Competition-Fixing.pdf](http://cheerunion.org.ismmedia.com/ISM3/std-content/repos/Top/2013_Website/About%20Us/Documents/ICU_Rules_Competition-Fixing.pdf)
6. All athletes must be legal residents or legal student residents of their respective team's country, as well as within compliance of tournament eligibility rules. A minimum of 6 months of consecutive legal residence in a respective country represented or where the team is located is recommended.

## **B. 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. 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. Shoes must be worn during the competition. Dance paws are acceptable. Performing barefoot, in socks and/or footed tights, high heels, roller skates, roller blades or any other footwear that is inappropriate for the sport is prohibited. If in doubt, please consult the 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. The competitors who begin a routine must remain the same throughout the course of a routine. A performer is not permitted to be "replaced" by another performer during a routine.
13. An athlete must not have gum, candy, cough drops or other such edible or non-edible items, which may cause choking, in her/his mouth during practice and/or performance.
14. A team's native and local language is recommended (if applicable) for all performances.
15. A team's native and local culture is recommended for inclusion within the performance routine.

## **C. 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 Freestyle Pom Categories, Poms are considered part of the uniform.*

*Clarification 2: For ParaCheer & Special Ability 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 a costume (e.g. costume elements- such as a necklace, jacket, hat, etc.) is allowed and may be used and discarded. *(Please see #1 for further clarification)*
3. Within the Freestyle 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”.

## **GENRE/CATEGORY DEFINITIONS**

**FREESTYLE POM** – Poms are required to be used throughout the routine. Important characteristics of a pom routine include synchronization and visual effects, along with proper pom placement and technique. Motions should be very sharp, clean and precise. Your team should be synchronized and appear as “one.” A routine that is visually effective is extremely important, including level changes, group work, formation changes, etc. Keep in mind that a pom routine carries a more traditional cheerleading theme, while incorporating the concepts of Jazz and Hip Hop. See Score Sheet for more information.

**HIP HOP** - Incorporates street style influenced movements and rhythms with an emphasis on execution, style, creativity, body isolations and control, rhythm, uniformity and musical interpretation. The uniformity of all movement throughout the performance should complement the beats and rhythm of the music. There is also an additional focus on athletic incorporations such as jumps, freezes, floor work and other skills. Distinctive clothing and accessories reflecting the Hip Hop Culture must be worn. See Score Sheet for more information.

**JAZZ** - Incorporates and exhibits traditional and stylized movements and combinations with strength, attack and presence, formation changes, group work and technical elements. An emphasis is placed on proper technical execution, extension, control, body placement, style, musical interpretation, continuity of movement and team uniformity. The overall impression of the routine should be up-tempo, lively, energetic and motivating- while allowing for texture of movement to utilize musicality. See Score Sheet for more information.

**KICK/HIGH KICK** – A kick routine incorporates the creative use of kick styles with an inclusion of a variety of skills, creativity, and staging. The choreography shall display a variety of kicks throughout the entire routine that may include, but are not limited to: high kicks, low kicks, diagonal kicks, fan kicks, jump kicks, etc. Precision, timing, control, technique and uniformity of height are to be emphasized. See score sheet for more information

# **PERFORMANCE CHEER FREESTYLE POM/POM DIVISION RULES**

## **A. INDIVIDUAL SKILLS (*Executed by individuals*)**

**Note:** *Tumbling as a skill is allowed but not required with the following limitations:*

1. Airborne inverted skills with hand support are not allowed while holding poms.
2. Skills with hip-over-head rotation:
  - a. With hand support are not allowed while holding poms/props in supporting hand(s). (*Exception: forward rolls and backward rolls are allowed*)
  - b. Non airborne skills are allowed:
  - c. Airborne skills with hand support are allowed provided they are limited to 2 consecutive hip over head rotation skills.
  - d. Airborne skills without hand support are allowed provided all of the following:
    - i. Involves no more than 1 twisting transition.
    - ii. May not connect to another skill that is airborne with hip-over-head rotation without hand support.
    - iii. Are limited to 2 consecutive hip over head rotation skill(s).
3. Simultaneous tumbling over or under another athlete that includes hip-over-head rotation by both athletes is not allowed.
4. Only drops to the shoulder, back or seat are permitted provided that the height of the airborne individual does not exceed hip level (*Clarification: Drops directly to the knee, thigh, front or head are not allowed*).
5. Landing in a push up position onto the performance surface from a jump in which the legs are in front of the body and swing behind is not allowed.

## **B. LIFTS AND PARTNERING**

*(Executed in pairs or groups)*

**Note:** *Lifts and Partnering are allowed, but not required with the following limitations:*

1. The Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder-level
2. At least one Supporting Individual must maintain contact with the Executing Individual(s) throughout the entire skill above head level. Exception: When an Executing Individual is supported by a single Supporting Individual they may be released at any level under the following conditions:
  - a. The Executing Individual does not pass through an inverted position after the release
  - b. The Executing Individual is either caught or supported to the performance surface by 1 or more Supporting Individuals
  - c. The Executing Individual is not caught in the prone position
  - d. Any Supporting Individual must have hands free for the duration of the skill to aid in the support/catch release as needed
3. Hip-over-head rotation of the Executing Individual(s) is allowed provided contact between the Executing Individual and at least 1 Supporting Individual(s) is maintained until the Executing Individual returns to the performance surface or is returning to the upright position.
4. A Vertical Inversion is allowed provided:
  - a. Contact between the Executing Individual and at least 1 Supporting Individual is maintained until the Executing Individual returns to the performance surface or is returning to an upright position
  - b. When the height of the Executing Individual's shoulders exceeds shoulder-level there is at least 1 additional athlete to spot who does not bear the weight of the Executing Individual. (*Clarification: When there are 3 Supporting Athletes- an additional spot is not required*)

**A. RELEASE MOVES (Groups & Pairs: Dismounts to the performance surface)**

*Clarification: May be assisted but not required.*

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

# **PERFORMANCE CHEER HIP HOP DIVISION RULES**

## **A. INDIVIDUAL SKILLS (*Executed by individuals*)**

**Note:** *Tumbling as a skill is allowed but not required with the following limitations:*

1. Inverted skills:
  - a. Non airborne skills are allowed (*Example: Headstand*)
  - b. Airborne skills with hand support that land in a perpendicular inversion or shoulder inversion are allowed.
2. Skills with hip-over-head rotation:
  - a. With hand support are not allowed while holding poms/props in supporting hand(s). (*Exception: forward rolls and backward rolls are allowed*)
  - b. Non airborne skills are allowed:
  - c. Airborne skills with hand support are allowed provided they are limited to 2 consecutive hip over head rotation skills.
  - d. Airborne skills without hand support are allowed provided all of the following:
    - i. Involves no more than 1 twisting transition.
    - ii. May not connect to another skill that is airborne with hip-over-head rotation without hand support.
    - iii. Are limited to 2 consecutive hip over head rotation skill(s).
3. Simultaneous tumbling over or under another athlete that includes hip-over-head rotation by both athletes is not allowed.
4. Only drops to the shoulder, back or seat are permitted provided that the height of the airborne individual does not exceed hip level (*Clarification: Drops directly to the knee, thigh, front or head are not allowed*).
5. Landing in a push up position may involve any jump.

## **B. LIFTS AND PARTNERING**

*(Executed in pairs or groups)*

**Note:** *Lifts and Partnering are allowed, but not required with the following limitations:*

1. The Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder-level.
2. At least one Supporting Individual must maintain contact with the Executing Individual(s) throughout the entire skill above head level. *Exception:* When an Executing Individual is supported by a single Supporting Individual they may be released at any level under the following conditions:
  - a. The Executing Individual does not pass through an inverted position after the release
  - b. The Executing Individual is either caught or supported to the performance surface by 1 or more Supporting Individuals
  - c. The Executing Individual is not caught in the prone position
3. Hip-over-head rotation of the Executing Individual(s) is allowed provided
  - a. Contact between the Executing Individual and at least 1 Supporting Individual(s) must be maintained until the Executing Individual returns to the performance surface or is returning to the upright position.
4. A Vertical Inversion is allowed provided:
  - c. Contact between the Executing Individual and at least 1 Supporting Individual is maintained until the Executing Individual returns to the performance surface or is returning to an upright position
  - d. When the height of the Executing Individual's shoulders exceeds shoulder-level there is at least 1 additional athlete to spot who does not bear the weight of the Executing Individual. (*Clarification: When there are 3 Supporting Athletes- an additional spot is not required*).

**C. RELEASE MOVES (Groups & Pairs: Dismounts to the performance surface)**

*Clarification: May be assisted but not required.*

1. An Executing Individual may jump, leap, step, or push off a Supporting Individual provided:
  - a. At least 1 part of the Executing Individual is at or below head-level at the highest point of the released skill.
  - b. The Executing Individual may not pass through the prone or inverted position after the release.
2. Supporting Individual(s) may toss an Executing Individual provided:
  - a. At least 1 part of the Executing Individual is at or below head-level at the highest point of the released skill.
  - b. The Executing Individual may be supine or inverted when released and s/he must land on their foot/feet.
  - c. The Executing Individual may not pass through an inverted position after release.

# **PERFORMANCE CHEER JAZZ DIVISION RULES**

## **A. INDIVIDUAL SKILLS (*Executed by individuals*)**

**Note:** *Tumbling as a skill is allowed but not required with the following limitations:*

1. Inverted skills:
  - a. Non airborne skills are allowed. (*Example: headstand*)
  - b. Airborne skills with hand support that land in a perpendicular inversion or shoulder inversion are allowed.
2. Skills with hip-over-head rotation:
  - a. With hand support are not allowed while holding poms/props in supporting hand(s). (*Exception: forward rolls and backward rolls are allowed*)
  - b. Non airborne skills are allowed:
  - c. Airborne skills with hand support are allowed provided they are limited to 2 consecutive hip over head rotation skills.
  - d. Airborne skills without hand support are allowed provided all of the following:
    - i. Involves no more than 1 twisting transition.
    - ii. May not connect to another skill that is airborne with hip-over-head rotation without hand support.
    - iii. Are limited to 2 consecutive hip over head rotation skill(s).
3. Simultaneous tumbling over or under another athlete that includes hip-over-head rotation by both athletes is not allowed.
4. Only drops to the shoulder, back or seat are permitted provided that the height of the airborne individual does not exceed hip level (*Clarification: Drops directly to the knee, thigh, front or head are not allowed*).
5. Landing in a push up position may involve any jump.

## **B. LIFTS AND PARTNERING**

*(Executed in pairs or groups)*

**Note:** *Lifts and Partnering are allowed, but not required with the following limitations:*

1. The Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder-level
2. At least one Supporting Individual must maintain contact with the Executing Individual(s) throughout the entire skill above head level. *Exception:* When an Executing Individual is supported by a single Supporting Individual they may be released at any level under the following conditions:
  - a. The Executing Individual does not pass through an inverted position after the release.
  - b. The Executing Individual is either caught or supported to the performance surface by 1 or more Supporting Individuals.
  - c. The Executing Individual is not caught in the prone position.
3. Hip-over-head rotation of the Executing Individual(s) is allowed provided contact between the Executing Individual and at least 1 Supporting Individual(s) is maintained until the Executing Individual returns to the performance surface or is returning to the upright position.
4. A Vertical Inversion is allowed provided:
  - a. Contact between the Executing Individual and at least 1 Supporting Individual is maintained until the Executing Individual returns to the performance surface or is returning to an upright position
  - b. When the height of the Executing Individual's shoulders exceeds shoulder-level there is at least 1 additional athlete to spot who does not bear the weight of the Executing Individual. (*Clarification: When there are 3 Supporting Athletes- an additional spot is not required*)

**C. RELEASE MOVES (Groups & Pairs: Dismounts to the performance surface)**

*Clarification: May be assisted but not required.*

1. An Executing Individual may jump, leap, step, or push off a Supporting Individual provided:
  - a. At least 1 part of the Executing Individual's body is at or below head-level at the highest point of the released skill.
  - b. The Executing Individual may not pass through the prone or inverted position after the release.
2. Supporting Individual(s) may toss an Executing Individual provided:
  - a. At least 1 part of the Executing Individual's body is at or below head-level at the highest point of the released skill.
  - b. The Executing Individual may be supine or inverted when released but s/he must land on their foot/feet.
  - c. The Executing Individual may not pass through an inverted position after release.

# **PERFORMANCE CHEER HIGH KICK/KICK DIVISION RULES**

## **A. INDIVIDUAL SKILLS (*Executed by individuals*)**

**Note:** *Tumbling as a skill is allowed but not required with the following limitations:*

1. Inverted skills:
  - a. Non airborne skills are allowed. (*Example: headstand*)
  - b. Airborne skills with hand support that land in a perpendicular inversion or shoulder inversion are allowed.
2. Skills with hip-over-head rotation:
  - a. With hand support are not allowed while holding poms/props in supporting hand(s). (*Exception: forward rolls and backward rolls are allowed*)
  - b. Non airborne skills are allowed:
  - c. Airborne skills with hand support are allowed provided they are limited to 2 consecutive hip over head rotation skills.
  - d. Airborne skills without hand support are allowed provided all of the following:
    - i. Involves no more than 1 twisting transition.
    - ii. May not connect to another skill that is airborne with hip-over-head rotation without hand support.
    - iii. Are limited to 2 consecutive hip over head rotation skill(s).
3. Simultaneous tumbling over or under another athlete that includes hip-over-head rotation by both athletes is not allowed.
4. Only drops to the shoulder, back or seat are permitted provided that the height of the airborne individual does not exceed hip level (*Clarification: Drops directly to the knee, thigh, front or head are not allowed*).
5. Landing in a push up position may involve any jump.

## **B. LIFTS AND PARTNERING**

*(Executed in pairs or groups)*

**Note:** *Lifts and Partnering are allowed, but not required with the following limitations:*

1. The Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder-level.
2. At least one Supporting Individual must maintain contact with the Executing Individuals(s) throughout the entire skill above head level. *Exception:* When an Executing Individual is supported by a single Supporting Individual they may be released at any level under the following conditions:
  - a. The Executing Individual does not pass through an inverted position after the release.
  - b. The Executing Individual is either caught or supported to the performance surface by 1 or more Supporting Individuals.
  - c. The Executing Individual is not caught in the prone position.
3. Hip-over-head rotation of the Executing Individual(s) is allowed provided contact between the Executing Individual and at least 1 Supporting Individual(s) is maintained until the Executing Individual returns to the performance surface or is returning to the upright position.
4. A Vertical Inversion is allowed provided:
  - a. Contact between the Executing Individual and at least 1 Supporting Individual is maintained until the Executing Individual returns to the performance surface or is returning to an upright position
  - b. When the height of the Executing Individual's shoulders exceeds shoulder-level there is at least 1 additional athlete to spot who does not bear the weight of the Executing Individual. (*Clarification: When there are 3 Supporting Athletes- an additional spot is not required*)

**C. RELEASE MOVES (*Groups & Pairs: Dismounts to the performance surface*)**

*Clarification: May be assisted but not required.*

1. An Executing Individual may jump, leap, step, or push off a Supporting Individual provided:
  - a. At least 1 part of the Executing Individual's body is at or below head-level at the highest point of the released skill.
  - b. The Executing Individual may not pass through the prone or inverted position after the release.
2. Supporting Individual(s) may toss an Executing Individual provided:
  - a. At least 1 part of the Executing Individual's body is at or below head-level at the highest point of the released skill.
  - b. The Executing Individual may be supine or inverted when released but s/he must land on their foot/feet.
  - c. The Executing Individual may not pass through an inverted position after release.

# **GAME DAY COMPETITION GUIDELINES**

## **GAME DAY DIVISION(S) OVERVIEW**

In a similar manner that a Performance Cheer Competition Routine reflects and captures Performance Cheer skills developed over 70 years of leading and entertaining crowds at sporting events - in a 2 minute 30 second (2:30) competition format - the Game Day Competition format is even more directly associated and derived from the actual Performance Cheer Game experiences of Performance Cheer teams.

The competition is broken into short Game simulated elements/segments (30 seconds each or 1 minute each-detailed below), which can include any of the following: Drum Line, Sideline, Band Chant, Fight Song, Time out Performance- very common for Cheer athletes in real game experiences. The individual Game Day elements/segments are judged independently (score sheet enclosed under "Score Sheets") - and placements can be awarded individually; however, the competition organizer can determine the Game Day competition menu (select 1, 2, 3 or 4 or all 5 elements; 4 elements are most common), and a collective score of all elements can be awarded to determine the Game Day Champion.

For any National Federation or event organizer new to or with years of Cheer experience; the Game Day Competition format is a grass-root's based, exciting and easy to implement Performance Cheer Competition Format to add to any new or existing Competition that can quickly reach emerging Cheerleading programs within your area. All ICU Guidelines, Rules (including Surface Restrictions) apply, and Game Day is open to all ages, all teams types and all levels within your respective area.

Enclosed herein is a list of, but not limited to, Sports that are known to include Cheerleading at their respective sporting events. The ICU encourages each National Federation (NF) & NF affiliates to contact their Local/National Sport Federations (for those listed below) to provide this information/opportunity to any Sport-event associated Performance Cheer groups (competitive or non-competitive), as well as for any Performance Cheer team looking for additional opportunities in competition or Game cheerleading and performance experiences.

Guidelines & rules for Cheering for specific sports (over 25 currently listed, and listed below by name as well) at their respective games - can be found on the ICU website: <http://cheerunion.org/disciplines/gc/>. Please note that the Game Day Competition format takes common elements from any real Game Day situation of any of these Sports listed below, and places these elements into a Game Day Competition format. Further Game Day Competition details, "GAME DAY COMPETITION FORMAT," are listed below. Game Day Score Sheet samples are available in the Score Sheets section.

## **SPORT CHEERING – SPORTS LIST**

*Note: Enclosed are Sports for Game Cheering Guidelines for each respective sport, please reference: <http://cheerunion.org/disciplines/gc/> on the ICU website for more information. (Game Day Competition Format Information is listed below)*

American Football – Gridiron/ Tackle Football	Baseball and Softball Basketball- Full Team	Hockey - Field Hockey Ice Hockey
American Football – Flag Football	Basketball- 3 x 3 Cricket (incl. Twenty20Cricket)	Lacrosse Rugby (incl. Rugby 7s)
Athletics – Track & Field	Faustball/Fistball	Rugby Union Football
Association Football – Soccer	Floorball	Volleyball – Team
Association Football – Futsal	Gaelic Football	Volleyball - Beach
Australian Rules Football	Hurling/Camogie	Wrestling
Canadian Rules Football	Handball	

## **GAME DAY COMPETITION FORMAT**

- A. **Overview:** Game Day places each Cheer team in Sporting event game day situations to perform elements (often situational) common to Sporting events, including but not limited to; Drum Line(s), Sideline(s), Fight Song(s), Band Chant(s), and Time Out Performance(s).
- B. **Game Day Divisions:** To the event organizer's discretion, the Game Day Divisions can vary by team skill level (e.g. Beginner – Advanced), by age groups (e.g. Youth- Masters), and by Unified or Traditional team structures-based on an events participation level respectfully.
- C. **Format:** To the event organizer's discretion, the format can include individual elements only for competition or exhibition (e.g. Band Chant only competition), or combinations of 2 or more Game Day segments with breaks in between (e.g. Drum Line & Band Chant), with the option for real game situations in which the segment (e.g. Sideline or Band Chant) can be announced seconds prior to a Team's performance.  
Example: A Defense or Offense Sideline situation is announced to the Team on the performance floor- to immediately perform the correct Sideline to reflect a real game situation. Another example includes a choice of Band Chants, with any Band Chant being played for the Team to quickly adjust and perform the correct Band Chant to the crowd.
- D. **Elements:**
- 1. DRUM LINE:** A traditional Drum Line is a thirty second (:30) to one minute (1:00) routine - where the Performance Cheer Team performance in conjunction with the Sport's team band or music group (or to a recording), traditionally in the Pom or High Kick genre to entertain a crowd. Should any chants be used during the performance, Native language is encouraged.
  - 2. SIDELINE:** The Sideline is a situational and repetitive chant with motions and simple skills, to encourage the crowd to yell, for each team performing. With either an Offensive or Defensive scenario, the squad will determine which Sideline to do based on the cues. (The Sidelines can also be pre-established- depending on the event organizer). The teams will perform one of the situational Sidelines they have prepared and are encouraged to use crowd-motivating props such as signs, poms and megaphones. Skills should be minimal and simple. Native language is encouraged.
  - 3. BAND CHANT:** The Band Chant is an estimated thirty second (:30) Chant with music that can incorporate (or can be restricted to not incorporate other than kicks and jumps) Cheerleading skills (e.g. stunts, simple pyramids, basket tosses, dances, simple tumbling) and should showcase the Team's sharp motions, high energy and synchronization. Teams can choose to use signs, flags, and other crowd motivating props to help encourage crowd response. Native language is encouraged.
  - 4. FIGHT SONG:** The Fight Song should represent the traditional Fight Song (e.g. to music that is unique to the specific team) that is commonly performed at a Team's sporting event, usually following a Score/Goal, etc. Cheerleading teams can incorporate up to 3 consecutive 8-counts of crowd effective stunts, tumbling, and/or jumps to a sport team's recorded music. Should any chants be included, native language is encouraged.
  - 5. TIME OUT PERFORMANCE:** Similar to a Band Chant, a Time Out Performance can be thirty seconds (:30) to one minute (1:00) in length and is commonly performed to a popular crowd leading songs of Sporting events (e.g. songs similar to Dr. Who, Hey, Zombie Nation, etc.). Cheerleading teams can incorporate crowd effective stunts, tumbling, and/or jumps to a sport team's recorded music. Teams can choose to use signs, flags, and other crowd motivating props to help encourage crowd response. Should any chants be included, native language is encouraged.

*Note: Subject to the discretion of an event organizer, as a guideline – if including four (4) elements of the five (5) elements combined, the Game Day Routine traditionally does not exceed **3 minutes**.*

## GLOSSARY OF TERMS

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

**Airborne (executed by Individuals, Groups or Pairs):** A state or skill in which the performer is free of contact from a person and/or the performing surface.

**Airborne Hip Over Head Rotation (executed 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).

**Category:** Denoting the style of the routine. (Example: Pom, Hip Hop, Jazz, High Kick)

**Connected/Consecutive Skills:** An action in which the individual performs skills continuously, without a step, pause or break in between. (Example: Double Pirouette or Double Toe Touch.)

**Contact (executed by Groups or Pairs):** The state or condition of physical touching. Touching of the hair or clothing is not considered contact.

**Division:** Denoting the composition of a competing group of individuals. (Example: Junior, Senior)

**Drop (executed by Individuals):** An action in which the airborne individual lands on a body part other than his/her hand(s) or feet.

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

**Executing Individual:** An individual who performs a skill as a part of "Groups or Pairs" who use(s) support from another individual(s).

**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.)

**Height of the Skill:** Where the action is taking place.

**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.)

**Hip Over Head Rotation (executed by Individuals):** An action characterized by continuous movement where an individual's hips rotate over his/her own head in a tumbling skill (Example: Back Walkover or Cartwheel).

**Hip Over Head Rotation (executed by Groups or Pairs):** An action characterized by continuous movement where the Executing Individual's hips rotate over his/her own head in a lift or partnering skill.

**Inversion/Inverted:** A position 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.

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

**Lift (executed by Groups or Pairs):** A skill in which an individual(s) is elevated from the performance surface by one or more individuals and set down. A Lift is comprised of an Executing Individual(s) and a Supporting Individual(s).

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

**Perpendicular Inversion (executed 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.

**Prone:** A position in which the front of the individual's body is facing the ground, and the back of the individual's body is facing up

**Prop:** Anything that is used in the routine choreography that is not/was not originally part of the costume.

*Clarification 1: For Freestyle Pom Categories, Poms are considered part of the uniform.*

*Clarification 2: For ParaCheer 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.*

**Shoulder Inversion (executed 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.

**Shoulder Level:** A designated and average height; the height of a standing performer'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.*)

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

**Supporting Individual:** An individual who performs a skill as a part of "Groups or Pairs" who supports or maintains contact with an Executing Individual.

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

**Tumbling:** A collection of skills that emphasize acrobatic or gymnastic ability by an individual without contact, assistance or support of another individual(s) and begin and end on the performance surface.

**Vertical Inversion (executed by Groups or Pairs):** A skill in which the Executing Individual's waist and hips and feet are higher than his/her own head and shoulders and bears direct weight on the Supporting Individual(s) by a stop, stall or change in momentum.





# PERFORMANCE CHEER FREESTYLE POM/POM DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## **TECHNIQUE**

**EXECUTION OF POM MOTION TECHNIQUE** 10 \_\_\_\_\_

Clean arm lines, levels, placement, movement is sharp, strong and precise

**EXECUTION OF CORE TECHNIQUE** 10 \_\_\_\_\_

Correct placement & levels of arms/torso/hips/legs/feet, body control, extension

**EXECUTION OF TECHNICAL SKILLS** 10 \_\_\_\_\_

Proper execution of leaps, turns, jumps, partner work, etc.

## **GROUP EXECUTION**

**SYNCHONRIZATION/TIMING WITH MUSIC** 10 \_\_\_\_\_

Moving together as one with the music

**UNIFORMITY OF MOVEMENT** 10 \_\_\_\_\_

Movements are the same on each person, clear, clean and precise

**SPACING** 10 \_\_\_\_\_

Equal/correct spacing between individuals on the performance surface during the routine and transitions

## **CHOREOGRAPHY**

**MUSICALITY/CREATIVITY/ORIGINALITY** 10 \_\_\_\_\_

Use of the music accents, style, creative, original movement

**ROUTINE STAGING/VISUAL EFFECTS** 10 \_\_\_\_\_

Formations and transitions, visual impact of group work, levels, opposition, poms, etc.

**DEGREE OF DIFFICULTY** 10 \_\_\_\_\_

Level of difficulty of skills, movement, weight changes, tempo, etc.

## **OVERALL EFFECT**

**COMMUNICATION/PROJECTION/AUDIENCE** 10 \_\_\_\_\_

**APPEAL & APPROPRIATENESS**

Ability to exhibit a dynamic routine with showmanship, audience appeal; Age appropriate music, costume and choreography that enhances the performance

**TOTAL POINTS (100)** \_\_\_\_\_



# PERFORMANCE CHEER HIP HOP DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## **TECHNIQUE**

**STRENGTH OF MOVEMENT** 10 \_\_\_\_\_  
Strength and presence in movement

**EXECUTION OF HIP HOP STYLE(S) – PLACEMENT/CONTROL** 10 \_\_\_\_\_  
Correct placement & levels of arms/torso/hips/legs/feet and body control in the execution of style of hip hop: tutting, popping, locking, waving, lyrical, etc.

**EXECUTION OF SKILLS/ATHLETIC INCORPORATIONS** 10 \_\_\_\_\_  
Execution of floor work, frezes, partner work, lifts, tricks, jumps, etc.

## **GROUP EXECUTION**

**SYNCHONRIZATION/TIMING WITH MUSIC** 10 \_\_\_\_\_  
Moving together as one with the music

**UNIFORMITY OF MOVEMENT** 10 \_\_\_\_\_  
Movements are the same on each person, clear, clean and precise

**SPACING** 10 \_\_\_\_\_  
Equal/correct spacing between individuals on the performance surface during the routine and transitions

## **CHOREOGRAPHY**

**MUSICALITY/CREATIVITY/ORIGINALITY** 10 \_\_\_\_\_  
Use of the music accents, style, creative, original movement

**ROUTINE STAGING/VISUAL EFFECTS** 10 \_\_\_\_\_  
Formations and transitions, visual impact of group work, levels, opposition, etc.

**DEGREE OF DIFFICULTY** 10 \_\_\_\_\_  
Level of difficulty of skills, movement, weight changes, tempo, etc.

## **OVERALL EFFECT**

**COMMUNICATION/PROJECTION/AUDIENCE APPEAL & APPROPRIATENESS** 10 \_\_\_\_\_  
Ability to exhibit a dynamic routine with showmanship and audience appeal; Age appropriate music, costume and choreography that enhances the performance

**TOTAL POINTS (100)** \_\_\_\_\_



# PERFORMANCE CHEER JAZZ DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## TECHNIQUE

**EXECUTION OF TECHNICAL SKILLS** 10 \_\_\_\_\_

Proper execution of leaps, turns, jumps, lifts, partner work, etc.

**PLACEMENT/CONTROL/EXTENSION** 10 \_\_\_\_\_

Correct placement & levels of arms/torso/hips/legs/feet, body control, execution, balance

**STYLE/STRENGTH OF MOVEMENT** 10 \_\_\_\_\_

Style, strength and presence in movement

## GROUP EXECUTION

**SYNCHONRIZATION/TIMING WITH MUSIC** 10 \_\_\_\_\_

Moving together as one with the music

**UNIFORMITY OF MOVEMENT** 10 \_\_\_\_\_

Movements are the same on each person, clear, clean and precise

**SPACING** 10 \_\_\_\_\_

Equal/correct spacing between individuals on the performance surface during the routine and transitions

## CHOREOGRAPHY

**MUSICALITY/CREATIVITY/ORIGINALITY** 10 \_\_\_\_\_

Use of the music accents, style, creative, original movement

**ROUTINE STAGING/VISUAL EFFECTS** 10 \_\_\_\_\_

Formations and transitions, visual impact of group work, levels, opposition, etc.

**DEGREE OF DIFFICULTY** 10 \_\_\_\_\_

Level of difficulty of skills, movement, weight changes, tempo, etc.

## OVERALL EFFECT

**COMMUNICATION/PROJECTION/AUDIENCE** 10 \_\_\_\_\_

**APPEAL & APPROPRIATENESS**

Ability to exhibit a dynamic routine with showmanship and audience appeal; Age appropriate music, costume and choreography that enhances the performance

**TOTAL POINTS (100)** \_\_\_\_\_



# PERFORMANCE CHEER HIGH KICK DIVISION



TEAM NAME \_\_\_\_\_ JUDGE NO. \_\_\_\_\_

## **TECHNIQUE**

**EXECUTION OF HIGH KICK TECHNIQUE** 10 \_\_\_\_\_

Correct placement and levels of arms/torso/hips/legs/hands/feet

**CONTROL/EXTENSION/STRENGTH** 10 \_\_\_\_\_

Movement exhibits body control, extension, balance, strength and style

**EXECUTION OF TECHNICAL SKILLS** 10 \_\_\_\_\_

Proper execution of leaps, turns, jumps, lifts, partner work, etc.

## **GROUP EXECUTION**

**SYNCHONRIZATION/TIMING WITH MUSIC** 10 \_\_\_\_\_

Moving together as one with the music

**UNIFORMITY OF MOVEMENT** 10 \_\_\_\_\_

Movements are the same on each person, clear, clean and precise

**SPACING** 10 \_\_\_\_\_

Equal/correct spacing between individuals on the performance surface during the routine and transitions

## **CHOREOGRAPHY**

**MUSICALITY/CREATIVITY/ORIGINALITY** 10 \_\_\_\_\_

Use of the music accents, style, creative, original movement

**ROUTINE STAGING/VISUAL EFFECTS** 10 \_\_\_\_\_

Formations and transitions, visual impact of group work, levels, opposition, poms, etc.

**DEGREE OF DIFFICULTY** 10 \_\_\_\_\_

Level of difficulty of skills, movement, weight changes, tempo, etc.

## **OVERALL EFFECT**

**COMMUNICATION/PROJECTION/AUDIENCE** 10 \_\_\_\_\_

### **APPEAL & APPROPRIATENESS**

Ability to exhibit a dynamic routine with showmanship and audience appeal; Age appropriate music, costume and choreography that enhances the performance

**TOTAL POINTS (100)** \_\_\_\_\_



# PERFORMANCE CHEER DOUBLES DIVISIONS (ALL GENRES)



**TEAM NAME** \_\_\_\_\_ **JUDGE NO.** \_\_\_\_\_

## TECHNIQUE

**EXECUTION OF SKILLS/STYLE (POM, JAZZ, HIP HOP, HIGH KICK)** 10 \_\_\_\_\_  
Execution of movement and skills in the style of the category

**PLACEMENT/CONTROL** 10 \_\_\_\_\_  
Exhibits control, proper levels and placement (in pom motions) arm movements, "Tunout"  
And proper hip/leg/foot placement in Kicks, Leaps, Turns, etc. control of torso and body parts  
throughout movements and skills

**STRENGTH OF MOVEMENT** 10 \_\_\_\_\_  
Intensity, strength and presence in movements

**EXTENSION/FLEXIBILITY** 10 \_\_\_\_\_  
Exhibits full extension (in arms, legs, feet, etc.) and when applicable, stretch and flexibility  
in movement

## CHOREOGRAPHY

**MUSICALITY** 10 \_\_\_\_\_  
Use of the music accents, rhythms, lyrics and style

**DIFFICULT** 10 \_\_\_\_\_  
Level of difficulty of skills, movement, weight changes, tempo, etc.

**CREATIVITY/STYLE** 10 \_\_\_\_\_  
Exhibiting creative and original movement in accordance with the style of the category

**ROUTINE STAGING** 10 \_\_\_\_\_  
Utilization of floor space, transitions, partner work, group work, interaction of the pair while  
allowing for a seamless flow of the routine

## EXECUTION

**SYNCHRONIZATION** 10 \_\_\_\_\_  
Uniformity of all movement, moving together and with the music

## OVERALL EFFECT

**COMMUNICATION/PROJECTION/AUDIENCE APPEAL & APPROPRIATENESS** 10 \_\_\_\_\_  
Ability to exhibit a dynamic routine with showmanship and audience appeal; Age appropriate  
music, costume and choreography that enhances the performance

**TOTAL POINTS (100)** \_\_\_\_\_

