

# RULE BOOK

## Team Cheer and Doubles Divisions (Jazz, Hip Hop, Freestyle Pom)

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### CONTENTS

1	General Rules .....	2
2	Tournament .....	2
3	How to Handle Procedural Questions .....	2
4	Sportsmanship .....	2
5	Interruption of Performance .....	3
6	Interpretations and/or Rulings .....	4
7	Disqualification .....	4
8	Category Definitions .....	4
9	Choreography, Music and Costuming .....	4
10	Props .....	5
11	Time Limit and Music Control .....	5
12	Floor Entrances and exits .....	6
13	Competition Area .....	7
14	Specific Rules .....	7
15	Judging Criteria .....	7
16	Penalties .....	7
17	Judging Procedures .....	7
18	Banding System .....	8
19	Scores and Rankings .....	8
20	Finality of Decisions .....	8
21	Appearances, Endorsements and Publicity .....	8
22	Appendix .....	9

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## 1 GENERAL RULES

- 1-1 2014 Asia Cheerleading Open Championships will have the full support of Chinese-Taipei Cheerleading Association, (CTCA), who is a member of the International Cheer Union (ICU) and Asian Cheer Union (ACU).
- 1-2 All teams must be supervised during all official functions by a qualified director / advisor / coach.
- 1-3 All directors, advisors and coaches should have an emergency response plan in the event of an injury.

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## 2 TOURNAMENT

- 2-1 The event, 2014 Asia Cheerleading Open Championships will take place on Sunday, 7<sup>th</sup> December 2014.
- 2-2 The competition is scheduled to be held at University of Taipei (Tianmu Campus), Taipei, Taiwan (R.O.C).
- 2-3 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.

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## 3 HOW TO HANDLE PROCEDURAL QUESTIONS

- 3-1 **Rules and Procedures:** Any questions concerning the rules and 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.
- 3-2 **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.

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## 4 SPORTSMANSHIP

- 4-1 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.
- 4-2 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.
- 4-3 Severe cases of unsportsmanlike conduct are grounds for disqualification.

## 5 INTERRUPTION OF PERFORMANCE

### 5-1 Unforeseen Circumstances

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

### 5-2 Fault of Team

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

### 5-3 Injury

- (a) The only persons that may stop a routine for injury are: a) competition officials, b) administrator/coach from the team performing, or c) an injured individual.
- (b) 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 performance is to take place is at the sole discretion of the competition officials. The team may perform the routine again in its entirety, but will be evaluated **ONLY** from the point where the interruption occurred.
- (c) If a team needs to re-perform a routine again in its entirety but fails to do the routine in its entirety, then this team will receive a score based on the lower level performance.
- (d) The injured participant that wishes to perform may not return to the competition floor unless:
  - (i) The competition officials receive clearance from, first, the medical personnel attending to that participant, the parent (if present) **AND THEN** the coach/advisor of the competing team.
  - (ii) 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.
  - (iii) In the event of a suspected concussion/head injury, the participant cannot return to perform without clearance from a medical professional, even with a waiver from a parent or legal guardian.

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## 6 INTERPRETATIONS AND/OR RULINGS

- 6-1 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.
- 6-2 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.
- 6-3 The Rules Committee will consist of the Competition Director, Head Judge, and a designated competition official.

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## 7 DISQUALIFICATION

- 7-1 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.

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## 8 CATEGORY DEFINITIONS

- 8-1 **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.
- 8-2 **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.
- 8-3 **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 “Props” for any clarifications)

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## 9 CHOREOGRAPHY, MUSIC AND COSTUMING

- 9-1 No cheers or chants are allowed.
- 9-2 Suggestive, offensive, or vulgar choreography and/or music are inappropriate for family audiences, and therefore lack crowd appeal.
- 9-3 All facets of a performance / routine, including both choreography and music selection, should be age appropriate, entertaining and suitable for all audience members.
- 9-4 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.

Examples of inappropriate choreography may include, but not limited to, movements such as hip thrusting and inappropriate touching, gestures, hand/arm movements and signals, slapping, positioning of body parts and positioning to one another.

- 9-5** Every effort should be made to ensure that the lyrics of the music are appropriate for all audience members. Music or words unsuitable for family listening, which includes, but is not limited to, swear words and connotations of any type of sexual act or behavior are examples of inappropriate choreography.
- 9-6** Removing improper language or words from a song and replacing with sound effects or other words may still constitute 'inappropriate'.
- 9-7** Music or movement in which appropriateness is questionable or with which uncertainty exists should be assumed by the coach to be inappropriate and removed so as not to put the team in an unfortunate situation.
- 9-8** Inappropriate choreography, costuming and/or music may also affect the judges' overall impression and/or score of the routine.
- 9-9** All costuming, makeup and choreography should be age appropriate and acceptable for family audiences.
- 9-10** 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.
- 9-11** Tights should be worn under briefs, hot pants or excessively short shorts.
- 9-12** 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 Rules Committee for approval.
- 9-13** Jewellery as a part of a costume is allowed.
- 9-14** All male performers' costumes must include a shirt that is fastened, however it can be sleeveless.

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## 10 PROPS

- 10-1** A prop is defined as anything that is used as part of your choreography that is not attached to your costume.
- 10-2** Wearable and handheld items/props that complement the choreography will be allowed in the Jazz and Hip Hop Categories. They may be removed and discarded from the body.
- 10-3** 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.
- 10-4** 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.

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## 11 TIME LIMIT AND MUSIC CONTROL

- 11-1** Each team in Team Cheer divisions will have a maximum of two minutes and thirty seconds [2:30].
- 11-2** Each team in Team Cheer Doubles divisions will have a maximum of one minute and thirty seconds [1:30] for the routine.
- 11-3** 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.

- 11-4** If a team exceeds the time limit, a penalty will be assessed for each violation. One [1] point deduction for five to ten [5 – 10] seconds and three [3] point deduction for eleven [11] seconds and over per judge.
- 11-5** 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.
- 11-6** 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 and must report to the sound console before the start of the routine.
- 11-7** All music must be on a CD. It is recommended that you bring a duplicate CD in case sound systems have trouble reading your CD.

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## 12 FLOOR ENTRANCES AND EXITS

- 12-1** Athletes are expected to exhibit the utmost of sportsmanship, respect and support throughout the entire event.
- 12-2** **Entrance:** In order to keep the competition on time, teams must enter the performance floor as quickly as possible. When teams are introduced, teams are expected to take the floor within a thirty [30] second window and assume the starting position for their routine. Elaborate choreographed entrances will not be allowed.
- 12-3** **Exit:** At the conclusion of the routine, teams are expected to exit the performance floor immediately, within a thirty [30] second window.
- 12-4** Although teams are allowed to show spirit briefly to the crowd, any skill performed before or after the allotted routine time is not allowed and will be assessed a penalty of five [5] point deduction to overall score.
- 12-5** Actions that exhibit excessive boasting, a delay in competition, poor sportsmanship, unprofessional behavior, etc, may be assessed a penalty of five [5] point deduction to overall score. These actions may include, but not limited to, things such as
- Taunting another team. Taunting may be defined as the use of baiting or taunting acts of words that engender ill will between teams;
  - An athlete calling unnecessary attention to her/himself;  
*E.g. High five's, chest bumps, etc.*
  - Excessive pre or post competition team rituals (team bonding traditions must take place behind the stage area);
  - Displays of public affection;
  - Running the perimeter of the performance floor (like a “victory” lap);
  - Stepping outside of the floor bounds to approach coaching staff, crowd members and/or other members of the audience;
  - Excessive celebration; any prolonged, excessive, or premeditated celebration by individual athletes or a group of athletes while on the competition floor;  
*E.g. Athletes wrapping their legs around coaches and/or each other, victory dances, etc.*
  - Coaching staff, parents, fans and/or other members of the performing team taking the performance floor before, during or after a performance (unless in direct response to an obvious athlete injury). The only people allowed on the performance floor are the competitors and competition personnel;
  - Athletes collapsing to the floor following a performance when an injury does not seem apparent.

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## 13 COMPETITION AREA

- 13-1 The performance floor will be approximately 42 feet x 42 feet (12.8 metres x 12.8 metres). The surface will be professional grade material (Marley floor or a wooden parquet floor).
- 13-2 Teams may line up anywhere inside the competition area.
- 13-3 No penalty for stepping outside the area.

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## 14 SPECIFIC RULES

- 14-1 Please refer to the appendix section for the following rules:
  - (a) Glossary of Terms
  - (b) Team Cheer Rules (Jazz, Hip Hop, Freestyle Pom)

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## 15 JUDGING CRITERIA

- 15-1 The judges will score the teams according to the judging criteria on a hundred [100] point system.
- 15-2 Please refer to the appendix section for the judging criteria (score sheets).

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## 16 PENALTIES

- 16-1 A five [5] point deduction per judge penalty will be assessed to any team violating any of the specific rules stated above (including those in the appendix section). This deduction does not apply to violations mentioned above that are designated a lesser point value.
- 16-2 A five [5] point deduction to the overall score will be assessed to violations of floor entrances and exits rules.
- 16-3 One [1] point deduction for five to ten [5 – 10] seconds and three [3] point deduction for eleven [11] seconds and over per judge for exceeding routine time limit.
- 16-4 If you have any questions concerning the legality of a move or trick, please send a video link of your skills to [asiacheeropen@gmail.com](mailto:asiacheeropen@gmail.com)

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## 17 JUDGING PROCEDURES

- 17-1 The judges for the event will be appointed at the sole discretion of CTCA.
- 17-2 As the teams make their presentations, judges will score the teams using a 100 point system.
- 17-3 The highest and lowest score given for each team will be dropped and the remaining judges scored will be totaled to determine the team score.
- 17-4 In the event of a 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.

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## 18 BANDING SYSTEM

- 18-1** All teams will be awarded Gold, Silver, Bronze or Merit award based on their final score.
- 18-2** The banding score range is as follows:
- (a) Gold: 80% and above
  - (b) Silver: 70% and above to below 80%
  - (c) Bronze: 50% and above to below 70%
  - (d) Merit: Below 50%

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## 19 SCORES AND RANKINGS

- 19-1** Individual judges 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.
- 19-2** Scores and rankings will be available only to coaches or administrators after the conclusion of the competition. No scores or rankings will be given over the telephone.
- 19-3** 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.

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## 20 FINALITY OF DECISIONS

- 20-1** By participating in this championship, each team agrees that decision by the judges will be final and will not be subject for review.
- 20-2** 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.

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## 21 APPEARANCES, ENDORSEMENTS AND PUBLICITY

- 21-1** All teams winning titles or awards agree to have all appearances, endorsements and publicity approved through the CTCA office.
- 21-2** 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.



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## 22 APPENDIX

### CONTENTS

ICU Team Cheer (Jazz, Hip Hop, Freestyle Pom) Glossary of Terms

ICU Team Cheer (Jazz, Hip Hop, Freestyle Pom) Rules

Doubles Team Cheer Division Score Sheet

Team Cheer Jazz Division Score Sheet

Team Cheer Hip Hop Division Score Sheet

Team Cheer Freestyle Pom Division Score Sheet

# ICU TEAM CHEER (JAZZ, HIP HOP, FREESTYLE POM)

## GLOSSARY OF TERMS

### CONTENTS

1. Airborne (executed by individual).....	3	30. Head Spring (Front/Back).....	5
2. Airborne Hip Over Head Rotation (executed by individual).....	3	31. Headstand .....	5
3. Airborne Skill (executed by individual).....	3	32. Hip Level.....	5
4. Aerial Cartwheel.....	3	33. Hip Over Head Rotation (executed by individuals) .....	5
5. Axis Rotation .....	3	34. Hip Over Head Rotation (executed in groups or pairs) .....	5
6. Axle.....	3	35. Inversion.....	5
7. Back Walkover.....	3	36. Jetté.....	5
8. C-Jump.....	3	37. Kip up .....	5
9. Cartwheel .....	3	38. Leap.....	5
10. Calypso .....	3	39. Lifts (executed as partners or in a group) .....	5
11. Category .....	3	40. Lifting Individual.....	5
12. Chasse.....	3	41. Passé .....	5
13. Consecutive Skills .....	3	42. Partnering (executed in pairs).....	6
14. Coupe .....	3	43. Pirouette .....	6
15. Dance Lift.....	3	44. Plié.....	6
16. Developpé .....	4	45. Prop.....	6
17. Dive Roll.....	4	46. Prone.....	6
18. Division .....	4	47. Relevé.....	6
19. Drop.....	4	48. Release Move (executed in groups or pairs).....	6
20. Elevated.....	4	49. Shoulder Roll (forward/back).....	6
21. Elevated Individual .....	4	50. Shoulder Level.....	6
22. Executing Individual .....	4	51. Shushunova.....	6
23. Freeze .....	4	52. Stag.....	6
24. Fouetté .....	4	53. Stall (Freeze).....	6
25. Fouetté a la Seconde .....	4	54. Supporting Individual .....	6
26. Front Walkover.....	4	55. Supporting Leg .....	6
27. Glissade .....	4	56. Supine.....	7
28. Handstand .....	4	57. Switch Leap .....	7
29. Head Spin .....	4		

## ICU TEAM CHEER (JAZZ, HIP HOP, FREESTYLE POM)

### GLOSSARY OF TERMS

58. Tilt.....	7	63. Tumbling .....	7
59. Toe Pitch (executed by groups or pairs).....	7	64. Vertical Inversion (executed in groups or pairs) ..	7
60. Toe Touch .....	7	65. Windmill .....	7
61. Tour Jetté .....	7	66. Working Leg .....	7
62. Toss.....	7		

## ICU TEAM CHEER (JAZZ, HIP HOP, FREESTYLE POM)

### 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. **Axis Rotation**  
An action in which a dancer rotates around his/her vertical or horizontal center.
6. **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.
7. **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.
8. **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.
9. **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.
10. **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.
11. **Category**  
Denoting the style of a performance piece/competition routine. (Example: Jazz, Freestyle Pom or Hip Hop)
12. **Chasse** [sha-SAY]  
A connecting step in which one foot remains in advance of the other; meaning to chase.
13. **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)
14. **Coupe** [koo-PAY]  
A position in which one foot is held lifted and close to the ankle. Also known as Coup de Pied: quickly takes the place of the other; meaning to cut or cutting.
15. **Dance Lift** (executed by groups or pairs)  
A skill in which a dancer(s) is elevated from the performance surface by one or more dancers and set down. A Dance Lift is comprised of an executing Dancer(s) and a Supporting Dancer(s).

## ICU TEAM CHEER (JAZZ, HIP HOP, FREESTYLE POM)

### GLOSSARY OF TERMS

16. **Developpé** [develop-AY]  
An action in which the working leg moves through passé (bends) before extending into position; meaning to develop.
17. **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)
18. **Division**  
Denoting the composition of a competing group of dancers. (Example: Senior Coed, Junior etc.)
19. **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.
20. **Elevated**  
An action in which an individual is moved to a higher position or place from a lower one.
21. **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.
22. **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.
23. **Freeze**  
See "Stall"
24. **Fouetté** [foo-ey-TAY]  
A turning step, usually done in a series, in which the working leg makes a circle in the air and then into passé as the individual turns bending (plié) and rising (relevé) at each revolution; meaning to whip. Fouette turns can also be done to the side or in second position (fouette a la seconde).
25. **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.
26. **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.
27. **Glissade** [glee-SOD]  
A connecting step that transfers weight from one foot to the other; meaning to glide.
28. **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.
29. **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.

## ICU TEAM CHEER (JAZZ, HIP HOP, FREESTYLE POM)

### GLOSSARY OF TERMS

31. **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.
32. **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.
33. **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.)
34. **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).
35. **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.
36. **Inversion**  
A position in which the individual's waist/hips/feet are higher than his/her head and shoulders.
37. **Jetté** [juh-TAY]  
A skill in which the individual takes off from one foot by brushing the feet into the ground and swiftly 'whipping' them into the position and then landing on one foot. A jetté can be executed in various directions, sizes and positions.
38. **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.
39. **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)
40. **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.
41. **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.
42. **Passé** [pa-SAY]  
A position or movement in which the working leg bends connecting the pointed foot to or near the knee of the supporting leg; meaning to pass. Passé can be executed with the hips parallel or turned out.

## ICU TEAM CHEER (JAZZ, HIP HOP, FREESTYLE POM)

### GLOSSARY OF TERMS

44. **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.
45. **Pirouette** [peer-o-WET]  
A skill in which an individual bends (plié) with one foot in front of the other (fourth position) and rises (relevé) to one leg making a complete rotation of the body; meaning to whirl. A pirouette can be executed in a variety of positions.
46. **Plié** [plee-AY]  
A preparatory and landing skill in which an individual bends, softens his/her knees; meaning to bend.
47. **Prop**  
An object that can be manipulated.
48. **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.
49. **Relevé** [rell-eh-VAY]  
An executing skill in which an individual lifts up to the ball of his/her feet; meaning to rise.
50. **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.
51. **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.
52. **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.)
53. **Shushunova** [Shush-A-nova]  
A jump variation in which an individual lifts extended legs to a toe touch or pike position and then circles them behind the body dropping the chest and landing in a prone support (push up position).
54. **Stag**  
A position, typically performed in a leap or jump, in which the individual bends the front leg.
55. **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.
56. **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.
57. **Supporting Leg**  
The leg of an individual that supports the weight of the body during a skill

## ICU TEAM CHEER (JAZZ, HIP HOP, FREESTYLE POM)

### GLOSSARY OF TERMS

59. **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.
60. **Switch Leap**  
A leap in which an individual swings their working leg to change the position/direction of the leap.
61. **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.
62. **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.
63. **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.
64. **Tour Jetté**  
A leap with a half turn, switch split action of the legs taking off one foot and landing on the other.
65. **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
66. **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).
67. **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.
68. **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.
69. **Working Leg**  
The leg of an individual that is responsible for momentum and/or position during a skill.



## ICU TEAM CHEER (JAZZ, HIP HOP, FREESTYLE POM) RULES

GENERAL RULES	
GUIDELINES	
1	All teams must be supervised during all official functions by a qualified coach/instructor.
2	Coaches/instructors must require proficiency before skill progression. Coaches must consider the dancer and team skill level with regard to proper performance placement
3	All participants agree to conduct themselves in a manner displaying good sportsmanship throughout the event. The director/ coach of each team is responsible for seeing that team members, coaches, parents, and any other person affiliated with the team conduct themselves accordingly.
4	All programs should have, and review, an emergency action plan in the event of an injury.
5	Each team will have a minimum of 1 minute and 45 seconds (1:45) to a maximum of 2 minutes and 30 seconds (2:30) to demonstrate their style and expertise. Timing will begin with the first choreographed movement or note of the music. Timing will end with the last choreographed movement or note of the music, whichever happens last. a. Event producers may allow a maximum of 5 second leeway/grace period. b. If a company adds the production/show category, the time limit may be increased to 5 minutes.
6	Substitutions may be made in the event of any injury or other serious circumstance. Substitutes must also abide by the age and gender restrictions in all divisions in which they compete.
7	Footwear is recommended but not required. Wearing socks and/or footed tights only is prohibited. (Exception: socks are allowed on a carpeted performance surface)
8	Jewelry as a part of a costume is allowed.
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. Inappropriate choreography, costuming and/or music may also affect the judges' overall impression and/or score of the routine.
3	All choreography should be age appropriate.
4	All costuming and makeup should be age appropriate and acceptable for family viewing.
PROPS	
1	Wearable and handheld items are allowed in all categories and can be removed and discarded from the body.
2	Standing props are only allowed in the prop and production category. Any item that bears the weight of the participant is considered a standing prop. (Examples: chairs, stools, benches, ladders, boxes, stairs, etc.)

## ICU TEAM CHEER (JAZZ, HIP HOP, FREESTYLE POM) RULES

### EXECUTED BY INDIVIDUALS (Technical Skills):

#### PREP

Skills are developed and should be part of natural progression in learning. The prep category involves skills with the following limitations:

1	Any combination of turns, leaps or jumps is limited to 3 technical skills. (Clarification: any skill not broken by a pause, stall or step are considered multiple skills [i.e. double pirouette is 2 skills]. Glissade and gallop/Chassé are considered steps.)
2	Turns are allowed provided the following: a. Working leg is held in a passé or coupe position. b. Supporting leg is on ground through the completion of the turn. c. Rotations are limited to 2 rotations.
3	Leaps and jumps are allowed provided the following: a. Does not involve a change in body position, facing direction or leg placement, from preparation through completion of the skill. b. Do not involve axis rotation (Example: tour jetté/jeté or axle is not allowed)
4	Skills that do not include inversion or hip over head rotation may be airborne provided the following: No more than one axis rotation in a straight/pencil position (Example: A jump full turn is allowed, a windmill or butterfly is not allowed)

## ICU TEAM CHEER (JAZZ, HIP HOP, FREESTYLE POM) RULES

<b>EXECUTED BY INDIVIDUALS (Tumbling &amp; Aerial Street Style Skills)</b>			
Tumbling as a dance skill is allowed, but not required in all divisions with the following limitations:			
	PREP	CORE	EXPANDED HIP HOP
0.5	Inverted Skills: a. Non airborne skills must involve hand support with at least one hand throughout the skill (Example: shoulder stall) b. Airborne skills are not allowed	Inverted Skills: a. Non airborne skills are allowed (Example: Headstand) a. Airborne skills with or without hand support that land in a perpendicular inversion may not have backward momentum in the approach	Inverted Skills: a. core applies b. Airborne skills are allowed
1	Tumbling skills with hip over head rotation: a. Core applies b. Airborne skills with hand support are not allowed (no exceptions) c. Airborne skills without hand support are not allowed (no exceptions)	Tumbling skills with hip over head rotation: a. Non airborne skills are allowed b. Airborne skills with hand support: i. May be airborne in descent if the approach is non airborne and is limited to two consecutive hip over head rotation skills (Clarification: a round off is allowed - hands touch the ground before the foot leaves the ground) ii. May not be airborne in approach (Exception: Dive rolls) c. Airborne skills without hand support are not allowed. (Exception: Aerial cartwheel that is not connected to any other skill)	Tumbling skills with hip over head rotation: a. Core applies b. Airborne skills with hand support i. Are allowed (Example: Back Handspring) ii. Are limited to two consecutive hip over head rotation skills (Clarification: both skills must have hand support) c. Airborne skills without hand support are allowed provided: i. Involves no more than one twisting transition ii. May not connect to any other skill (group or individual) or jump
2	Core applies	Simultaneous tumbling over or under another dancer that includes hip over head rotation by both dancers is not allowed.	Core applies
3	Core applies	Drops to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the dancer first bears weight on the hand(s) or foot/feet.	Only drops to the shoulder or seat are permitted provided the height of the airborne dancer does not exceed hip level. (Clarification: For drops to the knee, thigh, back, front or head the core rules apply.)
4	Core applies	Landing in a push up position onto the performance surface from a jump in which the legs are in front of the body and swing behind are not allowed. All variations of a Shushunova are not allowed.	Landing in a push up position may involve any jump.
5	Core applies	Hip over head rotation skills with hand support are not allowed while holding poms or props in supporting hand(s). (Exception: forward rolls and backward rolls are allowed).	Core applies

Aerial Street Skills are Hip Hop skill sets that dancers 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 “standing full twisting layout” in the Expanded Hip Hop Rules but allows capoeira style “folha secca twist”.

## ICU TEAM CHEER (JAZZ, HIP HOP, FREESTYLE POM) RULES

<b>EXECUTED BY GROUPS OR PAIRS (Lifts and Partnering)</b>			
	<b>PREP</b>	<b>CORE</b>	<b>EXPANDED HIP HOP</b>
0.5	Executing Dancer's hips cannot elevate above shoulder level.	Dance Lifts are allowed.	Core applies
1	All Supporting Dancer(s) must maintain direct contact with the performance surface at all times.	The Executing Dancer must receive support from a Supporting Dancer who is in direct contact with the performance surface. (Exception: kick line leaps)	A Supporting Dancer does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder level.
2	All Supporting Dancer(s) must maintain contact with the Executing Dancer(s) throughout the entire skill. (Clarification: The Executing Dancer may not be released)	At least one Supporting Dancer must maintain contact with the Executing Dancer(s) throughout the entire skill above shoulder level.	Core applies
3	Executing Dancer must maintain an upright position in any elevated skill.	Hip over head rotation of the Executing Dancer(s) is allowed if: a. A Supporting Dancer maintains contact until the Executing Dancer returns to the performance surface or is returning to the upright position. b. The Executing Dancer is limited to one [hip over head] rotation. (Clarification: Any hip over head rotations within a partnering or lift sequence must have a clear stop in the upright position).	Core applies
4		A Vertical Inversion is allowed if: a. The Supporting Dancer(s) maintains contact until the Executing Dancer returns to the performance surface or returns to the upright position. b. When the height of the Executing Dancer's shoulders exceed shoulder level there is at least one additional dancer to spot who does not bear weight.	Core applies
<b>RELEASE MOVES (Unassisted dismounts to the performance surface)</b>			
5	The Executing Dancer may not be released	An Executing Dancer may jump, leap, step or push off a Supporting Dancer(s) if: a. The highest point of the released skill does not elevate the Executing Dancer's hips above shoulder level. b. When the height of the skill is between hip level and shoulder level, the Executing Dancer may not pass through the prone or inverted position after the release. c. Free flying toe pitches are not allowed.	An Executing Dancer may jump, leap, step, push off a Supporting Dancer(s) if: a. The highest point of the released skill does not elevate the Executing Dancer's feet above shoulder level. b. Core applies c. Core applies
6	The Executing Dancer may not be released	A Supporting Dancer may toss an Executing Dancer if: a. The highest point of the toss does not elevate the Executing Dancer's hips above shoulder level. b. The Executing Dancer is not supine or inverted when released. c. The Executing Dancer does not pass through a prone or inverted position after release.	A Supporting Dancer may toss an Executing Dancer if: a. The highest point of the toss does not elevate the Executing Dancer's hips above shoulder level. b. The Executing Dancer is not supine or inverted when released. c. The Executing Dancer does not pass through a prone or inverted position after release.



# DOUBLES TEAM CHEER DIVISION SCORE SHEET



Date: \_\_\_\_\_ Judge #: \_\_\_\_\_ Division: \_\_\_\_\_

Team #: \_\_\_\_\_ Team Name: \_\_\_\_\_

## TECHNIQUE – 40 POINTS

**EXECUTION OF SKILLS / STYLE (JAZZ, HIP HOP, OR FREESTYLE POM)** 10 POINTS \_\_\_\_\_  
Execution of movement and skills in the style of the category

**PLACEMENT / CONTROL** 10 POINTS \_\_\_\_\_  
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 movement and skills

**STRENGTH OF MOVEMENT** 10 POINTS \_\_\_\_\_  
Intensity, strength and presence in movements

**EXTENSION / FLEXIBILITY** 10 POINTS \_\_\_\_\_  
Exhibits full extension (in arms, legs, feet, etc.) and when applicable, stretch and flexibility in movement

## CHOREOGRAPHY – 40 POINTS

**MUSICALITY** 10 POINTS \_\_\_\_\_  
Use of music accents, rhythms, lyrics and style

**DIFFICULTY** 10 POINTS \_\_\_\_\_  
Level of difficulty of skills, movement, weight changes, tempo, etc.

**CREATIVITY / STYLE** 10 POINTS \_\_\_\_\_  
Exhibiting creative and original movement in accordance with the style of the category

**ROUTINE STAGING** 10 POINTS \_\_\_\_\_  
Utilization of floor space, transitions, partner work, group work, interaction of the pair while allowing for a seamless flow of the routine

## EXECUTION – 10 POINTS

**SYNCHRONIZATION** 10 POINTS \_\_\_\_\_  
Uniformity of all movement, moving together and with the music

## OVERALL EFFECT – 10 POINTS

**COMMUNICATION / PROJECTION / AUDIENCE APPEAL & APPROPRIATENESS** 10 POINTS \_\_\_\_\_  
Ability to exhibit a dynamic routine with showmanship and audience appeal, Age appropriate music, costume and choreography that enhances the performance

**TOTAL** **100 POINTS POSSIBLE** \_\_\_\_\_

### COMMENTS

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# TEAM CHEER JAZZ DIVISION SCORE SHEET



Date: \_\_\_\_\_ Judge #: \_\_\_\_\_ Division: \_\_\_\_\_

Team #: \_\_\_\_\_ Team Name: \_\_\_\_\_

## TECHNIQUE – 30 POINTS

**EXECUTION OF TECHNICAL SKILLS** **10 POINTS** \_\_\_\_\_  
Proper execution of leaps, turns, jumps, lifts, partner work, etc.

**PLACEMENT / CONTROL / EXTENSION** **10 POINTS** \_\_\_\_\_  
Correct placement & levels of arms/ torso/ hips/ legs/ hands/ feet, body control, extension, balance

**STYLE / STRENGTH OF MOVEMENT** **10 POINTS** \_\_\_\_\_  
Style, strength and presence in movement

## GROUP EXECUTION – 30 POINTS

**SYNCHRONIZATION / TIMING WITH MUSIC** **10 POINTS** \_\_\_\_\_  
Moving together as one with the music

**UNIFORMITY OF MOVEMENT** **10 POINTS** \_\_\_\_\_  
Movements are the same on each person, clear, clean and precise

**SPACING** **10 POINTS** \_\_\_\_\_  
Equal/correct spacing between individuals on the performance surface during the routine and transitions

## CHOREOGRAPHY – 30 POINTS

**MUSICALITY / CREATIVITY / ORIGINALITY** **10 POINTS** \_\_\_\_\_  
Use of the music accents, style, creative, original movement

**ROUTINE STAGING / VISUAL EFFECT** **10 POINTS** \_\_\_\_\_  
Formations and transitions, visual impact of group work, levels, opposition, etc.

**DEGREE OF DIFFICULTY** **10 POINTS** \_\_\_\_\_  
Level of difficulty of skills, movement, weight changes, tempo, etc.

## OVERALL EFFECT – 10 POINTS

**COMMUNICATION / PROJECTION / AUDIENCE APPEAL & APPROPRIATENESS** **10 POINTS** \_\_\_\_\_  
Ability to exhibit a dynamic routine with showmanship and audience appeal, Age appropriate music, costume and choreography that enhances the performance

**TOTAL** **100 POINTS POSSIBLE** \_\_\_\_\_

### COMMENTS

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# TEAM CHEER HIP HOP DIVISION SCORE SHEET



Date: \_\_\_\_\_ Judge #: \_\_\_\_\_ Division: \_\_\_\_\_

Team #: \_\_\_\_\_ Team Name: \_\_\_\_\_

## TECHNIQUE – 30 POINTS

**STRENGTH OF MOVEMENT** 10 POINTS \_\_\_\_\_  
Strength and presence in movement

**EXECUTION OF HIP HOP STYLE(S) – PLACEMENT / CONTROL** 10 POINTS \_\_\_\_\_  
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 POINTS \_\_\_\_\_  
Execution of floor work, freezes, partner work, lifts, tricks, jumps, etc.

## GROUP EXECUTION – 30 POINTS

**SYNCHRONIZATION / TIMING WITH MUSIC** 10 POINTS \_\_\_\_\_  
Moving together as one with the music

**UNIFORMITY OF MOVEMENT** 10 POINTS \_\_\_\_\_  
Movements are the same on each person, clear, clean and precise

**SPACING** 10 POINTS \_\_\_\_\_  
Equal/correct spacing between individuals on the performance surface during the routine and transitions

## CHOREOGRAPHY – 30 POINTS

**MUSICALITY / CREATIVITY / ORIGINALITY** 10 POINTS \_\_\_\_\_  
Use of the music accents and style, creative, original movement

**ROUTINE STAGING / VISUAL EFFECT** 10 POINTS \_\_\_\_\_  
Formations and transitions, visual impact of group work, levels, opposition, etc.

**DEGREE OF DIFFICULTY** 10 POINTS \_\_\_\_\_  
Level of difficulty of skills, movement, weight changes, tempo, etc.

## OVERALL EFFECT – 10 POINTS

**COMMUNICATION / PROJECTION / AUDIENCE APPEAL & APPROPRIATENESS** 10 POINTS \_\_\_\_\_  
Ability to exhibit a dynamic routine with showmanship and audience appeal, Age appropriate music, costume and choreography that enhances the performance

**TOTAL** **100 POINTS POSSIBLE** \_\_\_\_\_

### COMMENTS

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# TEAM CHEER FREESTYLE POM DIVISION SCORE SHEET



Date: \_\_\_\_\_ Judge #: \_\_\_\_\_ Division: \_\_\_\_\_

Team #: \_\_\_\_\_ Team Name: \_\_\_\_\_

### TECHNIQUE – 30 POINTS

**EXECUTION OF POM MOTION TECHNIQUE** 10 POINTS \_\_\_\_\_

Clean arm lines, levels, placement, movement is sharp, strong and precise

**EXECUTION OF DANCE TECHNIQUE** 10 POINTS \_\_\_\_\_

Correct placement & levels of arms/torso/hips/legs/hands/feet, body control, extension, balance, style in movement

**EXECUTION OF TECHNICAL SKILLS** 10 POINTS \_\_\_\_\_

Proper execution of leaps, turns, jumps, lifts, partner work, etc.

### GROUP EXECUTION – 30 POINTS

**SYNCHRONIZATION / TIMING WITH MUSIC** 10 POINTS \_\_\_\_\_

Moving together as one with the music

**UNIFORMITY OF MOVEMENT** 10 POINTS \_\_\_\_\_

Movements are the same on each person, clear, clean and precise

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

Equal/correct spacing between individuals on the performance surface during the routine and transitions

### CHOREOGRAPHY – 30 POINTS

**MUSICALITY / CREATIVITY / ORIGINALITY** 10 POINTS \_\_\_\_\_

Use of the music accents, style, creative, original movement

**ROUTINE STAGING / VISUAL EFFECT** 10 POINTS \_\_\_\_\_

Formations and transitions, visual impact of group work, levels, opposition, etc.

**DEGREE OF DIFFICULTY** 10 POINTS \_\_\_\_\_

Level of difficulty of skills, movement, weight changes, tempo, etc.

### OVERALL EFFECT – 10 POINTS

**COMMUNICATION / PROJECTION / AUDIENCE APPEAL & APPROPRIATENESS** 10 POINTS \_\_\_\_\_

Ability to exhibit a dynamic routine with showmanship and audience appeal, Age appropriate music, costume and choreography that enhances the performance

**TOTAL** **100 POINTS POSSIBLE** \_\_\_\_\_

### COMMENTS

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