

IDSU

DANCE SPORT

ASIA CUP 2018

RULE BOOK

Freestyle Pom, Jazz, Hip Hop

Contents

| | |
|--|----|
| Divisions Requirements | 4 |
| Age of Athletes..... | 4 |
| Scholastic Divisions | 4 |
| Participation and Substitution | 4 |
| Crossovers | 4 |
| Eligibility Policy Enforcement..... | 5 |
| Category Definitions | 5 |
| Freestyle Pom | 5 |
| Jazz | 5 |
| Hip Hop | 5 |
| Time Limit and Music Control | 5 |
| Floor Entrances and Exits..... | 6 |
| Competition Area | 7 |
| How to Handle Procedural Questions..... | 7 |
| Interpretations and/or Rulings | 7 |
| Interruption of Performance..... | 7 |
| Unforeseen Circumstances | 7 |
| Fault of Team | 7 |
| Injury | 8 |
| Sportsmanship and Code of Conduct | 8 |
| Code of Conduct..... | 9 |
| Substance Abuse Policy..... | 10 |
| General Rules | 10 |
| Choreography, Music and Costuming..... | 11 |
| Props | 11 |
| Freestyle Pom Rules | 12 |
| Executed by Individuals (Tumbling & Aerial Skills) | 12 |
| Executed by Groups or Pairs | 12 |
| Dismounts | 12 |
| Jazz Rules..... | 13 |
| Executed by Individuals (Tumbling & Aerial Skills) | 13 |
| Executed by Groups or Pairs | 13 |
| Dismounts | 13 |
| Hip Hop Rules..... | 14 |
| Executed by Individuals (Tumbling & Aerial Street Style Skills)..... | 14 |

| | |
|--|----|
| Executed by Groups or Pairs | 14 |
| Dismounts | 15 |
| Glossary..... | 15 |
| Judging Criteria | 17 |
| Freestyle Pom Score Sheet | 17 |
| Jazz Score Sheet | 17 |
| Hip Hop Score Sheet | 18 |
| Penalties..... | 19 |
| Judging Procedures | 19 |
| Scores and Ranking | 19 |
| Finality of Decisions | 20 |
| Appearances, Endorsements and Publicity..... | 20 |

Divisions Requirements

Age of Athletes

The age requirement is applicable to the age the participant will turn on 31st December of the year of the competition.

Scholastic Divisions

1. Participants of scholastics divisions are limited to bona-fide students of the following educational institutions:
2. As a guideline, for Primary School, Junior and Senior High School student athletes, they should be aged seven to twelve [7 – 12] for Primary School divisions and aged thirteen to fifteen [13 – 15] for Junior High School divisions and sixteen to eighteen [16 – 18] for Senior High School divisions. Student athletes not falling within the age range may be required to submit verification of their grade level to be eligible for the aforementioned divisions.
3. PRIMARY SCHOOL: For student athletes who are currently enrolled in a Primary school or an equivalent institution (e.g. Primary School, Elementary school, etc), and are in grade one to six [1 – 6].
4. JUNIOR HIGH SCHOOL: For student athletes who are currently enrolled in a junior high school or an equivalent institution (e.g. High school, Secondary School, Middle School, Lower Secondary School, etc), and are in grade seven to nine [7 – 9].
5. SENIOR HIGH SCHOOL: For student athletes who are currently enrolled in a senior high school or an equivalent institution (e.g. High school, Secondary School, Upper Secondary school, Junior Colleges, etc), and are in grade ten to twelve [10 – 12].
6. UNIVERSITY: For student athletes who have not been out of university or an equivalent institution for more than a year, and are aged between seventeen [17] and twenty-five [25].
7. A bona-fide student is one who has not graduated and is eligible to participate with and/or compete for a designated school.

Exception: Athletes participating in University divisions must be student athletes who have not been out of university or an equivalent institution for more than a year, and are aged between seventeen [17] and twenty-five [25].

8. Athletes participating in University divisions must be aged between seventeen [17] and twenty-five [25].

Participation and Substitution

1. Only registered participants are permitted to participate in the competition.
2. The competitors who begin a routine must remain the same throughout the course of a routine. A performer is not permitted to be “replaced” by another performer during a routine.
3. Substitutions may be made in the event of any injury or other serious circumstance. Substitutes must be registered as one of the team members and abide by the age restrictions and eligibility requirements in all divisions. Unregistered substitutes are not allowed to participate in the competition. Fielding non-registered substitutes will result in an automatic disqualification.

Crossovers

1. Each athlete may not represent more than one team within the same division.
Example: An athlete may not represent more than one team in the same division (e.g. representing team X & Y in Freestyle Pom Open Small).
2. Crossovers are allowed between different dance categories. Each athlete may not represent more than one team within the same category.

Clarification: An athlete may represent teams across different categories (e.g. representing team X in Freestyle Pom Open Small and team Y in Jazz Open Small) but may not represent more than one team in the same category (e.g. team X in Freestyle Pom Open Small and team Y in Freestyle Pom Open Large or Freestyle Pom University Small)

Clarification: Category refers to the style of the routine. Example, Freestyle Pom, Jazz, Hip Hop.

3. Team may crossover from scholastic to open division, provided the members fulfil the requirements of both divisions. For such crossovers, teams will only have to perform once.
4. Crossovers are at the athlete's risk. The rehearsal and competition schedule will not be changed or delayed to accommodate the crossovers.

Eligibility Policy Enforcement

1. In fairness to all, the organizer strictly enforces its eligibility policy and requirements for each division.
2. It is the responsibility of the source of the accusation to properly document any illegal participation to an event official. The team in-charge / coach(es) will be notified of both the source of the accusation and the requirements needed from that individual for proof of eligibility. If a participant is found to be in violation of this policy, the team will be automatically disqualified from the competition.
3. The organizer reserves the right to assess a penalty, disqualify, reclaim any and/or all awards and remove television appearance (if applicable) for any team found to be in violation of the eligibility policy, whether before, during or after the event.

Category Definitions

Freestyle Pom

Poms are required to be used throughout the routine. Important characteristics of a freestyle pom routine include synchronization and visual effects, along with proper pom placement and technique. Motions should be very sharp, clean and precise. Your team should be synchronized and appear as "one." A routine that is visually effective is extremely important, including level changes, group work, formation changes, etc. See scoresheet for more information.

Jazz

Incorporates and exhibits traditional or stylized dynamic movements and combinations with strength, attack and presence, formation changes, group work, visual effects and technical elements. An emphasis is placed on proper technical execution, extension, control, body placement, style, musical interpretation, continuity of movement and team uniformity. The overall impression of the routine should be up tempo, lively, energetic and motivating, while allowing for texture of movement to utilize musicality. See scoresheet for more information.

Hip Hop

Incorporates street style influenced movements and rhythms with an emphasis on execution, style, creativity, body isolations and control, rhythm, uniformity and musical interpretation. The uniformity of all movement throughout the performance should complement the beats and rhythm of the music. There is also an additional focus on athletic incorporations such as jumps, freezes, floor work and other skills. Distinctive clothing and accessories reflecting the Hip Hop Culture must be worn. See scoresheet for more information.

Time Limit and Music Control

1. Each team in Freestyle Pom, Jazz and Hip Hop divisions will have a maximum of two minutes and thirty seconds [2:30].

2. 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.
3. 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.
4. 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.
5. Each team must have a coach/representative to play their music. This person is responsible for bringing the music to the music table and pushing “play” and “stop” for the team and must report to the sound console before the start of the routine. The organizer will not be responsible for any timing errors or routine interruptions that result from the music person leaving his/her position or assigning another individual to control the music.
6. All music should be on a CD in audio format. It is recommended to prepare back-up CDs in audio and MP3 format and an additional backup of MP3 in a USB drive, in case the sound system have trouble reading your CD.

Floor Entrances and Exits

1. Athletes are expected to exhibit the utmost of sportsmanship, respect and support throughout the entire event.
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.
3. Exit: At the conclusion of the routine, teams are expected to exit the performance floor immediately, within a thirty [30] second window.
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.
5. Actions that exhibit excessive boasting, a delay in competition, poor sportsmanship, unprofessional behavior, etc, may be assessed a penalty of one [1] point deduction per judge. These actions may include, but not limited to, things such as
 - (a) Taunting another team. Taunting may be defined as the use of baiting or taunting acts of words that engender ill will between teams;
 - (b) An athlete calling unnecessary attention to her/himself;
E.g. High five's, chest bumps, etc.
 - (c) Excessive pre or post competition team rituals (team bonding traditions must take place behind the stage area);
 - (d) Displays of public affection;
 - (e) Running the perimeter of the performance floor (like a “victory” lap);
 - (f) Stepping outside of the floor bounds to approach coaching staff, crowd members and/or other members of the audience;
 - (g) 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.
 - (h) 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; or
 - (i) Athletes collapsing to the floor following a performance when an injury does not seem apparent.

Competition Area

1. The performance floor will be approximately 12 metres x 12 metres. The surface will be standard vinyl dance floor.
2. Teams may line up anywhere inside the competition area.
3. There is no penalty for stepping outside the area, however all skills must originate from the performance surface. Skills which do not originate from the performance surface will be assessed a one [1] point penalty per judge.

How to Handle Procedural Questions

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.
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 by the advisor / coach of the team.
3. The Competition Director will NOT handle any questions or feedback by any other person other than the advisor / coach of the team. Any other person wishing to provide feedback can do so via email or obtain a feedback form from the Administration Counter. Insistence on directing questions to the Competition Director will constitute as harassment and will risk a five [5] point deduction per judge to the team's score.

Interpretations and/or Rulings

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

Interruption of Performance

Unforeseen Circumstances

1. If, in the opinion of the competition officials, a team's routine is interrupted because of failure of the competition equipment, facilities, or other factors attributable to the competition rather than the team, the team affected should STOP the routine.
2. The team will perform the routine again in its entirety with all skills performed full-out from the beginning of the routine, 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. All point deduction up to that point (if any) will carry over.
3. 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.

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 with all skills performed full-out from the beginning of the routine, but will be evaluated ONLY from the point where the interruption occurred. All point deduction up to that point (if any) will carry over.
3. 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.

Injury

1. The only persons that may stop a routine for injury are: a) competition officials, b) administrator/gym owner/coach from the team performing, c) injured individual or d) judges.
2. An injured athlete may cause a potential safety hazard because of the inability to hold, support, spot or catch. For the safety of all athletes competing, a routine may be interrupted if:
 - a. An athlete is clearly injured.
 - b. An athlete is questionably injured and does not resume their role in the routine within five [5] seconds of questionable injury.
 - c. An athlete leaves the competition floor due to an injury.
3. In the event that a routine is interrupted due to injury, it will be at the Competition Officials' discretion whether or not that team will be allowed to perform again at a later date.
4. An Injured Participant may not return to the competition floor unless the competition officials receive clearance from all of the representatives listed below:
 - a. Event Medical Personnel attending to that participant
 - b. Parent/Guardian (if present)
 - c. Head Coach/Gym owner of competing team
5. 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.
6. In the event of a suspected concussion/head injury, the participant cannot return to perform without clearance from a medical professional that has training related to head injuries, even with a waiver from a parent or legal guardian.
7. If a team is permitted to perform again, but fails to perform the routine in its entirety, it is at the discretion of the Competition Official how that team's scores will be affected.

Sportsmanship and Code of Conduct

1. We like to create a positive experience for everyone by encouraging great sportsmanship at our competitions. As such, a code of conduct is adopted for all competitions and competitions-related events to ensure that a spirit of sportsmanship and integrity is maintained in the heat of the competition. All behaviours should be kept professional and respectful.
2. All participants (athletes, substitutes, coaches, teacher-advisors, entourage) 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 and other persons affiliated with the team conduct themselves accordingly.
3. The Code of Conduct will be enforced from arrival to departure.
4. The Code of Conduct includes participants' posted content on social media in relation to the competition that might affect the competition, participants, organizers, sponsors, officials or reputation, before, during and after the competition.

5. Severe cases of unsportsmanlike conduct are grounds for disqualification and/or suspension or ban from future championships. Any person can report any unsportsmanlike behaviour from athletes, coaches, teacher-advisors, parents and/or supporters to the organizer. Every report will be reviewed and a decision will be rendered by the organizer and judging panel. A deduction of five [5] points per judge may be given to the team's composite score, or the team may be disqualified. Multiple infractions will result in disqualification. The organizer reserves the right to evict any person from future competitions in violation of the code of conduct.
6. Should a question of interpretation occur, the question will be discussed between one [1] coach representative and/or one [1] teacher-advisor of the team and the organizer and/or judge in private and in an atmosphere of mutual respect and professionalism.
7. Decision of the judges and organizer are final, even in the event of disqualification. Discussion with judges and/or organizer will be conducted only at assigned times and only in an atmosphere of mutual respect and professionalism with one [1] coach representative and/or one [1] teacher-advisor of the team.

Code of Conduct

1. Athletes, substitutes, coaches, teacher-advisors, entourage, as well as team supporters, should not commit an unsporting act or conduct which includes, but is not limited to the, such as:
 - a. Disrespectfully addressing or contacting an official or gesturing in such a manner as to indicate antipathy.
 - b. Harassing and abusing officials and event staff physically, and/or through words and/or gestures and/or social media
 - c. Using inappropriate abusive or profane language or gestures at any time.
 - d. Baiting or taunting an opposing team, its athletes, other coaches, or fans through acts or word of mouth that engender ill will between teams. Any form of taunting which is intended to embarrass, ridicule, demean, discriminate, and/or insult others under any circumstances is not allowed.
 - e. Possessing and drinking of alcoholic beverages.
 - f. Not observing instructions given by event staff.
 - g. Causing disruptions, and/or delay to the event.
 - h. Acts which compromises on the safety of the athletes.
2. Coaches should:
 - a. Uphold the honour and dignity of the sport. In all personal contact with the students, athletes, officials, judges, parents, spectators, the media, and the public, the coach shall strive to set an example of the highest ethical and moral conduct.
 - b. Act as professionals and in a manner that elevates their stature, their sport and their position as stewards of the sport.
 - c. Not criticise athletes, officials, judges, Event Producer and/or related supporting / sanctioning organizations and sponsors in front of spectators, but reserve constructive criticism for later, in an appropriate setting and environment, or in the presence of team members if others might benefit.
 - d. Not use abusive or profane language at any time.
 - e. Not incite un-sportsman like conduct.
 - f. Abstain from the possession and smoking of tobacco and drinking of alcoholic beverages in the presence of spectators, officials, judges and/or team members and during times where such activity may have perceived association with an athlete, team or the sport (*Example: while wearing team tracksuits, jackets, official team wear*).
 - g. Abstain from the usage, administration and taking of illegal substances, as stated in the "Olympic Movement Anti-Doping Code 1999" and Appendix A (Prohibited Classes of Substances and Prohibited Methods 1st April 2000).
 - h. Together with officials, be jointly responsible for the conduct and control of team fans and spectators.
 - i. Accept decisions of the event officials and judges during and when associated with competitions as being fair and made with the best effort possible by said officials.

- j. Never involve himself/herself in any way with conduct that could be interpreted as abusive or sexual in nature with any student, athlete, team member or minor.
 - k. Always be aware of his/her responsibility as a mentor, teacher, supervisor and guardian of his/her athletes.
3. Athletes should:
- a. Uphold the honour and dignity of the sport. In all personal contact with other athletes, coaches, officials, judges, parents, spectators, the media, and the public, the athlete shall strive to set an example of the highest ethical and moral conduct.
 - b. Act as professionals and in a manner that elevates their stature, their sport and their position as practitioners of the sport.
 - c. Not use abusive or profane language at any time.
 - d. Abstain from the possession and smoking of tobacco and drinking of alcoholic beverages in the presence of spectators, officials, judges and/or team members and during times where such activity may have perceived association with an athlete, team or the sport (*Example: while wearing team uniform, tracksuits, jackets, warm-up gears, official team wear*).
 - e. Abstain from the usage, administration and taking of illegal substances, as stated in the "Olympic Movement Anti-Doping Code 1999" and Appendix A (Prohibited Classes of Substances and Prohibited Methods 1st April 2000) and can be asked to submit to a random drug test. Failure to submit to such test is grounds for removal from or disqualification of the team.
 - f. Accept decisions of the event officials and judges during and when associated with competitions as being fair and made with the best effort possible by said officials.
 - g. Strive to promote good sportsmanship
 - h. Strive to be modest in victory and gracious in defeat.
 - i. Be ambassadors of goodwill.

Substance Abuse Policy

- 1. Athletes and coaches may not be under the influence of alcohol, narcotics, performance enhancing substances or over-the-counter medications that would hinder the ability to supervise or execute a routine safely while participating in a practice or performance.
- 2. Should an athlete and/coach be found in guilty of substance abuse, the following actions may or will be taken:
 - a. One athlete / coach(es): Disqualification of the individual from the competition
 - b. Two or more athletes on the team: Team disqualification from the competition
 - c. Automatic notification to the school and/or parents/guardians
 - d. Suspension from future competitions for a period to be determined by Competition Officials
 - e. In all instances deemed appropriate by the organizers, law enforcement officials may be contacted.

General Rules

- 1. All teams/participants must be supervised during all official functions by a qualified director/advisor/coach.
- 2. Coaches must consider the performer and team skill level with regard to skills incorporated and proper progression.
- 3. All directors, advisors and coaches must have, and review, an emergency plan in the event of an injury.
- 4. Each team performance will have a maximum of 2 minutes and 30 seconds (2:30). 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. Violation of the time limit may result in a deduction.
- 5. Teams may not compromise the integrity of the performance surface. (Examples: residue from sprays, powders, oils, etc.) Violation will result in a deduction.

6. Use of fire, noxious gases, live animals and other potentially hazardous elements are strictly prohibited. Violation will result in disqualification.
7. Substitutions may be made in the event of any injury or other serious circumstance. Substitutes must abide by the age restrictions in all division in which they compete.
8. 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. Severe cases of unsportsmanlike conduct are grounds for disqualification.

Choreography, Music and Costuming

1. Suggestive, offensive, or vulgar choreography, costuming, makeup, and/or music are inappropriate for family audiences and therefore lack overall audience appeal. This may affect the judges' overall impression and/or score of the routine. Vulgar or suggestive choreography is defined as any movement implying something improper or indecent, appearing offensive or sexual in content, and/or relaying lewd or profane gestures or implications.
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 replaying 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.
3. Every effort should be made to ensure that the lyrics of the music are appropriate for all audience members. Removing improper language or words from a song and replacing with sound effects or other words may still constitute 'inappropriate'.
4. 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.
5. Footwear is required. 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.
6. Jewelry as part of a costume is allowed.
7. All costuming, makeup and choreography should be age appropriate and acceptable for family audiences.
8. All costuming should be secure and offer full coverage of body parts. Tights should be worn under briefs, hot pants or excessively short shorts. All male performers' costumes must include a shirt that is fastened; however, it can be sleeveless. Costume malfunctions resulting in team members being exposed may be grounds for disqualification.
9. Inappropriate choreography, costuming and/or music will be assessed a penalty of one [1] point deduction per judge and may affect the judges' overall impression and/or score of the routine.

Props

1. A prop is defined as anything that is used in the routine choreography that is not/was originally part of the costume. *Clarification: Poms are considered part of the costume in the Freestyle Pom category and should be used throughout the entire routine.*
2. Handheld props and free standing props in all categories are not allowed. Use of parts of a costume (costume elements such as a necklace, jacket, hat, etc.) are allowed and may be used and discarded.

3. Within the Freestyle Pom category, it is compulsory to use poms throughout the entire routine. If there are male performers in this category, they are not required to use poms.
4. No Large free “standing props” will be allowed in any category, such as chairs, stools, benches, boxes, stairs, steps, ladders, bars, sheets, etc. Any item that bears the weight of the participants is considered a “standing prop”.

Freestyle Pom Rules

Executed by Individuals (Tumbling & Aerial Skills)

Tumbling as a skill is allowed, but not required in all divisions with the following limitations:

1. Hip over head rotation skills with hand support are not allowed while holding poms in supporting hand(s). (Exception: Forward rolls and backward rolls)
2. Airborne hip over head rotation skills without hand support are not allowed. (Exception: Front Aerials and Aerial Cartwheels are allowed).
3. Simultaneous tumbling over or under another individual that includes hip over head rotation by both performers is not allowed.
4. Drops (airborne) to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the individual first bears weight on the hand(s) or foot/feet.
5. Landing in a push up position onto the performance surface from an airborne skill is not allowed.

Executed by Groups or Pairs

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

1. A Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder-level.
2. At least one Supporting Individual must maintain contact with the Executing Individual(s) throughout the entire skill above shoulder-level;
Exception: When an Executing Individual is supported by a single Supporting Individual they may be released at any level provided:
 - a. The Executing Individual does not pass through an inverted position after the release.
 - b. The Executing Individual is either caught by or supported to the performance surface by one or more Supporting Individual.
 - c. The Executing Individual is not caught in a prone position.
 - d. Any Supporting Individual must have hands free for the duration of the skill to aid in the support/catch/release as needed.
3. Hip over head rotation of the Executing Individual(s) is allowed provided:
 - a. A Supporting Individual maintains contact until the Executing Individual returns to the performance surface or is returning to the upright position.
4. A Vertical Inversion is allowed provided:
 - a. The Supporting Individual(s) maintains 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 exceeds shoulder-level there is at least one additional performer to spot who does not bear the weight of the Executing Individual. (Clarification: When there are 3 Supporting Individuals an additional spot is not required).

Dismounts

To the performance surface (Clarification: May be assisted but not required):

1. An Executing Individual may jump, leap, step or push off a Supporting Individual(s) provided:

- a. The highest point of the released skill does not elevate the Executing Individual's hips above shoulder-level.
 - b. The Executing Individual may not pass through the prone or inverted position after the release.
2. A Supporting Individual(s) may toss an Executing Individual provided:
 - a. The highest point of the toss does not elevate the Executing Individual's hips above shoulder-level.
 - b. The Executing Individual is not supine or inverted when released.
 - c. The Executing Individual may not pass through a prone or inverted position after release.

Jazz Rules

Executed by Individuals (Tumbling & Aerial Skills)

Tumbling as a skill is allowed, but not required in all divisions with the following limitations:

1. Hip over head rotation skills with hand support must use free hand(s) for the supporting hand(s). (Exception: Forward rolls and backward rolls)
2. Airborne hip over head rotation skills without hand support are not allowed. (Exception: Front Aerials and Aerial Cartwheels are allowed).
3. Simultaneous tumbling over or under another individual that includes hip over head rotation by both performers is not allowed.
4. Drops (airborne) to the knee, thigh, back, shoulder, seat, front or head onto the performing surface are not allowed unless the individual first bears weight on the hand(s) or foot/feet.
5. Landing in a push up position may involve any jump.

Executed by Groups or Pairs

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

1. A Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder-level.
2. At least one Supporting Individual must maintain contact with the Executing Individual(s) throughout the entire skill above head-level: Exception: When an Executing
3. Individual is supported by a single Supporting Individual they may be released at any level provided:
 - a. The Executing Individual does not pass through an inverted position after the release.
 - b. The Executing Individual is either caught or supported to the performance surface in by one or more Supporting Individual
 - c. The Executing Individual is not caught in a prone position.
4. Hip over head rotation of the Executing Individual(s) is allowed provided:
 - a. A Supporting Individual maintains contact until the Executing Individual returns to the performance surface or is returning to the upright position.
5. A Vertical Inversion is allowed provided:
 - a. The Supporting Individual(s) maintains 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 exceeds shoulder-level there is at least one additional performer to spot who does not bear the weight of the Executing Individual. (Clarification: When there are 3 Supporting Individuals an additional spot is not required).

Dismounts

To the performance surface (Clarification: May be assisted but not required):

1. An Executing Individual may jump, leap, step, or push off a Supporting Individual(s) provided:
 - a. At least one part of the Executing Individual's body is at or below head-level at the highest point of the released skill.

- b. The Executing Individual may not pass through the prone or inverted position after the release.
- 2. A Supporting Individual(s) may toss an Executing Individual provided:
 - a. At least one part of the Executing Individual's body is at or below head-level at the highest point of the released skill. b. The Executing Individual may be supine or inverted when released but s/he must land on their foot/feet.
 - b. The Executing Individual may not pass through an inverted position after release.

Hip Hop Rules

Executed by Individuals (Tumbling & Aerial Street Style Skills)

Tumbling as a skill is allowed, but not required in all divisions with the following limitations:

- 1. Inverted Skills:
 - a. Non airborne skills are allowed
 - b. Airborne skills with hand support that land in a perpendicular inversion or shoulder inversion are allowed
- 2. Tumbling skills with hip over head rotation:
 - a. Non airborne skills are allowed
 - 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 all of the following:
 - i. Involves no more than one twisting transition
 - ii. May not connect to another skill that is airborne with hip over head rotation with or without hand support
 - d. Hip over head rotation skills with hand support must use free hand(s) for the supporting hand(s). (Exception: Forward rolls and backward rolls)
- 3. Simultaneous tumbling over or under another individual that includes hip over head rotation by both performers is not allowed.
- 4. Only drops (airborne) to the shoulder, back or seat are permitted provided the height of the airborne individual does not exceed hip-level. (Clarification: Drops directly to the knee, thigh, front or head are not allowed).
- 5. Landing in a push up position may involve any jump.

Executed by Groups or Pairs

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

- 1. A Supporting Individual does not have to maintain contact with the performance surface provided the height of the skill does not exceed shoulder-level.
- 2. At least one Supporting Individual must maintain contact with the Executing Individual(s) throughout the entire skill above head-level: Exception: When an Executing Individual is supported by a single Supporting Individual they may be released at any level provided:
 - a. The Executing Individual does not pass through an inverted position after the release.
 - b. The Executing Individual is either caught or supported to the performance surface by one or more Supporting Individuals.
 - c. The Executing Individual is not caught in a prone position.
- 3. Hip over head rotation of the Executing Individual(s) is allowed provided:
 - a. A Supporting Individual maintains contact until the Executing Individual returns to the performance surface or is returning to the upright position.

4. A Vertical Inversion is allowed provided:
 - a. The Supporting Individual(s) maintains 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 exceeds shoulder-level there is at least one additional performer to spot who does not bear the weight of the Executing Individual. (Clarification: When there are 3 Supporting Individuals an additional spot is not required).

Dismounts

To the performance surface (Clarification: May be assisted but not required):

1. An Executing Individual may jump, leap, step or push off a Supporting Individual(s) provided:
 - a. At least one part of the Executing Individual's body is at or below head-level at the highest point of the released skill.
 - b. The Executing Individual may not pass through the prone or inverted position after the release.
2. A Supporting Individual(s) may toss an Executing Individual provided:
 - a. At least one part of the Executing Individual's body is at or below head-level at the highest point of the released skill.
 - b. The Executing Individual may be supine or inverted when released but s/he must land on their foot/feet.
 - b. The Executing Individual may not pass through an inverted position after release.

Glossary

1. **Aerial Cartwheel:** An airborne tumbling skill which emulates a cartwheel but is executed without placing hands on the ground.
2. **Airborne (executed by Individuals, Groups or Pairs):** A state or skill in which the individual is free of contact from a person and/or the performing surface.
3. **Airborne Hip Over Head Rotation (executed by Individuals):** A action in which the hips continuously rotate over the head and there is a moment of no contact with the performance surface. (Example: Round Off or a Back Handspring)
4. **Category:** Denoting the style of the routine. (Example: Freestyle Pom, Hip Hop, Jazz)
5. **Connected/Consecutive Skills:** An action in which the individual performs skills continuously, without a step, pause or break in between. (Example: Double Pirouette or Double Toe Touch)
6. **Contact (executed by Groups or Pairs):** The state or condition of physical touching. Touching of the hair or clothing is not considered contact.
7. **Division:** Denoting the composition of a competing group of individuals. (Example: Senior, Junior, Open, University, etc)
8. **Drop:** An action in which an airborne individual lands on a body part other than his/her hand(s) or feet.
9. **Elevated:** An action in which a individual is moved to a higher position or place from a lower one.
10. **Executing Individual:** An individual who performs a skill as a part of "Groups or Pairs" who use(s) support from another individual(s).
11. **Head-Level:** A designated and averaged height: the crown of the head of a standing individual while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.)
12. **Height of the Skill:** Where the action is taking place.
13. **Hip-Level:** A designated and averaged height; the height of a standing individual's hips while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.)
14. **Hip Over Head Rotation (executed by Individuals):** An action characterized by continuous movement where a individual's hips rotate over his/her own head in a skill (Example: Back Walkover or Cartwheel).

15. **Hip Over Head Rotation (executed by Groups or Pairs):** An action characterized by continuous movement where the Executing Individual's hips rotate over his/her own head in a lift or partnering skill.
16. **Inversion/Inverted:** A position in which the individual's waist and hips and feet are higher than his/her head and shoulders.
17. **Inverted Skills (executed by Individuals):** A skill in which the individual's waist and hips and feet are higher than his/her head and shoulders and is characterized by a stop, stall, or pause.
18. **Lift (executed by Groups or Pairs):** A skill in which an individual(s) is elevated from the performance surface by one or more individuals and set down. A Lift is comprised of an Executing Individual(s) and a Supporting Individual(s).
19. **Partnering (executed by Pairs):** A skill in which two individuals use support from one another. Partnering can involve both Supporting and Executing skills.
20. **Perpendicular Inversion (executed by Individuals):** An inverted position in which the individual's head, neck and shoulders are directly aligned with the performance surface at a 90-degree angle.
21. **Prone:** A position in which the front of the individual's body is facing the ground, and the back of the individual's body is facing up.
22. **Prop:** Anything that is used in the routine choreography that is not/was not originally part of the costume. (Clarification: Poms are considered part of the costume in the pom category and should be used throughout the entire routine).
23. **Shoulder Inversion (executed by Individuals):** An position in which the individual's shoulders /upper back area are in contact with the performance surface and the individual's waist and hips and feet are higher than his/her head and shoulders.
24. **Shoulder-Level:** A designated and averaged height; the height of a standing individuals' shoulders while standing upright with straight legs. (Clarification: this is an approximate height to measure space, and is not changed by bending, inverting, etc.)
25. **Supine:** A position in which the back of the individual's body is facing the ground, and the front of the individual's body is facing up.
26. **Supporting Individual:** An individual who performs a skill as a part of "Group or Pairs" who supports or maintains contact with an Executing Individual.
27. **Toss:** A skill where the Supporting Individual(s) releases the Executing Individual. The Executing Individual's feet are free from the performance surface when the toss is initiated.
28. **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.
29. **Vertical Inversion (executed by Groups or Pairs):** A skill in which the Executing Individual's waist and hips and feet are higher than his/her own head and shoulders and bears direct weight on the Supporting Individual(s) by a stop, stall or change in momentum.

Judging Criteria

The judges will score the teams according to the judging criteria on a hundred [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 points |
| Execution of Dance Technique Correct placement & levels of arms / torso / hips / legs / feet, body control, extension | 10 points |
| Execution of Technical Skills Proper execution of leaps, turns, jumps, partner work, etc. | 10 points |
| GROUP EXECUTION | |
| Synchronization / Timing with Music Moving together as one with the music | 10 points |
| Uniformity of Movement Movements are the same on each person, clear, clean and precise | 10 points |
| Spacing Equal / correct spacing between individuals on the performance surface during the routine and transitions | 10 points |
| CHOREOGRAPHY | |
| Musicality / Creativity / Originality Use of the music accents, style, creative, original movement | 10 points |
| Routine Staging / Visual Effects Formations and transitions, visual impact of group work, levels, opposition, poms, etc | 10 points |
| Degree of Difficulty Level of difficulty of skills, movement, weight changes, tempo, etc | 10 points |
| OVERALL EFFECT | |
| Communication / Projection / Audience Appeal & Appropriateness Ability to exhibit a dynamic routine with showmanship, audience appeal; Age appropriate music, costume and choreography that enhances the performance | 10 points |
| TOTAL POINTS | 100 points |

Jazz Score Sheet

| TECHNIQUE | |
|---|-----------|
| Execution of Technical Skills Proper execution of leaps, turns, jumps, lifts, partner work, etc. | 10 points |
| Placement / Control / Extension Correct placement & levels of arms / torso / hips / legs / feet, body control, extension, balance | 10 points |
| Style / Strength of Movement Style, strength, and presence in movement | 10 points |
| GROUP EXECUTION | |
| Synchronization / Timing with Music Moving together as one with the music | 10 points |
| Uniformity of Movement Movements are the same on each person, clear, clean and precise | 10 points |

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|--|-------------------|
| Spacing Equal / correct spacing between individuals on the performance surface during the routine and transitions | 10 points |
| CHOREOGRAPHY | |
| Musicality / Creativity / Originality Use of the music accents, style, creative, original movement | 10 points |
| Routine Staging / Visual Effects Formations and transitions, visual impact of group work, levels, opposition, etc | 10 points |
| Degree of Difficulty Level of difficulty of skills, movement, weight changes, tempo, etc | 10 points |
| OVERALL EFFECT | |
| Communication / Projection / Audience Appeal & Appropriateness Ability to exhibit a dynamic routine with showmanship, audience appeal; Age appropriate music, costume and choreography that enhances the performance | 10 points |
| TOTAL POINTS | 100 points |

Hip Hop Score Sheet

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|---|-------------------|
| TECHNIQUE | |
| Strength of Movement Strength and presence in movement | 10 points |
| Execution of Hip Hop Style(s) – Placement and Control Correct placement & levels of arms / torso / hips / legs / hands / feet and body control in the execution of the style of hip hop; tutting, popping, locking, waving, lyrical, etc. | 10 points |
| Execution of Skills / Athletic Incorporation Execution of floor work. Freezes, partner work, lifts, tricks, jumps, etc. | 10 points |
| GROUP EXECUTION | |
| Synchronization / Timing with Music Moving together as one with the music | 10 points |
| Uniformity of Movement Movements are the same on each person, clear, clean and precise | 10 points |
| Spacing Equal / correct spacing between individuals on the performance surface during the routine and transitions | 10 points |
| CHOREOGRAPHY | |
| Musicality / Creativity / Originality Use of the music accents, style, creative, original movement | 10 points |
| Routine Staging / Visual Effects Formations and transitions, visual impact of group work, levels, opposition, etc | 10 points |
| Degree of Difficulty Level of difficulty of skills, movement, weight changes, tempo, etc | 10 points |
| OVERALL EFFECT | |
| Communication / Projection / Audience Appeal & Appropriateness Ability to exhibit a dynamic routine with showmanship, audience appeal; Age appropriate music, costume and choreography that enhances the performance | 10 points |
| TOTAL POINTS | 100 points |

Penalties

Any team in violation of the Rule Book will be assessed deductions which include, but are not limited to, those listed in the penalty table below. The penalty table below assists in defining common violations, but should not be deemed a comprehensive and exclusive list.

| VIOULATION | PENALTY |
|--|---|
| Team Size / Team Composition / Age Requirements | Disqualification |
| Inappropriate choreography, costuming and/or music | One [1] point deduction per judge |
| Time Limit: Exceed for five to ten [5 – 10] seconds | One [1] point deduction per judge |
| Time Limit: Exceed for eleven [11] seconds and over | Three [3] point deduction per judge |
| Floor Entrances and Exits | One [1] point deduction per judge |
| Competition Area: Skills not originating from performance area | One [1] point deduction per judge |
| Appearance and Image Policy: Costume Malfunction | Disqualification |
| Participation and Substitution / Crossovers | Disqualification |
| Procedural Questions - Harassment | Five [5] point deduction per judge |
| Sportsmanship and Code of Conduct | Five [5] point deduction per judge OR Disqualification AND/OR suspension or ban from future championships |
| Substance Abuse Policy | Individual OR Team Disqualification |
| Safety and Technical Rules | Five [5] point deduction per judge <i>(unless specified otherwise)</i> |

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.

If you have any questions concerning the legality of a move or trick, please send a video link of your skills to the official email.

Judging Procedures

1. The judges for the event will be appointed at the sole discretion of the organizer.
2. As the teams make their presentations, judges will score the teams using a 100 point system.
3. The highest and lowest score given for each team will be dropped and the remaining judges scored will be totalled to determine the team score.
4. In the event of a tie, the high and low score (and per judge penalties, if applicable) 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.

Scores and Ranking

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.
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.

3. After each round of competition, teams will receive the judges' score sheets as well as their infraction sheet (if any). In addition, teams will receive a division ranking sheet with the names and scores of the teams' final placement.

Finality of Decisions

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

Appearances, Endorsements and Publicity

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