

EUROPEAN CHEER UNION

**EUROPEAN CHEERLEADING
CHAMPIONSHIPS 2025**

COMPETITION RULEBOOK



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1. INDEX

1. INDEX	2
EUROPEAN CHEERLEADING CHAMPIONSHIPS	4
1. TENTATIVE SCHEDULE OF EVENTS	4
2. GENERAL REGULATIONS	4
2.1. GENERAL CONDITIONS OF PARTICIPATION	4
2.2. DIVISIONS - CHEERLEADING	5
2.3. DIVISIONS – TEAM PERFORMANCE CHEER	7
2.4. AGE GROUPS	7
2.5. CROSS-OVERS	8
2.6. TIME OF THE ROUTINE	8
2.7. PERFORMANCE SURFACE	8
2.8. MUSIC GUIDELINES	8
3. GENERAL COMPETITION RULES & REGULATIONS	9
3.1. GENERAL RULES	9
3.2. HOW TO HANDLE PROCEDURAL QUESTIONS	9
3.3. SPORTSMANSHIP	9
3.4. INTERRUPTION OF PERFORMANCE	9
3.5. INTERPRETATIONS AND / OR RULINGS	10
3.6. DISQUALIFICATION	10
3.7. JUDGING PROCEDURE	10
3.8. SCORES AND RANKINGS	11
3.9. UNIFIED FINAL RESULTS	11
3.10. FINALS - SCORING	11
3.11. FINALS - ORDER OF PERFORMANCE	11
3.12. FINALITY OF DECISIONS	11
3.13. APPEARANCES, ENDORSEMENT AND PUBLICITY	11
3.14. PENALTIES	11
4. CHEERLEADING DIVISIONS	12
4.1. CHEERLEADING GLOSSARY OF TERMS	12
4.2. CHEERLEADING GENERAL SAFETY RULES AND ROUTINE REQUIREMENTS	12
4.3. CHEERLEADING SAFETY RULES BY LEVEL	12
4.4. MOBILITY & SUPPORT DEVICE RULES	12
4.5. TIME LIMITATIONS, MUSIC, ENTRANCES AND EXITS	12
4.6. SCORE SHEETS - CHEERLEADING	13
5. PERFORMANCE CHEER DIVISIONS	17
5.1. PERFORMANCE CHEER GLOSSARY OF TERMS	17
5.2. PERFORMANCE CHEER SAFETY RULES BY LEVEL / GENRE	17
5.3. CHOREOGRAPHY AND COSTUMING	17
5.4. PROPS	17
5.5. MOBILITY & SUPPORT DEVICE RULES	17
5.6. TIME LIMIT / MUSIC / ENTRANCES	17
5.7. GENRE / CATEGORY DEFINITIONS	18
5.8. SCORE SHEETS - PERFORMANCE CHEER	19

6. COMPREHENSIVE AGE GROUPS	25
6.1. COMPREHENSIVE AGE GROUPS – CHEERLEADING DIVISIONS	25
6.2. COMPREHENSIVE AGE GROUPS – PERFORMANCE CHEER DIVISIONS	25

EUROPEAN CHEERLEADING CHAMPIONSHIPS

1. Tentative Schedule of Events

The ICU European Cheerleading Championships will take place as a three-day event:, with the details concerning the event and a possible qualification mode (semi-finals) being published separately.

The schedule will be published after the registration has been closed, as it depends on the number of registered teams in each division.

The following further rules and regulations apply for the ICU European Cheerleading Championships 2025:

2. GENERAL REGULATIONS

2.1. General Conditions of Participation

1. Only ICU & ECU members can register competitors for the ICU European Cheerleading Championships. However, in exceptional circumstances, the ICU in agreement with the ECU Board can decide that competitors not belonging to an ICU or ECU member may participate in the ICU European Cheerleading Championships if competitors:

- come from a country where the ICU & ECU do not have any member,
- come from a country where the ICU & ECU member(s) is / are inactive or do not register any competitors.

2.a. All athletes (except athletes with Ukrainian nationality, proven by passport) that represent an ICU & ECU member from the specific country (including substitutes) must normally have citizenship or permanent residency for at least 6 months in that respected country at the time of the respective ICU European Cheerleading Championships. Identity, age and permanent residency of the athlete will be determined by inspection of the valid photo ID document and supporting documents that need to include the following information:

- name and surname,
- date of birth,
- photo,
- citizenship or proof for the duration of residency.

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

ECU strongly recommends to send in all documentation prior to the Europeans for preliminary inspection (rules@europeancheerunion.com).

2.b. In exceptional cases, where an athlete lives in close proximity to the boarder and there are no suitable options to compete on a team of the country that the athlete has permanent residency in, an application may be made to the ECU Board for an exception. The ECU Board will decide based upon the information presented and in consultation with the ECU Rules Committee on a case-by-case basis.

3. Irrespective of the number of ECU members from a country, the following maximum participants are allowed:

- for all Team categories, a maximum of two (2) participants (2 teams) per division from one country;
- for all Doubles categories, the top 5 doubles (only one per country) in the ranking of the 2024 results of the European Cheer League.

4. Irrespective of the limitations stated above, the winning team of the preceding European Cheer League (ECL) will be directly qualified to compete in the respective team category in the upcoming ICU European Cheerleading Championships.

Note: Special rules apply for Performance Cheer Doubles Divisions for Junior and Senior Divisions due to the qualification through the European Cheer League (ECL). Doubles that have qualified through the ECL in accordance with the ECL rules of 2024 may compete with the registered athletes, even if they do not meet the age requirements.

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

6. If any registered competitor fails to pay the registration fee for the ICU European Cheerleading Championships, the respective participant will normally not be allowed to compete. However, in exceptional circumstances, the ECU Board can decide that the respective competitor is allowed to compete. In that case, the ICU & ECU member affiliated to this competitor becomes jointly liable for the payment of the registration fee.

7. All substitutes who have been registered to participate at the ICU European Cheerleading Championships are considered members of the team and therefore have to comply with the rulebook as well and are equally eligible to all benefits that the team is entitled to.

8. Personal Data Protection: All teams must comply with all data protection principles, including acquiring the consent of each member of a team they register to the ICU European Cheerleading Championships for the transfer of their data to ECU and the event organizer as third parties for the purposes necessary for event registration.

9. COVID-19 / Health Precautions & Guidelines: ICU, ECU and the organizer will fully comply with all health policies & guidelines required by local authorities at the ICU European Cheerleading Championships and full compliance will be required of all attendees as well. Should any measures be required, the ICU and ECU reserve the right to take any required measures, at any time, to assure the safety of our athletes and all attendees in relation to these championships.

2.2. Divisions - Cheerleading

The following divisions with number of athletes exist for Cheerleading:

Division / Age group	Senior	Junior	Youth
All Girl Premier	16 – 24 athletes	/	/
Coed Premier	16 – 24 athletes	/	/
All Girl Elite	16 – 24 athletes	16 – 24 athletes	/
Coed Elite	16 – 24 athletes	16 – 24 athletes	/
All Girl Advanced	/	16 – 24 athletes	16 – 24 athletes
Coed Advanced	/	16 – 24 athletes	16 – 24 athletes
All Girl Median	/	/	16 – 24 athletes
Coed Median	/	/	16 – 24 athletes
Special Abilities Traditional Novice	16 – 24 athletes		
Special Abilities Unified Intermediate	16 – 24 athletes		
Adaptive Abilities Unified Median	16 – 24 athletes		
Adaptive Abilities Unified All Girl Advanced	16 – 24 athletes		
Adaptive Abilities Unified Coed Advanced	16 – 24 athletes		

In Coed divisions at least one male athlete must be participating on the team.
No male athletes are allowed in All Girl divisions.

Note: Special Abilities Unified Teams must comprise of a minimum 1:1 ratio of athletes with an intellectual disability to (ID) to athletes without an ID on a team. The ICU & ECU reserve the right to consolidate or expand divisions based on team eligibility and number of teams registered in each division.

Note: Adaptive Abilities Unified Teams must comprise of 25% or more athletes with disabilities per team in compliance with the ICU Adaptive Abilities qualification guidelines.

Substitutes

Team divisions: up to 5 substitutes per team.

Entourage

Team divisions: up to a total of 5 persons per team: coaches, team helpers or other accompanying persons (this number includes persons responsible for playing the music and media representatives).

Choosing Team Division Levels for a country

Team Division Levels will be considered separately for All Girl and Coed Divisions.

All participating teams from one country must compete at the same level:

- All Girl Senior teams either in the Premier or in the Elite Division;
- Coed Senior teams either in the Premier or in the Elite Division;
- All Girl Junior teams either in the Elite or in the Advanced Division;
- Coed Junior teams either in the Elite or in the Advanced Division;
- All Girl Youth teams either in the Advanced or in the Median Division;
- Coed Youth teams either in the Advanced or in the Median Division.

If any team from a member country places 1st in the respective lower level All Girl or Coed Division (i.e. Youth Median, Junior Advanced or Senior Elite), that specific country has to advance to the higher level All Girl or Coed Division (i.e. Youth Advanced, Junior Elite or Senior Premier) the calendar year after the year when the respective competition took place.

ECU member countries can decide to advance to a higher level All Girl or Coed Division any time if they wish to do so, even if they have not placed in the top two positions in the previous year.

Countries cannot drop down from the respective higher level All Girl or Coed Division (i.e. Youth Advanced, Junior Elite or Senior Premier).

2025 Youth Median, Junior Advanced and Senior Elite Level (considered separately for All Girl and Coed Divisions):

Only countries that fulfill all conditions as described below will be allowed to nominate teams for the respective Youth Median / Junior Advanced / Senior Elite Divisions:

- Countries that have not sent teams in the Youth Advanced / Junior Elite / Senior Premier All Girl / Coed Divisions at the European Cheerleading Championships in the years after 2021;
- Countries that have not won the Youth Median / Junior Advanced / Senior Elite All Girl / Coed Division against at least two other competing teams in previous years.

All other countries will remain in the Youth Advanced / Junior Elite / Senior Premier All Girl / Coed Divisions.

2.3. Divisions – Team Performance Cheer

The following divisions with number of athletes exist for Performance Cheer (PC):

Division / Age group	Senior	Junior	Youth
Pom	16 – 24 athletes	16 – 24 athletes	16 – 24 athletes
Hip Hop	16 – 24 athletes	16 – 24 athletes	16 – 24 athletes
Jazz	18 – 24 athletes	18 – 24 athletes	/
Pom Doubles	2 athletes	2 athletes	/
Hip Hop Doubles	2 athletes	2 athletes	/
Adaptive Abilities Unified Pom	16 – 24 athletes		
Adaptive Abilities Unified Hip Hop	16 – 24 athletes		
Special Abilities Unified / Traditional Pom	16 – 24 athletes		
Special Abilities Unified / Traditional Hip Hop	16 – 24 athletes		

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

Note: Adaptive Abilities Unified Teams must comprise of 25% or more athletes with disabilities per team in compliance with the ICU Adaptive Abilities qualification guidelines.

Note: Special Abilities Unified Teams must comprise of a minimum 1:1 ratio of athletes with an intellectual disability (ID) to athletes without an ID on a team. The ICU & ECU reserve the right to consolidate or expand divisions based on team eligibility and number of teams registered in each division.

Substitutes

Team divisions: up to 5 substitutes per team.

Doubles: up to 1 substitute per team.

Entourage

Team divisions: up to 5 coaches or accompanying persons per team.

Doubles: up to 2 coaches or accompanying persons per team.

2.4. Age groups

The following age groups exist:

Age group	Age	Year of birth for 2025 competitions
Senior all divisions	16 years and older	2009 or before
Junior all divisions	15 to 18 years	2010 to 2006
Youth all divisions	12 to 14 years	2013 to 2010
Adaptive & Special Abilities (all divisions)	12 years and older	2013 or before

Age in years refers to an athlete being that age at some point of time during the calendar year of the respective competition.

Any team proven to be in violation of the age requirements will be automatically disqualified.

Note: Special rules may apply for Performance Cheer Doubles Divisions for Junior Divisions due to the qualification through the European Cheer League (ECL).

2.5. Cross-overs

Each athlete may only compete in one team in a specific division.

Cross-overs to other divisions are allowed within the teams representing a country at the member's and coaches' discretion, as scheduling conflicts are likely to occur.

Cross-overs to other age groups are allowed, as long as eligibility requirements are met.

2.6. Time of the routine

A. Cheerleading Divisions:

1. The total maximum time for the routine is three minutes (3:00), including the Cheer.

- Cheer portion: can be placed in the beginning or middle of routine. Cheer portion time minimum recommendation is thirty seconds (0:30).
- Music portion: Two minutes (2:00).

B. Performance Cheer Team Divisions:

1. Music portion: Two minutes (2:00).

C. Performance Cheer Doubles Divisions:

1. Music portion: One minute, thirty seconds (1:30).

2.7. Performance Surface

1. Performance Cheer: Marley floor or a wooden parquet floor surface. Minimum surface area of 16 meters wide x 12 meters deep.

2. Cheerleading: No spring floor, standard foam mat surface. Minimum surface area of 16 meters wide x 12 meters deep.

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

4. No penalty for stepping outside the area.

2.8. Music Guidelines

1. Teams are required to follow the ICU Music Copyrights Educational Initiative available at:

<http://cheerunion.org/education/musicinfo/>

2. All teams entering confirm that they have read and understood the ICU Music Copyrights Educational Initiative and all sound recordings used in a team's music shall only be used with the written license from the owner(s) of the sound recordings.

3. Teams must be able to provide proof of licensing during the registration at the Championships.

4. If a team does not have proof of music licensing available, they will be allowed to perform to an optional approved track of music or a track with counts (provided by ICU) or can count verbally; otherwise they will be disqualified from the competition.

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

7. The requirements for music including the type of carrier will be determined by the event organizer. In any case, ECU recommends that you also bring mp3 type music file.

3. GENERAL COMPETITION RULES & REGULATIONS

3.1. General Rules

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

3.2. How to handle procedural questions

A. Rules & Procedure - Any questions concerning the rules or procedures of the competition will be handled exclusively by the director / coach of the team and will be directed to the Competition officials. Such questions should be made prior to the team's competition performance. For any questions concerning the legality of a move or skill, it is recommended to send a video of any skill of question to the ECU Competition Rules Committee, available at rules@europeancheerunion.com.

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

3.3. Sportsmanship

- A. All participants agree to conduct themselves in a manner displaying good sportsmanship throughout the competition with positive presentation upon entry and exit from the performance area as well as throughout the routine.
- B. The advisor and coach of each team is responsible for seeing that team members, coaches, parents and other persons affiliated with the team conduct themselves accordingly. Severe cases of unsportsmanlike conduct are grounds for disqualification.
- C. Actions that exhibit excessive boasting, a delay in competition, poor sportsmanship, unprofessional behavior, etc. may be penalized. These actions include but are not limited to:
 - An athlete calling unnecessary attention to themselves or the team using long and excessive entrances (e.g., aggressive motioning/taunting to the crowd, moving to multiple formations and patterns to begin the routine, etc.)
 - Excessive pre- or post-competition team rituals (team bonding traditions must take place behind the stage area)
 - Excessive celebration (e.g. athletes dropping to the floor, pounding on the floor, jumping on each other, etc.)
 - For more information regarding ICU's sportsmanship policies, please see the following ICU sportsmanship guidelines video: <https://cheerunion.org/coaches-sportsmanship/>

3.4. Interruption of performance

A. Unforeseen Circumstances

1. If, in the opinion of the competition officials, a team's routine is interrupted because of failure of the competition equipment, facilities, or other factors attributable to the competition rather than the team, the team affected should stop the routine.
2. The team will perform the routine again in its entirety, but will be evaluated only from the point where the interruption occurred. The degree and effect of the interruption will be determined by the competition officials.
3. If a team needs to re-perform a routine but fails to do the routine in its entirety, then this team will receive a score based on the lower-level performance.

B. Fault of Team

1. In the event a team's routine is interrupted because of failure of the team's own equipment, the team must either continue the routine or withdraw from the competition.
2. The competition officials will determine if the team will be allowed to perform at a later time. If decided by officials, the team will perform the routine again in its entirety, but will be evaluated only from the point where the interruption occurred.
3. If a team needs to re-perform a routine but fails to do the routine in its entirety, then this team will receive a score based on the lower-level performance.

C. Injury

1. The only persons that may stop a routine for injury are: a) competition officials, b) the advisor / coach from the team performing or c) an injured individual.
2. The competition officials will determine if the team will be allowed to perform at a later time. If the competition officials allow a routine to be performed at a later time, the spot in the schedule where the re-performance is to take place is at the sole discretion of competition officials. The team may perform the routine again in its entirety, but will be evaluated ONLY from the point where the interruption occurred.
3. If a team needs to re-perform a routine but fails to do the routine in its entirety, then this team will receive a score based on the lower-level performance.
4. The injured participant that wishes to perform may not return to the competition floor unless:
 - a. The competition officials receive clearance from, first, the medical personnel attending to that participant, the parent (if present) AND THEN the head coach/advisor of the competing team.
 - b. If the medical personnel do not clear the participant, the participant can only return to the competition if a parent or legal guardian in attendance signs a return to participation waiver.
 - c. In the event of a suspected concussion, the participant cannot return to perform without clearance from a medical professional that has training related to head injuries, and waiting 24 hours, even with a waiver from a parent or legal guardian.
 - d. In addition to the head injury policy, the ECU encourages to be familiar with the specific law where the competition is being held.

3.5. Interpretations and / or Rulings

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

3.6. Disqualification

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

3.7. Judging procedure

The judges for the event will be appointed at the sole discretion of the ICU & ECU. As the teams perform, a panel of judges will score the teams using a 100 point system. The highest score and the lowest score given for each team will be dropped and the remaining judges' scores will be totaled and then divided by the number of remaining judges to determine the overall team score. In the event of a tie for the first, second or third place, the high and low score will be added back into the total score. If a tie remains, the ranking points from each judge will be used to break the tie.

3.8. Scores and Rankings

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

3.9. Unified Final Results

The final ranking sheet will show the results in a unified manner for each age group, listing all participants in the following order (from bottom to top):

- ranking from the lower level divisions (i.e. Youth Median, Junior Advanced and Senior Elite);
- ranking from semi-finals of the higher level division (i.e. Youth Advanced, Junior Elite and Senior Premier) without the Top 5 teams ;
- Ranking of the Top 5 teams of the finals of Youth Advanced, Junior Elite and Senior Premier.

3.10. Finals - Scoring

The scores from the semi-finals do not carry over to the finals.

3.11. Finals - Order of Performance

The performance order for the finals will be the reverse order of the placement from semi-finals.

3.12. Finality of Decisions

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

3.13. Appearances, Endorsement and Publicity

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

3.14. Penalties

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

4. CHEERLEADING DIVISIONS

4.1. Cheerleading Glossary of Terms

For a full listing of the Glossary of Terms, please refer to page 26 and following.

For any questions or requests for further clarification, please contact the ECU Rules Committee at: rules@europeancheerunion.com

4.2. Cheerleading General Safety Rules and Routine Requirements

All Cheerleading Teams must follow the **2025 ICU General Safety Rules** (see page 3):
https://cheerunion.org/wp-content/uploads/2024/09/ICU_2025_Rules_CH-PC.pdf

4.3. Cheerleading Safety Rules by Level

For Safety Rules by Level, please refer to the **2025 ICU Safety Rules**:
https://cheerunion.org/wp-content/uploads/2024/09/ICU_2025_Rules_CH-PC.pdf

4.4. Mobility & Support Device Rules

Note: The use of the term “wheelchair” below also applies to the use of scooters and similar mobility devices, as is applicable.

Please refer to the **2025 ICU Safety Rules**:
https://cheerunion.org/wp-content/uploads/2024/09/ICU_2025_Rules_CH-PC.pdf

4.5. Time Limitations, Music, Entrances and Exits

- A. Each team will have a maximum of 2 minutes for music (2:00) and a recommended 30 seconds (:30) Cheer that must be performed in the beginning or middle of the routine.
- B. The total maximum time for the routine will be three (3:00) minutes, including the Cheer.
- C. Every effort should be made to ensure that the lyrics of the music are appropriate for all audience members.
- D. Timing will begin with the first choreographed movement, voice, or note of the music whichever comes first.
- E. Timing will end with the last choreographed movement, voice, or note of the music whichever comes last.
- F. If a team exceeds the time limit, a penalty will be assessed for each violation. One point deduction for 5-10 seconds and three (3) point deduction for 11 seconds and over per judge.
- G. Because penalties are severe, it is recommended that all teams time their performance several times prior to competition and leave a several second cushion to allow for variations in sound equipment.
- H. Each team must have a coach/representative to play their music. This person is responsible for bringing the music to the music table and pushing “play” and “stop” for the team.
- I. In order to keep the competition on time, teams must enter the performance floor as quickly as possible. Teams will have limited time to enter the floor and start their routine. Elaborate choreographed entrances will not be allowed. Additional conditions are as follows:
 - Entrances: When teams are introduced, teams must take the floor and assume their starting position within 20 seconds.
 - Exits: At the conclusion of the routine, teams must exit the floor immediately and must be off the performance floor within 20 seconds.

4.6. Score Sheets - Cheerleading

Distribution of points in Special Abilities Unified Intermediate Divisions:

Judging Criteria	Description	Points
Cheer Criteria	Crowd leading ability/ability to lead the crowd for teams Nation, use of signs, poms, flags or megaphone, practical use of stunts/pyramids to lead the crowd, execution (native language encouraged)	10
Partner Stunts	Use of all athletes in partner stunts throughout routine Execution of skills, Proper technique, Synchronization Difficulty (Level of skill), Creativity, Variety	20
Pyramids	Use of all athletes in pyramids throughout routine Execution of skills, Synchronization (when applicable) Difficulty (level of skill), Creativity, Variety	20
Tumbling/Individual Skills	Group tumbling, Execution of skills (includes jumps if applicable) Difficulty, Proper Technique, Synchronization	5
Choreography	Routine creativity for crowd effectiveness Effective use of all athletes throughout the routine Synchronization, Variety	25
Flow of the Routine / Transitions	Execution of routine components: flow, pace, timing of skills, transitions	10
Overall Presentation, Crowd Appeal, Dance	Overall presentation, showmanship, dance, crowd effect	10
TOTAL		100

Distribution of points in Special Abilities Traditional Intermediate Divisions:

Judging Criteria	Description	Points
Cheer Criteria	Crowd leading ability/ability to lead the crowd for teams Nation, use of signs, poms, flags or megaphone, practical use of stunts/pyramids to lead the crowd, execution (native language encouraged)	10
Partner Stunts	Execution of skills, Proper technique, Synchronization Difficulty (Level of skill), Creativity, Variety	20
Pyramids	Execution of skills, Synchronization (when applicable) Difficulty (level of skill), Creativity, Variety	20
Tumbling/Individual Skills	Group tumbling, Execution of skills (includes jumps if applicable) Difficulty, Proper Technique, Synchronization	5
Choreography	Routine creativity for crowd effectiveness Effective use of Special Ability athlete skills throughout the routine Synchronization, Variety	25
Flow of the Routine / Transitions	Execution of routine components: flow, pace, timing of skills, transitions	10
Overall Presentation, Crowd Appeal, Dance	Overall presentation, showmanship, dance, crowd effect	10
TOTAL		100

Distribution of points in Adaptive Abilities Unified Median Divisions:

Judging Criteria	Description	Points
Cheer Criteria	Crowd leading ability/ability to lead the crowd for teams Nation, use of signs, poms, flags or megaphone, practical use of stunts/pyramids to lead the crowd, execution (native language & sign language encouraged)	10
Partner Stunts	Use of all athletes in partner stunts throughout routine Execution of skills, Proper technique, Synchronization Difficulty (Level of skill), Creativity, Variety	20
Pyramids	Use of all athletes in pyramids throughout routine Execution of skills, Synchronization (when applicable) Difficulty (level of skill), Creativity, Variety	20
Tumbling/Individual Skills	Group tumbling, Execution of skills (includes jumps if applicable) Difficulty, Proper Technique, Synchronization	5
Choreography	Routine creativity for crowd effectiveness Effective use of all athletes throughout the routine Synchronization, Variety	25
Flow of the Routine / Transitions	Execution of routine components: flow, pace, timing of skills, transitions	10
Overall Presentation, Crowd Appeal, Dance	Overall presentation, showmanship, dance, crowd effect	10
TOTAL		100

Distribution of points in Adaptive Abilities Unified Advanced Divisions:

Judging Criteria	Description	Points
Cheer Criteria	Crowd leading ability/ability to lead the crowd for teams Nation, use of signs, poms, flags or megaphone, practical use of stunts/pyramids to lead the crowd, execution (native language & sign language encouraged)	10
Partner Stunts	Use of all athletes in partner stunts throughout routine Execution of skills, Proper technique, Synchronization Difficulty (Level of skill), Creativity, Variety	20
Pyramids	Use of all athletes in pyramids throughout routine Execution of skills, Synchronization (when applicable) Difficulty (level of skill), Creativity, Variety	20
Tumbling/Individual Skills	Group tumbling, Execution of skills (includes jumps if applicable) Difficulty, Proper Technique, Synchronization	5
Choreography	Routine creativity for crowd effectiveness Effective use of all athletes throughout the routine Synchronization, Variety	25
Flow of the Routine / Transitions	Execution of routine components: flow, pace, timing of skills, transitions	10
Overall Presentation, Crowd Appeal, Dance	Overall presentation, showmanship, dance, crowd effect	10
TOTAL		100

Distribution of points in Beginner & Novice Divisions:

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

Distribution of points in All Girl Intermediate & Median Divisions:

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

Distribution of points in Coed Intermediate & Median Divisions:

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

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

Judging Criteria	Description	Points
Cheer Criteria	Crowd leading ability/ability to lead the crowd for teams Nation, use of signs, poms, flags or megaphone, practical use of Stunts/pyramids to lead the crowd, execution (native language encouraged)	10
Partner Stunts	Execution of skills, Difficulty (Level of skill, Number of bases, Number of Stunt Groups), Synchronization, Variety	25
Pyramids	Difficulty, Transitions Moving into or Dismounting out of Skills, Execution, Timing, Creativity	25
Basket Tosses	Execution of skills, Height, Synchronization (when applicable), Difficulty, Variety	15
Tumbling	Group tumbling, Execution of skills (includes jumps if applicable), Difficulty, Proper Technique, Synchronization	10
Flow of the Routine / Transitions	Execution of routine components: flow, pace, timing of skills, transitions	5
Overall Presentation, Crowd Appeal, Dance	Overall presentation, showmanship, dance, crowd effect	10
TOTAL		100

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

Judging Criteria	Description	Points
Cheer Criteria	Crowd leading ability/ability to lead the crowd for teams Nation, use of signs, poms, flags or megaphone, practical use of Stunts/pyramids to lead the crowd, execution (native language encouraged)	10
Partner Stunts	Execution of skills, Difficulty (Level of skill, Number of bases, Number of Stunt Groups), Synchronization, Variety	25
Pyramids	Difficulty, Transitions Moving into or Dismounting out of Skills, Execution, Timing, Creativity	25
Basket Tosses	Execution of skills, Height, Synchronization (when applicable), Difficulty, Variety	15
Tumbling	Group tumbling, Execution of skills, Difficulty, Proper Technique, Synchronization	10
Flow of the Routine / Transitions	Execution of routine components: flow, pace, timing of skills, transitions	5
Overall Presentation, Crowd Appeal	Overall presentation, showmanship, crowd effect	10
TOTAL		100

5. PERFORMANCE CHEER DIVISIONS

5.1. Performance Cheer Glossary of Terms

For a full listing of the Glossary of Terms, please refer to page 26 and following.

For any questions or requests for further clarification, please contact the ECU Rules Committee at: rules@europeancheerunion.com

5.2. Performance Cheer Safety Rules by Level / Genre

For Safety Rules by Level / Genre, please refer to the **2025 ICU Safety Rules**:
https://cheerunion.org/wp-content/uploads/2024/09/ICU_2025_Rules_CH-PC.pdf

5.3. Choreography and Costuming

For rules regarding Choreography and Costuming, please refer to the **2025 ICU Safety Rules**:
https://cheerunion.org/wp-content/uploads/2024/09/ICU_2025_Rules_CH-PC.pdf

5.4. Props

For rules regarding Props, please refer to the **2025 ICU Safety Rules**:
https://cheerunion.org/wp-content/uploads/2024/09/ICU_2025_Rules_CH-PC.pdf

5.5. Mobility & Support Device Rules

Note: The use of the term "wheelchair" below also applies to the use of scooters and similar mobility devices, as is applicable.

Please refer to the **2025 ICU Safety Rules**:
https://cheerunion.org/wp-content/uploads/2024/09/ICU_2025_Rules_CH-PC.pdf

5.6. Time Limit / Music / Entrances

1. Each Team will have a maximum of two (2) minutes (2:00) to perform their routine & demonstrate their expertise.
2. Each Doubles will have a maximum of 1 minute and 30 seconds (1:30) to perform their routine & demonstrate their expertise.
3. Every effort should be made to ensure that the lyrics of the music are appropriate for all audience members.
4. Timing will begin with the first choreographed movement, voice, or note of music.
5. Timing will end with the last choreographed movement, voice or note of music.
6. If a performance (Team or Doubles) exceeds the time limit, a penalty will be assessed for each violation. There will be a one (1) point deduction per judge for 5-10 seconds over the time limit and a three (3) point deduction per judge for 11 seconds or more over the time limit.
7. All teams must have a coach/representative to play their music. This person is responsible for bringing the music to the music table and pushing "play" and "stop" for the Team or Doubles performance.
8. In order to keep the competition on time, teams must enter the performance floor as quickly as possible. Choreographed entrances/exits will not be allowed. Teams will have limited time to enter the floor and start their routine. Additional conditions are as follows:
 - Entrances: When teams are introduced, teams must take the floor and assume their starting position within 20 seconds.
 - Exits: At the conclusion of the routine, teams must exit the floor immediately and must be off the performance floor within 20 seconds.

5.7. Genre / Category Definitions

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

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

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

5.8. Score Sheets - Performance Cheer

Distribution of points in Pom divisions:

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

Distribution of points in Hip Hop divisions:

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

Distribution of points in Jazz divisions:

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

Distribution of points in Doubles divisions:

Judging Criteria		Description	Points
TECHNICAL EXECUTION	Execution of Category Specific Style	Pom – Pom motion technique; control, levels, placement, complete, precise and strong Hip Hop – Groove and quality of authentic hip hop/street style Jazz - Continuity of movement and quality of style, extension and presence/carriage	10
	Execution of Overall Movement	Body alignment, placement, balance, control, completion of movement, extension and flexibility	10
	Execution of Technical Skills & Movement used within Category	Kicks, leaps, jumps, turns, floor work, freezes, partner work, lifts, etc.	10
	Execution of Quality of Movement	Strength, intensity, presence and commitment to the movement	10
EXECUTION AS A PAIR	Synchronization	Timing of movement with the music Synchronization and uniformity of the athletes	10
CHOREOGRAPHY	Musicality	Movement that complements the music accents, rhythm, tempo, phrasing, lyrics, style, etc. in a creative and original manner	10
	Routine Staging	Utilization of floor space, transitions, partner work / group work, levels, opposition etc. Interaction of the pair while allowing for a seamless flow of the routine	10
	Complexity of Movement	Level of difficulty of movement such as tempo, weight changes, directional changes, connectivity, continuity, intricacy of movement, etc.	10
	Difficulty of Skills	Level of difficulty of technical skills, partner work, lifts etc.	10
OVERALL EFFECT	Communication / Projection / Audience Appeal & Appropriateness	Ability to exhibit a dynamic routine with genuine showmanship and audience appeal The performance fulfills the category description and has age appropriate music, costume and choreography that enhances the performance	10
TOTAL			100

Distribution of points in Special Abilities (Unified & Traditional) and Adaptive Abilities Unified Pom divisions:

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

Distribution of points in Special Abilities (Unified & Traditional) and Adaptive Abilities Unified Hip Hop divisions:

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

6. COMPREHENSIVE AGE GROUPS

6.1. Comprehensive Age Groups – Cheerleading Divisions

European Cheerleading Championships:

Cheerleading Divisions	Age in years	Years of birth 2025
Senior Premier & Elite	16 and older	2009, 2008, 2007, 2006, 2005, ...
Junior Elite & Advanced	15 to 18	2010, 2009, 2008, 2007, 2006
Youth Advanced & Median	12 to 14	2013, 2012, 2011, 2010
Adaptive & Special Abilities	12 and older	2013 or before

Note 1: Age in years refers to an athlete being that age at some point of time during the calendar year of the respective competition.

Recommended additional Age Groups for the national level:

Note 2: The respective recommended additional age groups and Cheerleading Levels for the national level are meant as the maximum level allowed for that particular age; of course lower levels are possible for all of the age groups.

Cheerleading Divisions	Age in years	Years of birth 2025
Primary Advanced	8 to 12	2017, 2016, 2015, 2014, 2013, 2012
Mini Intermediate	5 to 8	2020, 2019, 2018, 2017, 2016
Tiny Novice & Beginner	6 and younger	2018 or after

6.2. Comprehensive Age Groups – Performance Cheer Divisions

European Cheerleading Championships:

Performance Cheer Divisions	Age in years	Years of birth 2025
Senior	16 and older	2009, 2008, 2007, 2006, 2005, ...
Junior	15 to 18	2010, 2009, 2008, 2007, 2006
Youth	12 to 14	2013, 2012, 2011, 2010
Adaptive & Special Abilities	12 and older	2013 or before

Recommended additional Age Groups for the national level:

Performance Cheer Divisions	Age in years	Years of birth 2025
Primary	8 to 12	2017, 2016, 2015, 2014, 2013, 2012
Mini	5 to 8	2020, 2019, 2018, 2017, 2016
Tiny	6 and younger	2018 or after

7. CHEERLEADING GLOSSARY

1. $\frac{1}{2}$ 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.

2. Aerial (noun)

Cartwheel or walkover executed without placing hands on the ground.

3. Airborne / Aerial (adjective)

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

4. Airborne Tumbling Skill

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

5. All 4s Position

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

6. Assisted-Flipping Stunt

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

7. Atlanto-Axial Instability (AAI)

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

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

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

8. Backbend

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

9. Back Walkover

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

10. Backward Roll

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

11. Ball - X

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

12. Barrel Roll

See “Log Roll”.

13. Base

A person who is in direct weight-bearing contact with the performance surface who provides support for another person. The person(s) that holds, lifts or tosses a top person into a stunt. (See also: "New Base" and/or "Original Base"). If there is only 1 person under a top person's foot, regardless of hand placement, that person is considered a base.

14. Basket Toss

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

15. Block

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

16. Block Cartwheel

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

17. Brace

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

18. Braced Flip

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

19. Bracer

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

20. Cartwheel

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

21. Catcher

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

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

22. Chair

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

23. Coed Style Toss

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

24. Cradle

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

25. Cradle Position

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

26. Cupie

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

27. Dismount

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

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

28. Dive Roll

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

29. Double-Leg Stunt

See "Stunt".

30. Double Cartwheel

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

31. Downward Inversion

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

32. Drop

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

33. Extended Arm Level

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

34. Extended Position

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

35. Extended Stunt

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

36. Extension Prep

See "Prep".

37. Flat Back

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

38. Flip (Stunting)

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

39. Flip (Tumbling)

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

40. Flipping Toss

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

41. Floor Stunt

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

42. Flyer

See "Top Person".

43. Forward Roll

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

44. Free-Flipping Stunt

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

45. Free Release Move

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

46. Front Limber

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

47. Front Tuck

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

48. Front Walkover

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

49. Full

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

50. Ground Level

To be on the performance surface.

51. Half (Stunt)

See "Prep".

52. Hand / Arm Connection

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

53. Handspring

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

54. Handstand

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

55. Hanging Pyramid

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

56. Helicopter Toss ("Helicopter")

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

57. Horizontal Axis (Twisting in Stunts)

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

58. Initiation / Initiating

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

59. Inversion

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

60. Inverted

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

61. Jump

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

62. Jump Skill

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

63. Jump Turn

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

64. Kick Double Full (“Kick Double”)

Skill, typically from a toss, which involves a kick and a 720 degree twisting rotation. A quarter turn performed by the top person during the kick portion is customary and permitted to initiate the twists.

65. Kick Full

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

66. Knee (Body) Drop

See “Drop”.

67. Layout

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

68. Leap Frog

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

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

69. Leg/Foot Connection

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

70. Liberty

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

71. Load-In

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

72. Log Roll

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

73. Mount

See “Stunt”.

74. Multi-Based Stunt

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

75. New Base(s)

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

76. Non-Inverted Position

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

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

77. Nugget

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

78. Onodi

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

79. Original Base(s)

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

80. Pancake

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

81. Paper Dolls

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

82. Pike

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

83. Platform Position

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

84. Power Press

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

85. Prep (stunt)

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

86. Prep-Level

The lowest connection between the base(s) and the top person is above waist level and below extended level (e.g. prep, shoulder level hitch, shoulder sit, etc.). A stunt may also be considered at prep-level if the arm(s) of the base(s) are extended overhead, but are not considered "Extended Stunts" since the height of the body of the top person is similar to a shoulder/prep level stunt. (e.g. flatback, straddle lifts, chair, t-lift, etc.).

Clarification: A stunt is considered below prep level if at least one foot of the top person is at waist level, as determined by the height/positioning of the base.

(Exception: chair, t-lift and should sits are prep level stunts).

87. Primary Support

Supporting a majority of the weight of the top person.

88. Prone Position

A face down, flat body position.

89. Prop

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

90. Punch

See "Rebound".

91. Punch Front

See "Front Tuck".

92. Pyramid

Two or more connected stunts.

93. Rebound

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

94. Release Move

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

95. Rewind

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

approved version as of January 2025

96. Round Off

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

97. Running Tumbling

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

98. Second Level

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

99. Second Level Leap Frog

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

100. Series Front or Back Handsprings

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

101. Shoulder Level

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

102. Shoulder Sit

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

103. Shoulder Stand

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

104. Show and Go

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

105. Shushunova

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

106. Single-Based Double Cupie

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

107. Single-Based Stunt

A stunt using a single base for support.

108. Single-Leg Stunt

See "Stunt".

109. Split Catch

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

110. Sponge Toss

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

111. Spotter

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

- must be standing to the side or the back of the stunt, pyramid or toss.
- must be in direct contact with the performing surface.
- must be attentive to the stunt being performed.
- must be able to touch the base of the stunt in which they are spotting, but does not have to be in direct physical contact with the stunt.
- cannot stand so that their torso is under a stunt.
- may grab the wrist(s) of the base(s), other parts of the base(s) arms, the top person(s) legs/ankles, or does not have to touch the stunt at all.
- may not have both hands under the sole of the top person's foot/feet or under the hands of the bases.
- may not be considered both a base and the required spotter at the same time. If there is only 1 person under a top person's foot, regardless of hand placement, that person is considered a base.

Example: In a two leg stunt, the base of one of the legs is not allowed to also be considered the required spotter (regardless of the grip).

NOTE: If the spotter's hand is under the top person's foot it must be their front hand, the spotter's back hand MUST be placed at the back of the ankle/leg of the top person or on the back side of the back wrist of the base.

112. Standing Tumbling

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

113. Step Out

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

114. Straight Cradle

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

115. Straight Ride

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

116. Stunt

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

117. Suspended Roll

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

118. Suspended Forward Roll

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

119. Suspended Backward Roll

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

120. T-Lift

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

121. Tension Roll / Drop

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

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

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

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

A forward hip-over-head rotation from an upright position to a seated position on the ground, with the hands and/or feet landing first.

124. Tic-Tock

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

125. Toe / Leg Pitch

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

126. Torso

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

127. Toss

An airborne stunt where base(s) execute a throwing motion initiated from waist level to increase the height of the top person. The top person becomes free from all contact of bases, bracers and/or other top persons. The top person is free from the performance surface when toss is initiated (ex: basket toss or sponge toss). Note: Toss to hands, toss to extended stunts and toss chair are NOT included in this category. (See "Release Moves")

128. Top Person

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

129. Tower Pyramid

A stunt on top of a waist level stunt.

130. Transitional Pyramid

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

131. Transitional Stunt

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

132. Traveling Toss

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

133. Tuck Position

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

134. Tumbling

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

135. Twist

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

136. Twisting Stunt

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

137. Twisting Toss

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

138. Twisting Tumbling

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

139. Two – High Pyramid

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

140. Two and One Half (2-½) – High Pyramid

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

141. Unified Partner

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

142. Upright

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

143. V-Sit

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

144. Vertical Axis (Twisting in Stunts or Tumbling)

An invisible line drawn from head to toe through the body of the tumbling athlete or top person.

145. Waist Level

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

146. Walkover

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

147. Whip

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

148. X-Out

A tumbling skill or toss in which an athlete performs a flip while spreading the arms and legs into an "x" fashion during the rotation of the flip.

8. PERFORMANCE CHEER GLOSSARY

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

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