



2013 ICU WORLD CHAMPIONSHIPS TEAM CHEER RULES & REGULATIONS (JAZZ, HIP HOP, FREESTYLE POM & DOUBLES)

Bold Text denotes change from 2012

I. GENERAL RULES

1. The ICU has the full support of the IASF.
2. All teams must be supervised during all official functions by a qualified director/advisor/coach.
3. All directors, advisors and coaches should have an emergency action plan in the event of an injury.

II. TOURNAMENT

1. The event (2013 ICU World Cheerleading Championships) will take place on Thursday and Friday **(25-26 April 2013)** before the IASF/USASF Worlds Championship in Orlando Florida **(27-29 April 2013)**
2. The competition is scheduled to be held at the ESPN Wide World of Sports ® hp Field House.
3. The tournament officials shall have the right to alter the time and location of the competition in the event changes become necessary due to inclement weather, facility problems, television production requirements, or any other situation deemed by the tournament officials to be essential to the successful execution of the championship.

III. PROCEDURAL QUESTIONS

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

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

IV. SPORTSMANSHIP

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. 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 throughout the entire event. Severe cases of unsportsmanlike conduct are grounds for disqualification.

V. INTERRUPTION OF PERFORMANCE

A. UNFORSEEN 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, even with a waiver from a parent or legal guardian.

VI. 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 Rules Committee. The Rules 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. The Rules Committee will consist of the Competition Director, Head Judge, and a designated competition official.

VII. 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.

VIII. SPECIFIC RULES

A. GLOSSARY OF TERMS:

1. **Airborne (executed by individual)** - A state in which the individual is free of contact from a person and/or the performance surface.
2. **Airborne Hip Over Head Rotation (executed by individual)** - An action where hips rotate over the head in a tumbling skill and there is no contact with the performance surface (Example: Round off or a Backhandspring).
3. **Airborne Skill (executed by individual)** - A skill in which the individual is free of contact with the performance surface. (Example: Tour Jetté or Butterfly.)
4. **Aerial Cartwheel** - An airborne tumbling skill which emulates a cartwheel executed without placing hands on the ground.
5. **Axle** - A turn in which the working leg makes a circle in the air to passé as the supporting leg lifts off the ground enabling the dancer to perform a rotation in the air and then lands on the original supporting leg.
6. **Back Walkover** - A non-airborne tumbling skill where one reaches backward with an arched torso through an inverted position, hands make contact with the ground, then the hips rotate over the head and the torso hollows bringing one to an upright position, landing one foot/leg at a time.
7. **C-Jump** - A jump in which one creates an arch in the back allowing the knees to bend and the feet reach behind the body.
8. **Cartwheel** - A non-airborne tumbling skill where one supports the weight of the body with the arm(s) while rotating sideways through an inverted position landing on one foot at a time.
9. **Calypso** - A turning leap in which the working leg extends making a circle in the air as the supporting leg lifts off the ground enabling one to perform a rotation in the air then the supporting (back) leg reaches behind the body, often in an attitude, and then lands on the original working leg.
10. **Category**: Denoting the style of a performance piece/competition routine. (Example: Jazz, Freestyle Pom or Hip Hop)
11. **Consecutive Skills** - An action in which the individual connects skills immediately, without step, pause or break in between. (Example: Double Pirouette or Double Toe Touch)
12. **Coupe** - A position in which one foot is held lifted and close to the ankle. Also known as Coup de Pied: quickly takes the place of the other; meaning to cut or cutting.
13. **Developpé** - An action in which the working leg moves through passé (bends) before extending into position; meaning to develop.
14. **Dive Roll** - An airborne tumbling skill in which one does a forward roll where the hands and feet are off of the performing surface simultaneously. (This skill is allowed only if the performer is in a pike position)
15. **Drop** - An Action in which an airborne individual lands on a body part other than his/her hand(s) or feet without first bearing weight on the hands/feet.
16. **Elevated** - An action in which an individual is moved to a higher position or place from a lower one.
17. **Elevated Individual** - The individual who is lifted from the performance surface as a part of a Lift. Refer to the ICU Rules for Lifts and Partnering for safety guidelines.
18. **Executing Individual** - The individual who performs a skill and uses support from another individual (s) when partnering. Refer to the ICU Rules for Lifts and Partnering for safety guidelines.
19. **Fouetté** - A turning step, usually done in a series, in which the working leg makes a circle in the air and then into passé as the individual turns bending (plié) and rising (relevé) at each revolution; meaning to whip. Fouette turns can also be done to the side or in second position (fouette a la seconde).
20. **Fouetté a la Seconde** - A turning step done in a series in which the working leg makes a circle in the air and extends at a 90° angle from the supporting leg remaining parallel to the ground as the individual turns with a plié and relevé at each revolution.
21. **Flying Squirrel** - A jump executed with forward momentum with the individuals arms extended in front, legs behind, creating an "X" position in the air
22. **Freeze** - See Stall for definition
23. **Front Walkover** - A non-airborne tumbling skill where the individual rotates forward with a hollow torso through an inverted position and arches up bringing the legs and hips over the head to a non-inverted position, legs landing one foot/leg at a time.
24. **Handstand** - A non-airborne, non-rotating, tumbling skill where the individual supports his/herself vertically on his/her hands in an inverted position and the arms are extended straight by the head and ears.
25. **Head Spin** - A skill, typically performed in hip hop in which the individual spins on his/her head and uses his/her hands to aid in speed. The legs can be held in a variety of positions.

26. Head Spring (Front/Back) - An airborne hip over head rotation tumbling skill, typically performed in hip hop in which the individual approaches the head spring much like a hand spring and can be executed either to the front or to the back. Beginning in a standing or squatting position, the hands are placed on the floor with the head between the hands and the legs come over/whip through the body similar to a kip up and the individual lands on two feet.
27. Headstand - A non-airborne, non-rotating, tumbling skill where the individual supports oneself vertically on one's head in an inverted position and the hands are on the floor supporting the body.
28. Hip Level - A designated height; the height of a standing individual's hips while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.)
29. Hip Over Head Rotation - (executed by individuals): An action where an individual's hips rotate over the head in a tumbling skill (Example: Back Walkover or Cartwheel).
30. Hip Over Head Rotation (executed in groups or pairs) -An action where the Executing Individual's hips rotate over the head in a lift or partnering skill.
31. Inversion - A position in which the individual's waist/hips/feet are higher than his/her head and shoulders.
32. Jetté- A skill in which the individual takes off from one foot by brushing the feet into the ground and swiftly 'whipping' them into the position and then landing on one foot. A jetté can be executed in various directions, sizes and positions.
33. Kip up- An airborne, non-rotating, tumbling skill, typically performed in hip hop, where the individual brings the body to a non-inverted (upright) position by bending the knees, thrusting the legs into the chest rolling back slightly onto the shoulders, and then kicks up. The force of the kick causes the individual to lift and land with both feet planted on the floor.
34. Leap - A skill in which the individual pushes off the ground, from a plié (bend), off of one leg becoming airborne and landing on the opposite leg. (also known as grand jetté)
35. Lifts (executed as partners or in a group)- An action in which an individual is elevated from the performance surface by one or more individuals and set down. A Lift is comprised of "Lifting" individuals and "Elevated" Individuals. Refer to the ICU Rules for Lifts and Partnering for safety guidelines.
36. Lifting Individual – An individual, who is part of a lift and lifts the Elevated Individual as part of a Lift. Refer to the ICU Rules for Lifts and Partnering for safety guidelines. The supporting individual may also be considered a lifting individual.
37. Passé- A position or movement in which the working leg bends connecting the pointed foot to or near the knee of the supporting leg; meaning to pass. Passé can be executed with the hips parallel or turned out.
38. Partnering (executed in pairs) – An skill in which two individuals use support from one another. Partnering can involve both "Supporting" and "Executing" skills Refer to the ICU Rules for Lifts and Partnering for safety guidelines.
39. Pirouette - A skill in which an individual bends (plié) with one foot in front of the other (fourth position) and rises (relevé) to one leg making a complete rotation of the body; meaning to whirl. A pirouette can be executed in a variety of positions.
40. Plié - A preparatory and landing skill in which an individual bends, softens his/her knees; meaning to bend.
41. Prop - An object that can be manipulated.
42. Prone - A position in which the front of the individuals' body is facing the ground, and the back of the individuals' body is facing up.
43. Relevé - An executing skill in which an individual lifts up to the ball of his/her feet; meaning to rise.
44. Release Move (executed in groups or pairs) - An action in which the Executing Individual becomes free of contact from Supporting Individual(s) and are unassisted to the performance surface.
45. Shoulder Roll (forward/back) - A non-airborne tumbling skill where the individual rolls with the back of the shoulder and maintains contact with the floor and the head is tilted to the side to avoid contact with the floor.
46. Shoulder Level - A designated height; the height of a standing individual's shoulders while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.)
47. Shushunova - A jump variation in which an individual lifts extended legs to a toe touch or pike position and then circles them behind the body dropping the chest and landing in a prone support (push up position).
48. Stag - A position, typically performed in a leap or jump, in which the individual bends the front leg.
49. Stall (Freeze) - A non-airborne, non rotating, tumbling skill typically performed in hip hop where the individual halts/stops body mid motion; often in an interesting, inverted or balance-intensive position on one or both hands for support. Also known as a freeze.
50. Supporting Individual – An individual(s), who is part of a trick and bears the primary weight of a lifted individual. A Supporting Individual(s) holds or tosses and/or maintains contact with an Executing Individual as a part of a Trick or Partnering skill. The Supporting Individual may also be considered a Lifting Individual. Refer to the ICU Rules for Lifts and Partnering for safety guidelines.
51. Supporting Leg - The leg of an individual that supports the weight of the body during a skill
52. Supine - A position in which the back of the individuals' body is facing the ground, and the front of the individuals' body is facing up.

53. Switch Leap - A leap in which an individual swings their working leg to change the position/direction of the leap.
54. Tilt - A skill, typically performed in a leap or jump, in which the working leg sweeps up into the air and the supporting leg points toward the ground.
55. Toe Pitch (executed by groups or pairs) - A toss in which the Executing Individual(s) starts in an upright position with their foot in the hands of the Supporting Individual(s) and s/he is propelled upward.
56. Toe Touch - A jump in which an individual lifts the legs through a straddle rotating the hips so that the legs are rotating up toward the (upright) chest.
57. Tour Jetté - A leap with a half turn, switch split action of the legs taking off one foot and landing on the other.
58. Toss - A release move where Supporting Individual(s) execute a throwing motion to increase the height of the Executing Individual. Executing Individual is free from the performance surface when toss is initiated
59. Tumbling - A collection of skills that emphasize acrobatic or gymnastic ability, are executed by an individual without contact, assistance or support of another individual(s) and begin and end on the performance surface. (Clarification: tumbling skills do not have to include hip over head rotation).
60. Vertical Inversion (executed in groups or pairs) - A position in which the Executing Individual is inverted and bears direct weight on the Supporting Individual by a stop, stall (freeze) or change in momentum.
61. Windmill - A non-airborne, non-rotating, tumbling skill in which an individual begins on the back, spins from his/her upper back to the chest while twirling his/her legs around his/her body in a V-shape. The leg motion gives the majority of the power, allowing the body to "flip" from a position on the back to a position with the chest to the ground.
62. Working Leg - The leg of an individual that is responsible for momentum and/or position during a skill.

B. TUMBLING /AERIAL STREET SKILLS

(Executed by Individuals)

Tumbling is an acrobatic or gymnastics skill executed by an individual, without contact, assistance or support of another individual(s), and begins and ends on the performance surface. **Aerial Street Skills are Hip Hop skill sets that individuals develop over time. They can include rotation that is hip over head or twisting. These skills are NOT meant to incorporate gymnastics or cheerleading style tumbling. Such gymnastic skills are NOT ALLOWED. This prohibits a "standing full twisting layout" but allows a capoeira style "folha secca twist".**

1. Tumbling is allowed, but not required, in all divisions with the following limitations:
Freestyle Pom and Jazz: Airborne tumbling skills with hip over head rotation are NOT allowed.
 (Exception: aerial cartwheels, dive rolls in a pike position

and round offs. These skills cannot be performed consecutively.)

Hip Hop ONLY: Airborne skills with hip over head rotation are permitted provided the following:

- a) Skills without hand support may involve no more than one twisting rotation.
 - b) Only skills with hand support may be performed consecutively, but are limited to 2 consecutive skills. (Example: Two back handsprings may connect, an airborne hip over head rotation without hand support may not connect to any skill or jump.)
2. **Simultaneous tumbling over or under another individual that includes hip over head rotation by both individuals is not allowed.**
 3. **Drops - in which an airborne individual lands on a body part other than his/her hand(s) or feet without first bearing weight on the hands/feet are allowed with the following limitations**
Freestyle Pom, Jazz and Hip Hop: Drops to the knee, thigh, back, seat, front, jazz split (hurdler) or split position onto the performing surface are not allowed unless the individual first bears weight on the hand(s) or foot/feet.
Hip Hop ONLY: Drops to the shoulder or seat are permitted provided the height of the airborne individual does not exceed hip level (Example: kip ups are allowed).
 4. **Drops to a push-up position onto the performance surface are allowed from a jump with forward momentum (i.e. Flying Squirrel) or an X, Star or Spread Eagle jump.**
Freestyle Pom and Jazz: All variations of a Shushunova are not allowed.
Hip Hop ONLY: Drops to a push up position may involve any jump.
 5. **Hip over head rotation skills with hand support are not allowed while holding poms or props.** (Exception: forward rolls and backward rolls are allowed.)

C. LIFTS AND PARTNERING

(Executed in partners or groups):

A lift is defined as an action in which an individual is elevated from the performance surface by one or more individuals and set down. A Lift is comprised of "Lifting" individuals and "Elevated" Individuals. Partnering is a skill in which two individuals use support from one another. Partnering can involve both "Supporting" and "Executing" skills.

1. **Supporting Individual**
Freestyle Pom and Jazz: Any Supporting Individual(s) who has primary weight of an Executing Individual must maintain direct contact with the performance surface at all times.
Hip Hop ONLY: A Supporting Individual who has primary weight of the executing dancer 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 have hand/arm/body to hand/arm/body contact with the Executing Individual(s) throughout the entire skill above shoulder level.**

3. Hip over head rotation of the Executing Individual(s) is allowed if:
 - a) A Supporting Individual maintains hand/arm/body to hand/arm/body contact until the Executing Individual returns to the performance surface or returns to the upright position.
 - b) The skill is limited to one [hip over head] rotation.
4. A Vertical Inversion in which the Executing Individual is inverted and bears direct weight on the Supporting Individual by a stop, stall (freeze) or change in momentum is allowed if:
 - a) The Supporting Individual(s) maintains hand/arm/body to hand/arm/body contact until the Executing Individual returns to the performance surface or returns to the upright position.
 - b) When the height of the Executing Individual's shoulders exceed shoulder level there is at least one additional person to spot and/or support.

D.RELEASE MOVES

5. A release move is an action in which the Executing Individual becomes free of contact from Supporting Individual(s) and are unassisted to the performance surface.
Freestyle Pom and Jazz: Executing Individual may jump, leap, step or push off a Supporting Individual(s) if:
 - a) The highest point of the released skill does not elevate the Executing Individual's hips above shoulder level.
 - b) When the height of the skill is at hip level or above the Executing Individual may not pass through the prone or inverted position.
 - c) Toe Pitches are not allowed.Hip Hop ONLY An Executing Individual may jump, leap, step, push off or be tossed by a Supporting Individual(s) if:
 - a) The highest point of the released skill does not elevate the Executing Individual's feet above shoulder level.
 - b) The Executing Individual must either be assisted to the performance surface or land on at least one of his/her feet.
 - c) Toe Pitches are not allowed.
6. Tosses
Freestyle Pom and Jazz: Supporting Individual may toss an Executing Individual as long as:
 - a) The highest point of the toss does not elevate the Executing Individual's hips above shoulder level.
 - b) The Executing Individual is not prone or inverted when released.
 - c) The Executing Individual does not pass through a prone or inverted position after release.Hip Hop ONLY: An Executing Individual may jump, leap, step, push off or be tossed by a Supporting Individual(s) if:
 - a) The highest point of the released skill does not elevate the Executing Individual's feet above shoulder level.

- b) The Executing Individual must either be assisted to the performance surface or land on at least one of his/her feet.

****NOTE:** Because the Lifts and Partnering rules have been revised, it is strongly suggested that you send in a video for review. This must be submitted by DVD only clearly labeled with Team name, contact person name, number and email. It must be received by April 1st. Please send to: ICU, Attn: Liz Rifino, 6745 Lenox Center Court, Suite 300, Memphis, TN 38115

E. CHOREOGRAPHY AND COSTUMING

1. Suggestive, offensive, or vulgar choreography, costuming, and/or music are inappropriate for family audiences and therefore lack audience appeal.
2. Routine choreography should be appropriate and entertaining for all audience members. Vulgar or suggestive material is defined as any movement or choreography implying something improper or indecent, appearing offensive or sexual in content, and/or relaying lewd or profane gestures or implications.
3. Inappropriate choreography, costuming and/or music may also affect the judges' overall impression and/or score of the routine.
4. All costuming, makeup and choreography should be age appropriate and acceptable for family audiences.
5. No cheers or chants are allowed.
6. 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.
7. Tights should be worn under briefs, hot pants or excessively short shorts.
8. 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.
9. Jewelry as a part of a costume is allowed.
10. All male performers' costumes must include a shirt that is fastened, however it can be sleeveless.

F. TIME LIMIT/MUSIC/ENTRANCES

1. Each **Team** will have a maximum of (2:30) two minutes and 30 seconds.
2. Each **Doubles** will have a maximum of (1:30) one minute and 30 seconds.
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 or note of the music and end with the last choreographed movement or note of music whichever comes last.
5. If a team exceeds the time limit, a penalty will be assessed for each violation. **One (1) point deduction for 5-10 seconds and three (3) point deduction for 11 seconds and over per judge.**
6. 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. All music must be on a CD. The ICU recommends that you bring multiple copies in case sound systems have trouble reading your CD.
8. Teams must enter the performance floor as quickly as possible. Choreographed entrances will not be allowed.
9. Teams may not use Disney themes nor may they have costumes that resemble a Disney character. However, Disney music is acceptable.

G. PROPS

1. **A prop is defined as anything that is used as part of your choreography that is not attached to your costume.**
2. **Wearable and handheld items/props that compliment the choreography will be allowed in the Jazz and Hip Hop Categories. They may be removed and discarded from the body.**
3. **The Freestyle Pom Category will not allow props, as poms are to be used for 80-100% of the 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.**

H. TEAM PARTICIPATION

1. There will be 3 Separate Categories – Jazz, Hip Hop, Freestyle Pom.
2. Each Category will have a separate title winner.
3. Each country will provide a “National Team” comprised of individual team members. The “National Team” may compete in a single category or multiple categories.
4. If the “National Team” chooses to compete in more than one category it is permissible, but not compulsory for each individual team member to compete as part of the “National Team” in each category.
5. Each “National Team” may be comprised of as many individual team members as desired however the “National Team” may only participate in a category with a minimum of **4 performers and a maximum of 24** on the floor at one time. It is permissible, but not compulsory, that the same individual team members compete in each category.
6. **Each Doubles will be comprised of 2 team members.**
7. Participants will be allowed to crossover to the cheer divisions at the coaches’ discretion as scheduling conflicts may occur.
8. Each country’s federation will need to provide proof of permanent residency for each member of its team.
9. Each participant must be a minimum of 14 years of age within the year of competition. There is no set maximum age. Any team proven to be in violation of the age requirements will be automatically disqualified.
10. Males and females are allowed to participate on the team.

I. COMPETITION AREA

1. The performance floor will be approximately 42 feet x 42 feet. **(12.8016 meters x 12.8016 meters)** The surface will be professional grade material (Marley floor or a wooden parquet floor).
2. Teams may line up anywhere inside the competition area.
3. No penalty for stepping outside the area.

I. CATEGORY DEFINITIONS:

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

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

FREESTYLE POM - Incorporates the concepts of Jazz and Hip Hop with an emphasis on choreography, proper technical execution, visual effect, creativity, staging and team uniformity. Poms are used for 80-100% of the routine. Important characteristics of this type of routine include synchronization and visual effect, clean and precise motions, strong pom technique, the incorporation of dance technical elements and dance styles. Visual effects include level changes, group work, formation changes, the use of different color poms, etc. (See Section G. Props for any clarifications)

IX. JUDGING CRITERIA

The judges will score the teams according to the judging criteria on a 100 point system.

FREESTYLE POM SCORE SHEET

TECHNIQUE	
Execution of Pom Motion Technique Clean arm lines, levels, placement, movement is sharp, strong and precise	10_____
Execution of Dance Technique Correct placement & levels of arms/ torso/ hips /legs/ hands/ feet, body control, extension, balance, style in movement	10_____
Execution of Technical Skills Proper execution of leaps, turns, jumps, lifts, partner work, etc	10_____
GROUP EXECUTION	
Synchronization / Timing with Music Moving together as one with the music	10_____
Uniformity of Movement Movements are the same on each person, clear, clean and precise	10_____
Spacing Equal/correct spacing between individuals on the performance surface during the routine and transitions	10_____
CHOREOGRAPHY	
Musicality / Creativity / Originality Use of the music accents, style, creative, original movement	10_____
Routine Staging/ Visual Effects Formations and transitions, visual impact of group work, levels, opposition, poms, etc.	10_____
Degree of Difficulty Level of difficulty of skills, movement, weight changes, tempo, etc.	10_____
OVERALL EFFECT	
Communication / Projection / Audience Appeal & Appropriateness Ability to exhibit a dynamic routine with showmanship and audience appeal Age appropriate music, costume and choreography that enhances the performance	10_____

TOTAL 100 PTS _____

HIP HOP SCORE SHEET

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/ hands/ 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, freezes, partner work, lifts, tricks, jumps, etc.	
GROUP EXECUTION	
Synchronization / Timing with Music	10 _____
Moving together as one with the music	
Uniformity / Clarity 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 and 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 100 PTS _____	

JAZZ SCORE SHEET

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/ hands/ feet, body control, extension, balance	
Style / Strength of Movement	10 _____
Style, strength and presence in movement	
GROUP EXECUTION	
Synchronization / 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 100 PTS _____	

DOUBLES SCORE SHEET

TECHNIQUE	
Execution of Skills/Style (Freestyle Pom-Jazz- Hip Hop)	10 _____
Execution of movements and skills in the style of the category	
Placement/Control 1	0 _____
Exhibits control, proper levels and placement (in pom motions) arm movements, "Turnout" and proper hip/leg/foot placement in Kicks, Leaps, Turns, etc. control of torso and body parts throughout movements and skills	
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	
Difficulty	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 100 PTS _____	

X. JUDGING PROCEDURES

The judges for the event will be appointed at the sole discretion of the International Cheer Union. As the teams make their presentations, the 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 to determine the overall team score. In the event of a first place tie, 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.

XI. 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.

XII. FINALITY OF DECISIONS

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

XIII. APPEARANCES, ENDORSEMENTS AND PUBLICITY

All teams winning titles or awards agree to have all appearances, endorsements and publicity approved through the ICU office.

XIV. PENALTIES

A five (5) point per judge penalty will be assessed to any team violating any of the specific rules as stated above. This deduction does not apply to violations mentioned above that are designated a lesser point value. If you have any questions concerning the legality of a move or trick, please send a DVD to the ICU Office. **This must be submitted by DVD only clearly labeled with school/team name, contact person name, number and email.**

It must be received by April 1st. Please send to: ICU, Attn Liz Rifino, 6745 Lenox Center Court, Suite 300, Memphis, TN 38115

ON BEHALF OF MY TEAM, I HEREBY ACCEPT THE COMPETITION AND ROUTINE RULES AND GUIDELINES AND AGREE TO ABIDE BY THESE RULES.

(Team Name)

(Date)

(City/State/Country)

(Director's / Coach's Signature)

(Division/Category)

(Administrator's Signature)

• Retain a copy of these rules for your files •