



## 2011-2012 Rule Book

(Revision Date: January 12, 2012)

Changes from the 2011 AGM are in RED

Changes from January 12<sup>th</sup>, 2012 are in BLUE

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## Bylaws

### Name

1. The name of the organization is the Saskatchewan Cheerleading Association Inc., hereinafter referred to as the SCA.
2. The SCA is a registered non-profit organization. No member shall benefit financially from the organization.

### Mission

To foster and promote the development of and participation in cheerleading in the province of Saskatchewan through a standardized set of safety regulations, judging and scoring methods, communication and opportunities for professional coaching development and advancement.

### Vision

The Saskatchewan Cheerleading Association provides governance, services for and enhancement of cheerleading experiences for participants in Saskatchewan. The Association strives to increase the awareness of cheerleading provincially and worldwide.

### Values & Objectives

- To act as a regulating body for cheerleading in the Province of Saskatchewan.
- To support and provide a standardized set of safety regulations to be used by all athletes, coaches, and advisors.
- To promote the development and success of school, club, and recreation stunt and pom teams of all ages.
- To encourage all athletes, coaches and judges within the province to become actively involved and knowledgeable through conferences and clinics.
- To forge a better understanding with principals, school board administration, physical education departments, and other school athletic associations.
- To maintain communication with other provincial, national, and international cheerleading organizations.
- To provide a communication and resource network for cheerleading in Saskatchewan.

### Memberships & Dues

1. The SCA's fiscal year shall be from July 1st to June 30th.
2. In order to attend SCA sanctioned events, teams must hold a current SCA Membership. Memberships must be received by January 31<sup>st</sup> of each fiscal year, or before attending a SCA sanctioned event (whichever occurs first) in order to compete that season.
3. A school team must have a school board employee or school board designate, 19 years or older, designated as the coach/advisor who will:
4. Accompany the team to all SCA sanctioned events.
5. Sign all registration forms and sign in at all SCA sanctioned events.
6. Have a letter signed by the school principal stating that he/she is responsible for the teams' activities.
7. Any school that does not adhere to this policy will not be allowed to participate in SCA sanctioned events.
8. **Regular Membership** is open to any school or club cheerleading team residing in Saskatchewan. Teams may purchase up to two (2) regular memberships. Each membership earns a vote at the Annual General Meeting (double regular membership receives 2 votes). Teams with double regular memberships must have two representatives present to receive their two votes – one person per vote. Registration must be completed in full.
9. **Associate Membership** is open to any person(s) (eighteen years of age or older) or organization involved with cheerleading, or a cheerleading supply company who will abide by the objectives and rules. Associate members will obtain all the rights of a regular membership, except the right to vote.

10. Membership fees are as follows:

School/Club Membership Type	On/Prior to November 30 <sup>th</sup> 2011	From December 1 <sup>st</sup> 2011 to January 31 <sup>st</sup> 2012	After January 31 <sup>st</sup> 2012
Single	\$60 for up to two teams (division entries) plus \$15 for each additional team (division entry).	\$80 for up to two teams (division entries) plus \$20 for each additional team (division entry).	\$95 for up to two teams (division entries) plus \$30 for each additional team (division entry).
Double	\$110 for up to two teams (division entries) plus \$15 for each additional team (division entry).	\$150 for up to two teams (division entries) plus \$20 for each additional team (division entry).	\$165 for up to two teams (division entries) plus \$30 for each additional team (division entry).
Associate	\$20	\$20	\$35

11. Membership fees shall be set yearly at the Annual General Meeting and will be paid annually by January 31<sup>st</sup>. Memberships will expire on the June 30<sup>th</sup> within the season for which they are purchased.
12. The SCA Executive will deal with all matters not covered above on an individual basis.
13. Executive membership is granted to each member of the current Executive. The fee for Executive membership will be waived as recognition of their contribution to the association. Each membership earns a vote at the Annual General Meeting. Executive members who are also associated with a team cannot vote on behalf of their team – they must hold their Executive vote and have another coach/advisor/team member vote on behalf of the team.
14. All Regular, Executive, and Associate members have the right to submit rule revisions (according to the rule revision form) and voice their opinions at the Annual General Meeting.

### Executive

- The Executive shall consist of the directors and coordinators who shall attend all Executive meetings.
- The Executive shall have the power to conduct all business of the SCA.
- The number of directors shall be determined by the outgoing Executive prior to the call of the AGM, depending on the needs of the SCA.
- The SCA Judging Director shall not coach or have associations with a team that competes at SCA sanctioned events.
- \$2500 of SCA funds shall be set aside for Executive honorariums to be awarded to Executive members by the conclusion of each fiscal year based upon the amount of work completed and services provided over the course of the fiscal year. The value of the honorariums and the recipients will be determined by a majority Executive vote at the final Executive meeting of each year. Total not to exceed \$2500.
- The SCA Executive shall consist of the following positions and duties:

#### Executive Director (Non-Voting Member)

- Attend all SCA Executive meetings.
- Handle all association mail including pickup and processing of registrations for memberships, clinics, conferences, and other events/purposes on a weekly basis. Mail can be forwarded to their place of residence if they are not close to the association's P.O. Box.
- Create an email group of SCA members/coaches as part of the membership processing.
- Maintain up to date eligibility lists for SCA sanctioned events.
- Is responsible for renewing non-profit status annually.
- File accounts with an accountant for annual audit.
- Is responsible for ensuring adequate insurance is in place for the association.
- Is responsible for managing all sponsorship agreements and seeking out sponsors.
- Manage Association's finances and maintain documentation regarding transactions.
- Shall present a financial report at all Association meetings.
- Notify all paid members of upcoming meetings via email.
- Shall be one of the three signing officers for the Association.
- Contact member teams in the fall regarding membership renewal.
- Act as the liaison with Sask Sport.

**President**

- Assume full responsibility for the operation of the Association. Ensure the SCA maintains integrity and a positive image – through correspondence and the website.
- Call, attend and chair all Executive meetings and the AGM.
- Promote all SCA activities, clinics and conferences.
- Major spokesperson for the SCA - provide official responses for any questions or concerns raised by any members or non-members of the association.
- Shall be one of the three signing officers for the Association.
- Finalize & publish the Liberty Post Newsletter quarterly.
- Manage the Association's website and documents.
- Justify and authorize all of the Association's expenses and purchases.
- Must have held an Executive position for 1 year prior to assuming this role.
- This position is held in two-year terms.

**Vice President**

- Attend all Executive meetings and, in the absence of the President, have all the duties & powers of the President.
- Shall aid in all duties and responsibilities maintained by the President.
- Ensure the SCA maintains integrity and a positive image.
- Shall be one of the three signing officers for the Association.
- Official co-ordinator for the SCA Leadership Conference and the SCA Provincial Cheerleading Championship.
- Co-ordinate all aspects of these events - set event dates in coordination with the Executive, plan for the event by securing the necessary resources (people, location, materials), advertise the event to SCA Members, set up for the events and be in attendance to ensure that the events run smoothly.
- Co-ordinate all of the Association's sponsorships (cash or merchandise).

**Secretary**

- Attend all SCA Executive meetings.
- Record minutes of Association meetings and promptly distribute them to the Executive via email.
- Responsible for co-ordinating with the printer to have all documents printed when necessary.
- Responsible for writing, editing, and formatting the Liberty Post Newsletter.
- Responsible for making approved revisions to the SCA Rule Book each year. The Executive prior to being published must approve the Rule Book.
- Assist the Judging Director in preparing materials for SCA sanctioned competitions.
- Assist the Events Director in preparing materials for the various events.

**Judging Director**

- Attend all SCA Executive meetings.
- Official co-ordinator for the SCA Judges' Certification Program, present the stunt session.
- Have a very detailed understanding of the SCA Rule Book.
- Resource person for school stunt interests within the association.
- Work with competition hosts to help ensure an efficient competition order is achieved given the number of divisions and teams registered.
- Secure SCA certified judges for SCA sanctioned competitions.
- Complete a post-competition analysis of the judging and follow up with any inconsistencies. The Judging Director shall address any issues or discrepancies with the stunt judge(s) involved immediately.
- Educate coaches, teams, and judges about stunt score sheets, Degree of Difficulty, and Degree of Execution scales.
- Deal with issues regarding judging arising from competitions in a professional and timely fashion.
- Ensure all SCA certified judges are aware of issues that arise during the year by keeping a log of issues up to date for all judges and Executive to see.
- Must have previous judging, stunting & coaching experience.
- Must not be affiliated with an SCA Member team.

### Events Director

- Attend all SCA Executive meetings.
- Official co-ordinator for the SCA Coaches' Certification Program and the SCA Cheer Clinics.
- Co-ordinate all aspects of these events - set event dates in coordination with the Executive, plan for the event by securing the necessary resources (people, location, materials), advertise the event to SCA Members, set up for the events and be in attendance to ensure that the events run smoothly.
- Coordinate with the Vice President to verify and ensure all sponsorship contract obligations are met.
- Assist the Vice President in organizing the SCA Provincial Cheerleading Championship.

### Pom Director

- Attend all SCA Executive meetings.
- Conduct certification clinics for pom judges.
- Have a very detailed understanding of the SCA Rule Book.
- Resource person for pom interests within the Association.
- Educate coaches, teams, and judges about pom score sheets, Degree of Difficulty, and Degree of Execution scales.
- Deal with issues regarding the pom divisions in a professional and timely fashion.
- Must have previous pom and/or dance experience.

### All-Star Director

- Attend all SCA Executive meetings.
- Assist Judging Director with conducting certification clinics for judges as needed.
- Have a very detailed understanding of the IASF/USASF rule set and scoring methods.
- Resource person for all-star interests within the Association.
- Educate coaches, teams, and judges about the IASF/USASF rule set.
- Deal with issues regarding the all-star divisions in a professional and timely fashion.
- Must have previous stunt & all-star experience.

### Members at Large (Up to 3)

- Attend all SCA Executive meetings.
- Promote all SCA events.
- Other duties as assigned.

### As Assigned Per Year:

Saskatoon Secondary Schools Athletic Directorate (SSSAD) Liaison – An Executive member will be assigned the duty of liaising with the SSSAD Cheerleading Commissionaire.

1. While each Executive member bears responsibility for specific duties, financial responsibility resides with the Executive at large. Executive members not adhering to the SCA Bylaws or not fulfilling their duties endanger their representation on the Executive. A vote of three-quarters of the Executive must be attained before an Executive member is relieved of his/her duties.

## Executive Nominations & Elections

1. Election to the Executive will occur at the Annual General Meeting (AGM) as scheduled by the President.
2. All voters must be active, regular members of the current SCA with membership fees paid prior to the day of the AGM or current Executive members. Memberships purchased at the AGM will be good for the following fiscal year.
3. Vote by mail or by proxy shall not be allowed – members must be present to vote.
4. The term of office shall be the time in between AGMs, unless otherwise specified in carried SCA motions.
5. All currently elected persons shall be eligible for re-election.
6. New Executive Members must have been an SCA member in good standing for at least one year before being eligible for election.
7. The President shall vote only in the event of a tie.
8. The President shall determine the Executive Members' duties.

9. The President shall perform the following duties (or assign this task to an Executive Member):
  - Send a nominating form to the membership to be returned to the committee one month prior to the election meeting.
  - Pursue nomination forms to ensure that nominees are of an age of eighteen (18) years.
  - Supply the general membership with a list of nominees for Executive positions.
  - Prepare ballots and supervise the election.
  - Announce the results of the election.

### Meetings

1. There shall be at least four Executive meetings per year.
2. There shall be one Annual General Meeting each year in April or May for the purpose of electing the next year's Executive, voting on rule revisions and general input from the membership.
3. A quorum of 70% of the Executive is required to handle general business of the Association. Executive decisions are passed with a majority vote of the Executive members (provided quorum is achieved).

### Finances

1. The Executive Director shall prepare the annual report at the close of the fiscal year, to be presented at the Annual General Meeting.
2. At the beginning of each year, the Executive Director (along with other Executive members) shall create a projected budget for the year.
3. The Association shall contract an outside person/agency to perform a financial audit each year.

### Rules & Amendments

1. Rule revisions and motions must be received by mail according to the current rule revision form made available on the SCA website.
2. Rule revisions and motions can only be made by a vote of approval of at least 50% of regular members present and at least 50% of the Executive members present at the AGM.
3. The Executive has the right to revoke or revise rules at any time during the year with a majority vote. Changes will be forwarded to all SCA members immediately via email and through the SCA website.

### Travel Compensation & Per Diem

1. When travel is required for SCA approved business/events, travel compensation will be given at the discretion of the SCA Executive at a rate of \$0.25/km
2. When travel is required for SCA approved business/events, per diem will be given at the discretion of the SCA Executive at a rate of \$8 for breakfast, \$12 for lunch, and \$20 for supper.

### Dissolution

1. The SCA may be dissolved at any time by written consent of three-quarters of the Executive.

### Interpretation

1. The Executive shall give the interpretation of the Rule Book, with the President having the final say.

## Team Safety & Coaching Guidelines

1. It is **required** that all cheerleading coaches/advisors receive technical training through the SCA Coaches' Certification Program. School coaches must have certification up to the level that they coach at through the SCA Coaches' Certification program. All-Star coaches must take Level 1 of the SCA Coaches' Certification then are encouraged to take credentialing through the USASF up to the level that they coach at. The SCA recommends that all coaches and advisors attend the SCA Leadership Conference, SCA Judges' Certification, and other informational sessions to stay up to date with current programs, policies, etc. Coaches are encouraged to receive theory training through the NCCP (National Coaching Certification Program) and have current first aid/first responder credentials. **(REVISED 2011-2012)**
2. The guidelines in this rule book should be following during all cheerleading activities including practices, camps, performances, competitions, etc.
3. At least one member of the coaching staff must be certified in first aid and have access to a medical kit at all practices, games and competitions. Coaches must carry waiver forms with participants' medical information.
4. A school/club-approved supervisor must be present for all cheerleading activities including practices, camps, performances, competitions, etc.
5. Practice sessions should be held in an area appropriate for cheerleading activities with a designated coach present. **Appropriate areas for stunting must include mats at least 12 square feet per athlete and a ceiling height that allows ample space above the height of the highest skill performed. (NEW 2011-2012)**
6. Stunting and tumbling elements should be performed on a matted surface, especially during the learning and practice stages. If performing stunting or tumbling skills on a non-matted floor, factors such as team ability and weather conditions must be considered. Perform low-level skills and use additional spotters.
7. A qualified and experienced **tumbling** coach should teach tumbling skills. **(REVISED 2011-2012)**
8. The SCA recommends that coaches seek a combination of additional theoretical and technical training to ensure that they are competent and qualified. Examples: National Coaching Certification Program, USASF, AACCA, etc.
9. The SCA requires all members to be covered by Liability/Sports Insurance that specifically provides coverage for the types of events and activities sanctioned by the SCA. There are two options available this year:
  - a) If you are provided with insurance through your school board or other source, then you may comply by providing the SCA with a Certificate of Insurance (COI) that names the SCA as an additional insured. The limit of Liability should not be less than \$3,000,000 (Three Million CDN). (This is required for out of province teams competing in an SCA sanctioned event).
  - b) If you do not have other insurance or are unable to provide the required Certificate of Insurance, the SCA is able to offer participation in our blanket Sports Insurance policy for the minimal cost of \$5.00 per person for the fiscal year.

### Sanctioned Events

1. In order to be considered an SCA sanctioned event, the competition must use only SCA certified judges, use only SCA score sheets and rules, offer only SCA approved competitive divisions, require that all competing Saskatchewan teams have a current SCA membership, and have the approval of the SCA Judging Director and President. For more information about hosting an SCA sanctioned event, please contact the Executive Director
2. The SCA will provide an arbitrator who will be in attendance at all SCA sanctioned event and will act as an ombudsperson in cases of controversy. The arbitrator will sit in on the judges and coaches meeting, and will sit with the judging panel during competition.
3. The SCA Executive Director will inform competition hosts of the SCA's role and requirements as well as ensure that all teams competing are current SCA Members. The SCA Judging Directors will select the judging panels and help the host develop a competition order template that makes the most efficient use of those panels.
4. The SCA Judging Directors will secure SCA Certified Judges for each competition. The SCA requires competition hosts to provide an honorarium for individuals involved with the judging process accordingly to the number of hours they work and the level of their judging experience. Please see page 9 of the SCA Rule Book for more information.
5. The SCA will organize and supply all score sheets (2-part forms). **The host will be charged an administration fee depending on the number of teams competing to help cover the cost associated with this service. (NEW 2011-2012)**

No. Of Routines	Administration Fee
≤ 15	\$50
16 – 30	\$60
31 – 45	\$70
46 – 60	\$80
61 – 75	\$90
75 +	\$100

6. The SCA will provide division summary sheets for each team in the division as well as the host so that they may announce the results at the end of the competition.
7. Competition order for all SCA sanctioned event will be determined by a draw prior to the event. The host will conduct the draw for their own competition using the competition order template developed based on the divisions of the teams entered. The SCA Executive conducts the draw for the Provincial Championship.
8. The draw must be conducted at the close of deadline for entry. Late entries are placed at the beginning of the performance order in their respective divisions.
9. Special requests for changes in competition order must be for valid reasons as approved by the arbitrator. Any other change in order will occur as a result of injuries or technical difficulties as defined by event coordinators and/or the arbitrator.
10. **The SCA will calculate and invoice the event host for the total cost of the judging honorariums and score sheet costs. The SCA will then in turn pay the judges on behalf of the competition host. (NEW 2011-2012).**
11. The SCA Executive will deal with all matters not covered in this rule book on an individual basis.

### Judging Duties

All members of the judging panel must arrive at the competition 1 hour prior to the start of the competition. A judges meeting will be held during this time and judges should fill out any judging sheets and use this time to review any issues or rules that pertain to the competition.

**Judges cannot judge any team that he/she coaches. This mean they cannot both coach and judge a team; however they can judge teams from the same school or club they coach for. Judges cannot judge any team that he/she has children or siblings on. (REVISED 2011-2012)**

### Head Judge

- Ensure at least 1 medical personnel is in attendance.
- Ensure judges have a private area.
- Locate a photocopier that can be used to copy the sheets after the competition (and before the awards presentation).
- Ensure the judging area is prepared with enough table space, seating space/chairs, pens, pencils, calculators, and scrap paper.
- Confirm the performance order and communicate to the judging panel.
- Hold the judges meeting to clarify any questions.
- Deal with anyone that confronts the judging table during competition.
- Gather the judging panel after the competition ends.
- Ensure that all the judging sheets are double checked for accuracy immediately after the competition.
- Ensure 2 copies of the judging sheets are made after the competition. Give 1 set to the host school and the other set to the SCA Executive.
- Ensure that all the original score sheets are bundled together and ready to be given to the teams.
- Double check the final ranking on the division score sheets (from the tabulator) and ensure that a copy is given to the MC so that they can announce the results.
- Hand out score sheets to the coach of each team during the awards presentation.

**Panel Judges**

- Fill out your score sheets and put them in the order of performance prior to the competition start. Include your initials only, not your full name.
- Check your judging station for the necessary supplies prior to the start of the competition.
- Ensure that you know what you will be evaluating:
- Difficulty – You will be evaluating the difficulty of stunts and jumps according to the SCA Degree of Difficulty Scales.
- Execution – You will be evaluating the execution of stunts and jumps according to the SCA Degree of Execution Scales.
- Routine Skills – You will be evaluating the various routine skills as defined on the score sheets.
- Take notes as needed during the performances – this will help in an accurate evaluation.
- Meet in the judging area after the competition ends to help double check the tabulation of all score sheets.
- The only deductions that Panel Judges make are on the score sheet – inappropriate actions, music, etc.

**Safety Judge**

- Fill out your sheets and put them in the order of performance prior to the competition start.
- Check your judging station for the necessary supplies prior to the start of the competition.
- Time each team's performance.
- Ensure routine requirements are met (Rule 3).
- Record any deduction infractions (Rule 4).
- Record any limitation infractions (Rule 5).
- Meet in the judging area after the competition ends to help double check the tabulation of all score sheets.
- The Safety Judge cannot be a Panel Judge as well.

**Comment Judge (Optional)**

- Fill out your sheets and put them in the order of performance prior to the competition start.
- Check your station for the necessary supplies prior to the start of the competition.
- Record any non-technical comments. Ensure they are framed in a positive manner.
- Do not comment on what the team could have done – comment on what they brought to the competition floor.
- Meet in the judging area after the competition ends to help double check the tabulation of all score sheets.
- May select winner of "Judges Choice" competition categories.

**Tabulator**

- Fill out the team and division summary sheets prior to the competition start and put them in the correct order.
- Check your judging station for the necessary supplies prior to the start of the competition.
- When the score sheets are passed to at the judging table, complete the tabulation of each sheet, record the results on the division summary sheet, and fill out the team summary sheet (this sheet will be the 'cover page' of the score sheet package handed back to the team).
- If a score is missing, immediately pass it back to the judge to fill it in.
- Ensure you include deductions in the final score of each team.
- Organize the score sheets in the following order: team summary sheet, score sheets, deductions sheet, and comments sheet. Do not staple these together yet as they need to be photocopied.
- At the end of a division's performance, record the rank of each team on their summary sheet as well as on the division summary sheets. These division summary sheets are the sheets handed to the MC to announce the results from.
- Meet in the judging area after the competition ends to help double check the tabulation and photocopying of all score sheets. After sheets have been photocopied, ensure they are in the proper order and staple them together. If envelopes are available, put each team's package into an envelope.

### Arbitrator

- Sit at the judging table during the competition
- Stay after the competition in the competition area so that anybody can approach you freely.
- Handle any questions in a professional manner.
- Report any questions to the Judging Director and President.
- The arbitrator is usually the Safety Judge as well.

### Judging Levels

Level	Completed Years of Experience
1	0-1
2	2-3
3	4+

A Judge's level is based on his/her years of experience but is ultimately chosen at the discretion of the Judging Director.

### Compensation (Updated 2011-2012)

Judges are paid an hourly rate based on the final competition schedule.

Level	\$ / Hour
1	\$10.00
2	\$12.50
3	\$15.00

### Food & Travel

The SCA will provide judges travelling from out of town to competitions mileage at the rate of \$0.25/km pending prior approval and with the requirements of carpooling.

Extra compensation for meals, accommodation, etc. is up to the individual competition hosts. Judges will be notified of any compensation prior to accepting any judging duties.

## Competition Rules

### Rule 1 - General Competition Rules

#### Section 1 - Competition Host Responsibilities

**Article 1** - Competition hosts must hold a current SCA Membership in order to host a SCA sanctioned event. The host shall have their membership purchased by the required deadline (Section 1, Article 2) OR prior to the commencement of the competition, whichever occurs first.

**Article 2** - A certified professional medical advisor (i.e. Saint John's Ambulance, athletic therapist) must be provided by the event host. The Safety Judge reserves the right to cancel or postpone an event if medical advisors are not in attendance. He/she must be present in the competition area at all times for practice mat times, competition times, and must have adequate supplies readily available.

**Article 3** - Host schools administer competition fees. Fees will not be refunded if a team decides to withdraw from the competition after the registration deadline has passed.

#### Section 2 - Performance Order

**Article 1** - Competition organizers will draw the competition order no less than one week prior to an invitational event. The Executive will draw the order for Provincial Championships. Teams registering after the order has been determined will be placed at the beginning of the performance order in their respective divisions. The host's team(s) will be given the option to perform first and/or last in the performance order (depending on the category order and discretion of the organizers/Executive).

**Article 2** - Teams are not permitted to change divisions for invitational competitions after the order of performance has been drawn. Competition hosts may set earlier deadlines at their discretion.

**Article 3** - Changes may be made to the order of performance at the discretion of the host and in consultation with the judging director up to 48 hours prior to the start of the competition.

**Article 4** - Changes to the order of performance less than 48 hours prior to the competition time (with the exception of a team's withdrawal from the event) must be approved by the competition arbitrator.

**Article 5** - In the event that a technical fault or extenuating circumstance occurs during a performance and is acknowledged by the safety judge, the team will be given the opportunity to perform again. The allotted time will be at the discretion of the safety judge and acknowledged by the judging panel.

#### Section 3 - Eligibility

**Article 1** - All teams attending a SCA sanctioned event MUST adhere to the SCA Rule Book. (This includes teams that wish to demo.)

**Article 2** - In the event that a school is unable to provide a team, individual students from a school may participate with a school within their zone. Participation with another school can only occur at the high school level with the mutual consent of the two Principals, the Athletic Directors and the respective zone.

**Article 3** - Teams from outside of Saskatchewan do not need to purchase an SCA Membership to attend a SCA sanctioned event, but MUST adhere to the rules in the SCA Rule Book and must bring a certificate of insurance (COI) with them (such as a letter from the team's school or from an insurance agency for all-star teams) naming the SCA as "an Additional Insured."

**Section 4 - Saskatchewan Provincial Cheerleading Championship Eligibility**

**Article 1** - Teams must **compete** in at least one SCA sanctioned event in the current competition season **in that level** prior to the Provincial Championship in order to be eligible to **compete**. **(REVISED 2011-2012)**

**Article 2** - Only Saskatchewan based teams are eligible to compete in the Provincial Championship.

**Article 3** - Teams must be in good financial standing with the SCA. If a team has not paid their membership fee by the required deadline (see Article 2 above), they are ineligible to attend the Provincial Championship. No exceptions.

**Article 4** - Group and Partner entries must place in the top 3 in a SCA sanctioned event in the current competition season in order to be eligible to compete.

**Section 5 - Specifications**

**Article 1** - The competition area will be at least 42' long (front to back), between 42' to 45' wide (left to right) and must be fully covered with carpeted gymnastics flooring that may or may not be "sprung." The mat strips must be securely taped together (and to the floor if necessary). 'Center center' and 'front center' locations must be clearly marked with tape prior to the first designated warm up/practice time of the competition. Props may be placed or safely tossed off the mat during performance without penalty. **If the competition host is offering All-Star or Collegiate divisions at their competition, they need to have 9 mats (54') wide. (NEW 2011-2012)**

**Article 2** - All Teams must be provided with a minimum 4 minute (2 minute for group/partner) practice time on the competition surface (or practice mat of the same size and surface) prior to the start of the competition session. All teams in a category must be given the same amount of time. **Teams can opt out of the warm up time if they so choose. (NEW 2011-2012)**

**Article 3** - **Practice sessions must be held in an area appropriate for cheerleading activities. Appropriate areas for stunting/tumbling must include mats at least 12 square feet per athlete and a ceiling height that allows ample space above the height of the highest skill performed. (NEW 2011-2012)**

**Article 4** - **Competition hosts must advise teams attending of the type of music player that will be available to them at the competition. Music needs to be positioned so that coaches/advisors have a clear view of the competition mat while pushing play. Music systems will be manned by a knowledgeable worker. (NEW 2011-2012)**

**Section 6 - Judging**

**Article 1** - **All judges with less than two years of experience and those not trained in the current scoring methods must attend an SCA Judging Clinic prior to judging each season. (REVISED 2011-2012)**

**Article 2** - SCA sanctioned events will be judged by a **panel of 3-6 judges (as determined by the Judging Director)**, a safety judge, 1-2 tabulators, and **a comments judge (optional, determined by event host). (REVISED 2011-2012)**

**Article 3** - Scores will be tabulated by a SCA appointed tabulator. Tabulators must be trained by one of the SCA Judging Directors.

**Article 4** - Teams may clarify skills up to 14 days prior to the event in which the stunts will be performed. Coaches may submit a detailed explanation in writing or may mail in videos of their stunt/dance element for clarification from the judging director. Videos should only contain the stunt(s) or element(s) in question and should show the skill from a variety of angles if necessary. Approvals made by the judging director cannot be rescinded for the remainder of the season.

**Article 5** - The Safety Judge reserves the right to halt a routine if the following occur:

1. The mat splits or becomes unsafe.
2. An injury occurs.
3. The routine is deemed as unsafe by the judges.

**Article 6** - If a music fault or safety incident occurs which puts the athletes at a noticeable disadvantage it must be brought to the safety judge's attention by the coach/teacher advisor within 15 minutes of the conclusion of the performance in question and must be confirmed by the judging panel. **The Safety Judge will determine when the team will perform again.** Should any faults, injuries or safety concerns occur and a routine must be rerun, it shall be rerun and judged from the beginning of the routine and the original score sheet discarded. **(Please see Section 7, Article 1 for important scoring information).**

### Section 7 - Scoring

**Article 1** - Should a routine be rerun for any reason, all **Deduction (Rule 4) and Limitation (Rule 5)** infractions will be carried over and deducted from the second run's score.

**Article 2** - The Safety Judge assesses all deductions only, except for inappropriate material (movements, actions, words, etc.), which is assessed by each Panel Judge (at their discretion).

**Article 3** - In the event of a tie, the team with no or fewer penalties will be ranked above the team with more penalties. If both teams are still tied, the team with the highest combined execution scores will be ranked higher. **If they are still tied, the team with the highest combined difficulty scores will be ranked higher.** If they are still tied they will be considered tied in the final standings. In the event of a tie in the final standings, the trophy will be given to the team whose competed first in the competition. The competition host will then be responsible for purchasing another trophy and providing it to the other team. **(REVISED 2011-2012)**

**Article 4** - A copy of the division rank sheet will be included with each team's score sheet package, given at the end of each competition. Competition results will be posted on the SCA website no later than 72 hours following the completion of a competition.

**Article 5** - All SCA sanctioned events shall have numeric placings (first, second, third), regardless of the number of teams competing in each division. **All tiny, mini and youth teams should be awarded regardless of placing. (Type of award is determined by competition host.) (REVISED 2011-2012)**

### Section 8 - Judging Complaints

ALL JUDGING DECISIONS ARE FINAL. However, if you have a concern regarding the judging results, the following steps should be taken:

1. Within 5 days of the competition, submit, via e-mail, a letter expressing your concerns to the appropriate (pom/stunt) SCA Judging Director and copied to the SCA President, and the school teacher/advisor/principal or club owner of the team expressing the concern.
2. The Judging Director will address your concerns in a letter via email within 7 days after receiving the complaint, and after consulting with the judges and/or persons concerned. This response will also be sent to those individuals copied in the original complaint letter as well as to any other teams' coach(es) and/or teacher supervisor(s) if the concern is about a team other than your own.

Concerns or complaints must always be addressed in writing. Verbal complaints are strongly discouraged. Direct confrontation of the judges or event coordinator is considered inappropriate and is strongly discouraged. Such actions could result in suspension from future SCA competitions.

**Section 9 - Choreography**

The SCA strictly prohibits the unauthorized use of original material. All teams must obtain prior approval for usage of any outside or guest choreography, other than that of the team's coach(es). Teams are encouraged to recognize the choreography contribution in team bios, competition programs, and introductions of performances to ensure that proper credit is given for use of original choreography.

### Rule 2 - Competitive Divisions

#### Section 1 - Stunt Divisions

**Article 1** – School and all-star stunt divisions will follow the 2011-2012 USASF/IASF Age Grid, Cheer Rules, & Glossary. The Cheer Rules & Glossary can be found on the USASF website below. The Age Grid is listed above for convenience, however any modifications made throughout the season will be recognized as per the USASF website.

2011-2012 USASF Age Grid, Cheer Rules, and Glossary can be found at <http://usasfrules.com/>.

#### School

**New for 2011-2012, school divisions will be using USASF/IASF rules.** The following division chart will apply:

**\* Updated October 2<sup>nd</sup>, 2011 – Senior Female/Male Levels 1, 2 Division will now accept athletes from grades 5 up to 12.**

Cheer Divisions	Grades	Female/Male	No. of Athletes	Levels
<b>Youth Cheer</b>				
Youth	5 - 9	Female/Male	5 – 32	1, 2
<b>Junior Cheer</b>				
Junior	7 - 10	Female/Male	5 – 32	1, 2
Junior	7 - 10	No Males	5 – 32	3, 4
Junior Co-ed	7 - 10	1+ Males	5 – 32	3, 4
<b>Senior Cheer</b>				
Senior Restricted*	9 - 12	0-4 Males	5 – 36	5
Senior	5 - 12	Female/Male	5 – 32	1, 2
Senior	9 - 12	No Males	5 – 32	3, 4
Senior Co-ed	9 - 12	1+ Males	5 – 32	3, 4
Senior	9 - 12	Female/Male	5 – 32	4, 2
Senior#	9 - 12	No Males	5 – 36	5
Senior Small Co-ed	9 - 12	1-4 Males	5 – 20	5
Senior Medium Co-ed	9 - 12	1-6 Males	5 – 30	5
Senior Large Co-ed	9 - 12	1-18 Males	5 – 36	5
<b>International Open Cheer</b>				
International Open 5	University	No Males	5 – 24	5
International Open Co-ed 5	University	1-12 Males	5 – 24	5
International Open 6	University	No Males	5 – 24	6
International Open Co-ed 6	University	1-12 Males	5 – 24	6
<b>Special Needs Cheer</b>				
Special Needs	5+	Female/Male	Unlimited	N/A

Team mascots will be factored into the total number of members.

(DEDUCTION: 15 Points for not adhering to grade or number restrictions)

\* Detailed information regarding the age charts above can be found in the USASF/IASF documentation. This includes information on when to split divisions, individual/partner/group stunt divisions, etc.

### All-Star

Cheer Divisions	Age	Female/Male	No. of Athletes	Levels
<b>Tiny Cheer</b>				
Tiny	5 yrs & younger	Female/Male	5 – 32	1
<b>Mini Cheer</b>				
Mini	8 yrs & younger	Female/Male	5 – 32	1, 2, 3
<b>Youth Cheer</b>				
Youth Restricted*	11 yrs & younger	Female/Male	5 – 36	5
Youth	11 yrs & younger	Female/Male	5 – 32	1, 2, 3, 4
Youth	11 yrs & younger	Female/Male	5 – 36	5
<b>Junior Cheer</b>				
Junior	14 yrs & younger	Female/Male	5 – 32	1, 2
Junior	14 yrs & younger	No Males	5 – 32	3, 4
Junior Co-ed	14 yrs & younger	1+ Males	5 – 32	3, 4
Junior	14 yrs & younger	No Males	5 – 36	5
Junior Co-ed	14 yrs & younger	1+ Males	5 – 36	5
<b>Senior Cheer</b>				
Senior Restricted*	18 yrs & younger	0-4 Males	5 – 36	5
Senior	18 yrs & younger	Female/Male	5 – 32	1, 2
Senior	18 yrs & younger	No Males	5 – 32	3, 4
Senior Co-ed	18 yrs & younger	1+ Males	5 – 32	3, 4
Senior	18 yrs & younger	Female/Male	5 – 32	4, 2
Senior#	12 yrs – 18 yrs	No Males	5 – 36	5
Senior Small Co-ed	12 yrs – 18 yrs	1-4 Males	5 – 20	5
Senior Medium Co-ed	12 yrs – 18 yrs	1-6 Males	5 – 30	5
Senior Large Co-ed	12 yrs – 18 yrs	1-18 Males	5 – 36	5
<b>International Open Cheer</b>				
International Open 5	14 yrs & Older	No Males	5 – 24	5
International Open Co-ed 5	14 yrs & Older	1-12 Males	5 – 24	5
International Open 6	17 yrs & Older	No Males	5 – 24	6
International Open Co-ed 6	17 yrs & Older	1-12 Males	5 – 24	6
<b>Special Needs Cheer</b>				
Special Needs	Any Age	Female/Male	Unlimited	N/A

Team mascots will be factored into the total number of members.  
(DEDUCTION: 15 Points for not adhering to age or number restrictions)

\* Detailed information regarding the age charts above can be found in the USASF/IASF documentation. This includes information on when to split divisions, individual/partner/group stunt divisions, etc.

**Section 2 - Pom Divisions**

**Article 1** - The SCA recognizes the following competitive divisions for SCA sanctioned events. Team mascots will be factored into the total number of members.

**School Pom Divisions**

Divisions	Grades	No. of Athletes
Elementary	5-9	4 – 25
Junior	7-10	4 – 25
Senior	9-12	4 – 25

**All-Star Pom Divisions**

Divisions	Age	No. of Athletes
Tiny	5 yrs & younger	4+
Mini	8 yrs & younger	4+
Youth	11 yrs & younger	4+
Junior	14 yrs & younger	4+
Senior	18 yrs & younger	4+
Open	14 yrs & older	4+

(DEDUCTION: 15 Points for not adhering to number restrictions)

The age of the competitor as of **August 31, 2011** will be used for competition purposes throughout the 2011-2012 season for all divisions.

**Article 2** - All-star pom divisions will follow the 2011-2012 USASF/IASF Pom Age Division and Guidelines, however they must follow Rules 3, 4 and 5 in the SCA Rule Book. The Pom Division and Guidelines can be found on the USASF website:

**2011-2012 USASF/IASF Dance Divisions & Guidelines (Only Pom Division Used) can be found at <http://usasf.net/safety/dancerules/>.**

## Rule 3 - Routine Requirements

Routine Requirements will be assessed by the Safety Judge ONLY.

### Section 1 - Stunt Requirements

All stunt requirements are specified in the USASF/IASF Levels and all resulting deductions are specified in the Cheer Canada Judging Methodology.

**Article 1** - Group and Partner performances must not exceed 1 minute in length. Time deductions will not apply, however the panel judges will stop scoring the performance at 1 minute. The Safety Judge will continue to score the performance until it is finished. If a cheer team's performance ends with stunts or a pyramid, the dismount will NOT be included in this time limit but WILL be judged by the Safety Judge for any safety infractions. See [Cheer Canada Judging Methodology for overtime deductions](#).

### Section 2 - Pom Requirements

**Article 1** - Team routine time limit is 2 minutes 30 seconds straight time duration. Time begins with the first word, motion, or beat of music on the mat signifying the beginning of the choreographed routine and will stop with the last word, motion, or beat of music signifying the end of the choreographed routine.  
(DEDUCTION: POM: 1-5 seconds overtime - no deduction. 5+ seconds overtime - Deduct 5 points for every 5-second interval starting at 2 minutes and 35 seconds.)

**Article 2** - Poms should be used for the majority of the performance.  
(DEDUCTION: 30 Points)

**Article 3** - School routines must include a minimum of 3 simultaneous team jumps and 3 simultaneous team kicks.  
(DEDUCTION: 30 Points)

**Article 4** - School routines must contain a minimum of one section of 16 consecutive counts of pom motions to be performed simultaneously by 100% of athletes while holding poms.  
(DEDUCTION: 30 Points)

**Article 5** - School routines must contain a minimum of one team spin/turn performed simultaneously by 100% of athletes.  
(DEDUCTION: 30 Points)

## Rule 4 - Deductions

### Section 1 - Stunt Deductions

All stunting deduction marks are listed in Cheer Canada's Judging Methodology.

### Section 2 - Pom Deductions

Deductions will be assessed by the Safety Judge ONLY, with the exception of Section 1, Article 1, which is assessed by each Panel Judge at their discretion.

**Article 1** - No vulgar, offensive, unsportsmanlike, or suggestive movements, actions, language, uniform, or music shall occur during a team's performance. Routines must be appropriate for family viewing.

Examples of inappropriate material:

- Music containing obscene, suggestive, profane lyrics.
- Choreography or movements that are sexually suggestive or imitate violence.
- Uniforms that are revealing or show undergarments.
- Any music, choreography or uniforms that are not age appropriate for athletes.

(DEDUCTION: 5 Points for each occurrence PER JUDGE, 30 Point Maximum PER JUDGE)

**Article 2** - Tension, knee, seat, and split/jump-split drops are not permitted.

(DEDUCTION: 10 Points for each occurrence)

**Article 3**- The use of a mini-tramp, springboard or any other height enhancing apparatus is not permitted.

(DEDUCTION: 30 Points for each occurrence)

**Article 4** - A 5 point deduction will be made for falls during technical skills (trip and fall, fall from any element in dance ).

(DEDUCTION: 1, 5 or 10 Points for each occurrence)

**Article 5** - No jewellery is permitted during performances; including but not limited to body piercing and all "oral" jewellery. Taping of a piercing is not permitted with the exception of medic-alert items, which, if worn, must be secured with clear medical tape.

(DEDUCTION: 10 Points for each occurrence)

**Article 6** - Footwear must be worn.

(DEDUCTION: 30 Points for each occurrence)

**Article 7** - Cheerleading apparel MUST be conducive to safe performance. The Safety Judge has the authority to check any participant for jewellery or other potentially unsafe attire. The following items are considered unsafe for competition:

- Casts / splints. Supportive braces must be padded, covered and secure.
- Stickers or non-cosmetic glitter applied to any area other than the face.
- False eyelashes (allowed for Pom routines ONLY)
- Pantyhose / nylons (allowed for Pom routines ONLY)
- High heeled or canvas shoes
- Unsafe hair accessories
- Gum
- Pins on uniforms
- Other items deemed unsafe by the Safety Judge. Check with the Judging Director or Safety Judge prior to the competition for clarification.

(DEDUCTION: 5 Points for each occurrence)

### Rule 5 - Limitations

#### Section 1 - Stunt Limitations

All stunting limitations are outlined in the USASF/IASF Safety Rules and all result deduction marks for violations are listed in Cheer Canada's Judging Methodology.

#### Section 2 - Pom Limitations

ALL limitations carry a 30 Point DEDUCTION per occurrence. Limitations will be assessed by the Safety Judge ONLY.

**Article 1** - No stunting of any kind (I.E. - no weight borne by other athlete)

**Article 2** - No gymnastics or tumbling, with the exception of rolls.

## Routine Skills Scales

### Routine Skills Scales - Stunt

The SCA will be using Cheer Canada score sheets, skill grids, and judging methodology this year. Please refer to [cheercanada.net](http://cheercanada.net) for detailed information.

### Routine Skills Scales - Pom

#### Formations

1-2	3-4	5-6	7-8	9-10
<ul style="list-style-type: none"> <li>Formations are indistinguishable</li> <li>Poor spacing</li> <li>Ineffective use of the floor</li> <li>Little variety</li> </ul>	<ul style="list-style-type: none"> <li>Half of the athletes are in formation</li> <li>Poor spacing</li> <li>Some of the floor is used</li> <li>Some variety</li> </ul>	<ul style="list-style-type: none"> <li>Formations are distinguishable, most athletes are in formation</li> <li>Good spacing</li> <li>Most of the floor is used</li> <li>Some variety</li> </ul>	<ul style="list-style-type: none"> <li>Majority of athletes are in formation</li> <li>Good Spacing</li> <li>Formations are creative</li> <li>Majority of the floor is used</li> <li>Variety</li> </ul>	<ul style="list-style-type: none"> <li>All athletes are in formation</li> <li>Excellent spacing</li> <li>Formations are very creative</li> <li>Excellent use of the floor</li> <li>Variety</li> </ul>

#### Transitions

1	2-3	4-5
<ul style="list-style-type: none"> <li>Unsafe</li> <li>Lacking variety of loads, mounts &amp; dismounts</li> <li>Poor execution</li> </ul>	<ul style="list-style-type: none"> <li>Transitions have few errors</li> <li>Some level changes</li> <li>Some variety of loads, mounts, dismounts</li> </ul>	<ul style="list-style-type: none"> <li>Precise, creative</li> <li>Transitions make good use of levels</li> <li>Variety of loads, mounts, dismounts</li> </ul>

#### Use of Levels

1	2-3	4-5
<ul style="list-style-type: none"> <li>Levels are only used in portion of routine</li> <li>Little to no use of layering/depth</li> <li>No floor work</li> <li>Lacking creative effects</li> <li>Little variety of positions used to create levels</li> <li>Poor execution</li> </ul>	<ul style="list-style-type: none"> <li>Levels are used throughout the majority of the routine</li> <li>Some layering/depth</li> <li>Little floor work</li> <li>Some creative effects</li> <li>Some variety of positions used to create levels</li> <li>Good execution</li> </ul>	<ul style="list-style-type: none"> <li>Levels are used throughout the entire routine</li> <li>Layering/depth throughout</li> <li>Floor work</li> <li>Excellent creative effects</li> <li>Variety of positions used to create levels</li> <li>Excellent execution</li> </ul>

#### Uniformity

1	2-3	4-5
<ul style="list-style-type: none"> <li>Very little synchronization</li> <li>Poor body positions and placement</li> <li>Poor form</li> </ul>	<ul style="list-style-type: none"> <li>Most athletes are in synchronization</li> <li>Good body positions and placement</li> <li>Most athletes have good form</li> </ul>	<ul style="list-style-type: none"> <li>Majority of athletes are in synchronization</li> <li>Excellent body positions and placement</li> <li>All athletes have good form</li> </ul>

### Use of Poms

1	2-3	4-5
<ul style="list-style-type: none"> <li>• Choreography was not created based on use of poms/props</li> <li>• Poms/props not used creatively in transitions</li> <li>• No attempt was made to be creative with pom use</li> <li>• Little to no variety</li> <li>• Poms used for some of the routine</li> <li>• Poor execution</li> <li>• Unsafe use of poms/props</li> </ul>	<ul style="list-style-type: none"> <li>• Choreography seems to be designed to emphasize use of poms/props</li> <li>• Attempt to incorporate poms in transitions</li> <li>• Some creativity</li> <li>• Some variety</li> <li>• Some clean and identifiable patterns</li> <li>• Poms used for most of the routine</li> <li>• Good execution</li> </ul>	<ul style="list-style-type: none"> <li>• Choreography was clearly designed to emphasize use of poms/props</li> <li>• Poms are used in transitions</li> <li>• Innovative and aesthetically pleasing</li> <li>• Variety</li> <li>• Clean and identifiable patterns throughout</li> <li>• Poms used for the majority of the routine</li> <li>• Excellent execution</li> </ul>

### Overall Presentation

1-2	3-4	5-6	7-8	9-10
<ul style="list-style-type: none"> <li>• Poor stamina</li> <li>• Little creativity or originality</li> <li>• Lack of confidence</li> <li>• Little to no excitement or enthusiasm</li> <li>• Poor perfection of the routine</li> <li>• Little to no facials and/or eye contacts</li> <li>• No crowd appeal</li> <li>• Routine is simple</li> <li>• Poor choreography</li> </ul>	<ul style="list-style-type: none"> <li>• Some athletes have stamina</li> <li>• Some creativity and originality</li> <li>• Some confidence</li> <li>• Some excitement and/or enthusiasm</li> <li>• Poor perfection of the routine</li> <li>• Some facials and/or eye contacts</li> <li>• Some crowd appeal</li> <li>• Routine has some difficult elements</li> </ul>	<ul style="list-style-type: none"> <li>• Most athletes have stamina</li> <li>• Good creativity and originality</li> <li>• Good confidence</li> <li>• Moderate excitement and/or enthusiasm</li> <li>• Moderate perfection of the routine</li> <li>• Good facials and/or eye contacts</li> <li>• Crowd appeal</li> <li>• Routine has difficult elements</li> </ul>	<ul style="list-style-type: none"> <li>• Good stamina, the majority of athletes appear energetic at the end of the routine</li> <li>• Very good creativity and originality</li> <li>• Majority of athletes are confident</li> <li>• Majority of athletes exude excitement and/or enthusiasm</li> <li>• Good perfection of the routine</li> <li>• Good facials and/or eye contacts</li> <li>• Crowd appeal, routine is exciting to watch</li> <li>• Routine has difficult elements throughout</li> </ul>	<ul style="list-style-type: none"> <li>• Excellent stamina, all athletes appear energetic at the end of the routine</li> <li>• Excellent creativity and originality</li> <li>• All athletes are confident</li> <li>• All athletes exude excitement and/or enthusiasm</li> <li>• Excellent perfection of the routine</li> <li>• Excellent facials and/or eye contacts</li> <li>• Crowd appeal, routine is exciting to watch</li> <li>• Routine has difficult elements throughout</li> <li>• Excellent choreography</li> </ul>

## Degree of Difficulty Scales

### Degree of Difficulty Scales - Stunt

The SCA will be using Cheer Canada score sheets, skill grids, and judging methodology this year. Please refer to [cheercanada.net](http://cheercanada.net) for detailed information.

### Degree of Difficulty Scales - Pom

\* Only skills performed by  $\geq 50\%$  of athletes are eligible to be judged for Degree of Difficulty; skills performed by less than half the team will not be included in DOD scoring. Note: All skills performed at anytime by any number of athletes will be scored on Execution.

MPS – Maximum Potential Score per skill

Sequence – Two or more skills performed in combination (see Definitions section).

### Jumps

#### Base Mark\*:

Beginner (1)	Novice (2)	Intermediate (3)	Advanced (4)	Elite (5)
Tuck	Herkie	Toe Touch	Pike	Around the World
Star	Grand Jeté	Hurdler	Calypso	Switch Russian
Stag	Back Attitude	Ballerina	Switches	Turning Switches
Turning Hitch	Double Hook	Cabriole	Chaîné Grand Jeté	Tour Jeté
Double Tuck	Double Attitude	Renverse	Double Back Attitude	
	Brise	Barrel Jump		
	Pas de Chat	Russian		
		Tour		
		Double Nine (was Advanced)		

#### Jump Continuum:

Jump DOD	Base Mark	100%	Sequence	Turning	Preparation	MPS
Beginner	1	+2	+1	+1	+1	6
Novice	2	+2	+1	+1	+1	7
Intermediate	3	+2	+1	+1	+1	8
Advanced	4	+2	+1	+1	+1	9
Elite	5	+2	+1	+1	+1	10

### Kicks

#### Base Mark\*:

Beginner (1)	Novice (2)	Intermediate (3)	Advanced (4)	Elite (5)
Straight	Fan	Switch	Hold	Penché
Developpé	Tilt	Reverse	Needle	Layout
Flick	Hitch	Arabesque	Double Fan	Turning Hold
			Heel Stretch	Turning Heel Stretch

**Kick Continuum:**

Kick DOD	Base Mark	100%	Sequence	Connected	Travelling	MPS
Beginner	1	+2	+1	+1	+1	6
Novice	2	+2	+1	+1	+1	7
Intermediate	3	+2	+1	+1	+1	8
Advanced	4	+2	+1	+1	+1	9
Elite	5	+2	+1	+1	+1	10

**Spins/Turns**

**Base Mark\*:**

Beginner (1)	Intermediate (2)	Advanced (3)
Sit Spin	Back Spin	Flare
Knee Spin	Tornado	Fan Turn (in Second)
Single Pirouette	Pique Turns	Fouetté
Sail Turn	Double Pirouette	Triple Pirouette
Paddle Turn	Barrel Turn	Illusion
Pencil Turn		Pirouette in Heel Stretch
<b>Pose Turns (was Intermediate)</b>		Pirouette in Front Hold
		Pirouette in Attitude

**Spin/Turn Continuum:**

Spin/Turn DOD	Base Mark	100%	Sequence	MPS
Beginner	1	+1	+1	3
Intermediate	2	+1	+1	4
Advanced	3	+1	+1	5

## Degree of Execution Scales

### Degree of Execution Scales - Stunt

The SCA will be using Cheer Canada score sheets, skill grids, and judging methodology this year. Please refer to [cheercanada.net](http://cheercanada.net) for detailed information.

### Degree of Execution Scale - Pom

#### Jumps

1-3	4-7	8-10
<ul style="list-style-type: none"> <li>• Preps are weak</li> <li>• Incorrect form</li> <li>• Poor synchronization</li> <li>• Unstable landings</li> <li>• Poor height</li> <li>• Toes not pointed</li> <li>• Poor flexibility</li> <li>• Poor air positions</li> </ul>	<ul style="list-style-type: none"> <li>• Most preps are defined and synchronized</li> <li>• Most athletes achieve minimum height level for legs</li> <li>• Landing is synchronized for most athletes</li> <li>• Most athletes are flexible and have good air positions</li> </ul>	<ul style="list-style-type: none"> <li>• Strong, synchronized preps</li> <li>• Excellent form, height and air positions</li> <li>• Landing is precise and synchronized, no steps are taken</li> <li>• Toes are pointed</li> <li>• Majority of athletes are flexible to achieve proper form</li> </ul>

#### Kicks

1-3	4-7	8-10
<ul style="list-style-type: none"> <li>• Legs are bent (when supposed to be straight)</li> <li>• Poor form</li> <li>• Poor synchronization</li> <li>• Poor height</li> <li>• Toes not pointed</li> <li>• Poor flexibility</li> </ul>	<ul style="list-style-type: none"> <li>• Most kicks demonstrate proper form</li> <li>• Most athletes are in synchronization</li> <li>• Most athletes' kick up to at least chest level</li> <li>• Most toes are pointed</li> <li>• Good flexibility</li> </ul>	<ul style="list-style-type: none"> <li>• Strong, synchronized kicks</li> <li>• Majority of athletes are flexible</li> <li>• Excellent form &amp; height</li> <li>• Legs are straight</li> <li>• Toes are pointed</li> <li>• Legs are straight</li> </ul>

#### Spins/Turns

1	2-3	4-5
<ul style="list-style-type: none"> <li>• Athletes do not rotate at the same speed</li> <li>• Poor use of spotting</li> <li>• Preparations and finishes need improvement</li> <li>• Placement/technique needs work</li> </ul>	<ul style="list-style-type: none"> <li>• Most athletes rotate at same speed</li> <li>• Some athletes use spotting</li> <li>• Most preparations and finishes are clean</li> <li>• Most athletes demonstrate proper placement/technique</li> </ul>	<ul style="list-style-type: none"> <li>• Synchronized rotation</li> <li>• All athletes have good spotting</li> <li>• Clean and synchronized preparations and finishes</li> <li>• All athletes demonstration proper placement/technique</li> </ul>

## Score Sheets

### Stunt Teams

The SCA will be using Cheer Canada score sheets, skill grids, and judging methodology this year. Please refer to [cheercanada.net](http://cheercanada.net) for detailed information. Group and Partner entries will be scored using the Cheer Canada skill grids and judging methodology, but will continue to use the SCA score sheet this year.

### School Teams

Division	Stunts, Pyramids & Tosses	Tumbling & Jumps	Overall Routine	Total Marks Available (3 Judges)	Total Marks Available (6 Judges)
Level 1	75	45	80	200	400
Levels 2-6	95	45	80	220	440

### All-Star Teams

Division	Stunts, Pyramids & Tosses	Tumbling & Jumps	Overall Routine	Total Marks Available (3 Judges)	Total Marks Available (6 Judges)
Level 1	75	65	70	210	420
Levels 2-6	95	65	70	230	460

### Pom Teams

Pom score sheets can be found on our website – [www.sca.ca](http://www.sca.ca).

Division	Routine Skills	Technical Skills (Difficulty)	Technical Skills (Execution)	Total Marks Available (3 Judges)	Total Marks Available (6 Judges)
School (All Divisions)	40	25	35	100	200
All-Star (All Divisions)	40	25	35	100	200

In order to determine a grand champion, a ratio of the total score earned to the total possible score is taken to determine a percentage. The team with the highest percentage is the grand champion. Girls 5 and Co-ed groups are NOT eligible to be grand champions.

## Codes of Conduct

### Coaches' Code of Conduct

- Have respect for yourself, your team, other SCA Member Teams, and the SCA Executive.
- To perform their duties in a respectful and unprejudiced manner.
- Obtain the proper knowledge and training for what you are coaching.
- Ensure that the material that you teach your athletes is not unknowingly taken from other sources. This does not mean that you cannot use and modify neat moves or cool stunts, but make sure that you take individual elements and combine them together in a way that is unique to yourself and your team.
- To be knowledgeable about school rules & regulations regarding:
  - Confidentiality of student information
  - Behavioural expectations of students and coaching staff
  - Athletic program policies
  - Lines of communication & authority with the school system
- Be familiar with the SCA Rule Book.
- Accept & respect judgment and interpretation made by SCA officials at SCA sanctioned events.
- Act professionally and with dignity at all times.
- To emphasize:
  - Respect for each other and for the coaching staff
  - Sportsmanship & Teamwork
  - Accepting victory and defeat graciously
  - School spirit/qualities of student leadership
  - Good citizenship
- Avoid the consumption of alcohol or use of substances during any interaction with the team.
- Avoid inappropriate language or attitude - insulting, negativity, or using profanity.
- Have the proper training to avoid jeopardizing a team's safety.
- Recognize the entire team's ability level and limit the team's activities appropriately.
- Ensure that competition fees, transportation and accommodations are set before deadlines.
- Instill the importance of good sportsmanship and require that the team display this at all times.
- Wear appropriate attire during any team interaction.

### Athletes' Code of Conduct

- Have respect for yourself, your teammates, your coaching staff, other SCA Member Teams, and the SCA Executive.
- Stay positive and have a good attitude.
- Humbly accept victory and graciously accept defeat.
- Ensure that you have the proper training before attempting any skill.
- Show good sportsmanship and be responsible.
- Wear appropriate attire during any team interaction.
- Always strive to improve yourself and your performance.
- Avoid the consumption of alcohol or use of substances during any interaction with the team.
- Have FUN!

### Judges' Code of Conduct

- Act and dress in a professional manner. Unacceptable behaviour, language or clothing will NOT be tolerated and will result in the relinquishment of your duties.
- Perform your duties in a respectful and unprejudiced manner.
- Be familiar with SCA Rules as outlined in the SCA Rule Book.
- Ensure that you are properly educated to do your job.
- Ensure praise is consistent amongst teams.

- Do not have excessive contact with teams before, during, or after the competition.
- Ensure the performing team has your full, undivided attention.
- Minimize chatter during and between performances.
- All comments should be made in a positive manner
- No talking, text messaging, or checking your cell phone at the judging table.
- Scores must reflect what has been presented on the competition floor at the time of evaluation – past performance or skill potential cannot be factored in to the score. You score what you see.
- Do not comment on the performances to anyone outside the judging panel.
- Do not show favouritism.

## Parents', Spectators', & Mascots' Code of Conduct

- Have respect for every athlete, coach, and SCA Executive member.
- Act with respect, dignity, and grace.
- Refrain from acting inappropriately or using inappropriate language or actions.
- Understand that the SCA Executive and/or designated Competition Arbitrator has the right to ask you to leave the competition if they decide that you are disrupting the competition or negatively affecting the competition experience for others.

## Harassment

### Definition of Harassment

According to The Occupational Health & Safety Act, the definition of harassment is “any objectionable conduct, comment, or display by a person that:

- Is directed at a worker
- Is made on the basis of race, creed, religion, colour, sex, sexual orientation, marital status, family status, disability, physical size or weight, age, nationality, ancestry or place or origin and
- Constitutes a threat to the health or safety of the worker.

Although this policy is aimed at preventing harassment in the workplace, the SCA is following this policy for all people completing SCA-related duties. This includes Executive work, judging at SCA sanctioned events, and so on. If you feel that you are being harassed, contact the SCA immediately. **The SCA does not tolerate harassment at any SCA competition, meeting or event.**

### Definition of Sexual Harassment

According to the Saskatchewan Human Rights Commission, the definition of sexual harassment is ‘the unwanted sexual conduct that interferes with the rights guaranteed by The Saskatchewan Human Rights Code.’ Sexual harassment is against the law. It may be verbal, physical, or visual. It may be one incident, or a series of incidents. It is always unsolicited and unwelcome behaviour, and can take many forms, including but not limited to:

- “jokes” with sexual overtones
- a sexual advance or invitation
- displaying offensive pictures or photographs
- threats or leering
- physical contact like touching, patting, pinching, or brushing against
- sexual and physical assault.

If you feel that you are being sexually harassed, immediately tell the harasser to stop. Make it clear to the harasser that the behaviour is unwelcome. It is helpful to record any instance of sexual harassment. Write down each remark or action – try to remember the exact words used – as well as the date, time, location and names of any witnesses. Contact the SCA as soon as possible. If you’d like to pursue this at a higher level, contact the Saskatchewan Human Rights Commission.

### Definitions

<b>AACCA</b>	American Association of Cheerleading Coaches & Administrators
<b>Aerial</b>	A tumbling element that mimics a cartwheel, but without the use of the athlete's arm while passing through the inverted position.
<b>Arabesque</b>	A position in which the athlete stands on one leg, straight or bent, with the other extended to the back at 90 degrees or more from the supporting leg. For the liberty skill variation, tops should ensure their supporting leg is straight.
<b>Armpit Straddle</b>	The base holds under the armpits of the top, the top is grasping her/his ankles in a toe touch position.
<b>Around-the-World</b>	A jump where the athlete hits a pike and then whips his or her legs quickly back around into a toe touch.
<b>Attitude</b>	A pose in which one leg is raised in back or in front with knee bent, usually with one arm raised. In an ideal attitude, you should work for both the thigh and the calf to be parallel to the floor.
<b>Awesome</b>	An extended stunt in which the top has both feet together in the hands of the base(s).
<b>Axle</b>	Starts with a chaîné turn then without stopping one leg goes to passé position and the other joins it in a fully rotating tuck jump before landing.
<b>Back Attitude</b>	A jump where the working leg reaches to the front and the supporting leg is in back attitude.
<b>Back Spin</b>	A spin in which the athlete is balled up and spinning on his or her back.
<b>Ballerina Jump</b>	A two-foot take off where the working leg reaches to the front and the supporting leg is in a scorpion position.
<b>Barrel Jump</b>	A jump in the air with both legs bent back from the knee, shins parallel to the ground and both arms in the air in any basic pose.
<b>Barrel Turn</b>	A spin with your arms straight out but one is higher than the other and as you turn the arms switch heights. The arms can stay opened or closed during the actual turning action. The body stays bent forward and the dancer spots the floor or to the front.
<b>Base</b>	A person whom has both feet on the floor at all times. They are in direct weight bearing contact with the floor and provide primary support for the top.
<b>Basket Toss</b>	Three or four bases initiate a toss where two of the bases use an interlocking grip, each grabbing his own wrist and the wrist of the other base, and then catching the top in a cradle position.
<b>Brise</b>	A jump off one or both feet that is "broken" by a beating of the legs in the air.
<b>Cabriole</b>	A jump in which the lower leg beats against the upper one at an angle, before the dancer lands again on the lower leg.
<b>Calypso</b>	A jump with a one-foot take off where the working leg reaches to the front and the supporting leg is in a scorpion position.
<b>Catcher</b>	A person responsible for catching the top in the dismount or transition of a stunt.
<b>Chaîné Grand Jeté</b>	<b>A jeté performed with a rotation as the preparation. The skill may be altered by having the front and/or back leg in attitude. (REVISED 2011-2012)</b>
<b>Chaînés</b>	A series of rapid turns, rotating a half turn on one foot and the other half on the other foot. Done one after the other so they're "chaînésd" together, with the legs and feet staying close together.
<b>Chair (Sit)</b>	A stunt in which the top is seated on the hand(s) of the base(s). Considered 1.5 high.
<b>Chant</b>	A few phrases that are repeated combined with cheerleading skills and intended to promote crowd participation.
<b>Cheer</b>	A combination of words generally 4 or more phrases combined with cheerleading skills that can be performed with or without music.
<b>Cheerleading</b>	The activities of a team or group to promote school/club spirit and athleticism through choreographed dance (pom) or stunt routines.
<b>Cradle</b>	A dismount where the top lands in a pike position in the arms of the catcher(s), who place(s) one arm under the back of the top and the other arm under the thighs of the top.
<b>Crowd Involvement</b>	Encouraging the crowd to participate with the team.
<b>Cupie</b>	An elite stunt in which one of the base's arms is fully extended to support both feet of a top.
<b>Dance</b>	Any choreographed movements that are performed with music.
<b>Dead Man Lift</b>	A stunt in which the top is in a layout position (face up parallel to floor), supported away from the cheering surface by one or more bases.
<b>Developpé Kick</b>	A kick where the working leg bends, unfolding from retiree position and extending into a full kick.
<b>Dismount</b>	The process of leaving or completing a stunt, pyramid or toss, and having the top safely return to the cheering surface or into a cradle.
<b>Double Attitude</b>	A jump from both legs where each leg reaches to front and back attitude.
<b>Double Back Attitude</b>	A jump from both legs where they both reach back into attitude position, while the body arches back and the arms reach for the feet.
<b>Double Base</b>	A stunt where the top's weight is shared by two or more bases.
<b>Double Fan</b>	A kick where both legs execute a fan in the same direction, one after the other.

<b>Double Nine</b>	<b>A jump performed with one leg in pike position, and the other leg in a turned out retire position. The arms should form the shape of the number "nine". (REVISED 2011-2012)</b>
<b>Double Hook</b>	A jump where one leg is bent in front of you and the other leg is bent behind the body. Similar to a double attitude, but with the legs tucked in, but parallel with the floor.
<b>Double Tuck</b>	A jump where the working leg's knee is pulled up to the chest and the supporting leg's knee already tucked into the chest.
<b>Drop</b>	A drop to the knee, seat, front, back or split position onto the performing surface from a jump, stand or inverted position without first bearing the majority of the weight on the hands/feet which breaks the impact of the drop.
<b>Extended Stunt</b>	A stunt in which the base(s) arm(s) are fully extended above their head(s) and the top is in a standing position.
<b>Extension</b>	A stunt in which the bases' arms are fully extended to hold the top's feet, which are shoulder width apart.
<b>Facials</b>	The facial expression of the team while performing.
<b>Fall</b>	When any part of the body, other than the feet, make contact with the competition floor in a move that is uncontrolled and/or not choreographed. For stunting, a fall occurs when any part of the top's body, other than the feet, make contact with the competition floor in an uncontrolled dismount.
<b>Fan Kick</b>	High, straight leg kick where the working leg starts inward and kicks all the way around to its original position. Can also be performed outwards.
<b>Fan Turn</b>	A full pirouette completed while the working leg is held at 90degrees to the side.
<b>Flare</b>	A spin where the arms support the body and the legs swing around a stationary torso in continuous circles, with the legs never touching the ground.
<b>Flick Kick</b>	When the working leg sneaks up the supporting leg in a passé then jets out to a high kick in a flicking motion.
<b>Flow</b>	The progression of the routine from one segment to the next.
<b>Formations</b>	The arrangement/positioning of team members on the performing surface.
<b>Fouetté</b>	A spin, usually done in a series, in which the working leg starts from retire, développés to the front, is carried ("whipped") out to the side in second, and then brought back to a retire position as the dancer pirouettes on the supporting leg. <b>Supporting leg and working leg should bend and straighten simultaneously in each rotation. (REVISED 2011-2012)</b>
<b>Grand Jeté</b>	A long horizontal jump, usually forward, starting from one leg and landing on the other. In the middle of the jump, the athlete should be doing a split in midair.
<b>Hands</b>	A non-extended stunt where the top is standing in the hands of the main base at shoulder level.
<b>Heel Stretch (Stunt)</b>	A variation of the liberty where both legs are straight and the top holds the foot of their non-supportive leg in front of the body.
<b>Heel Stretch (Pom)</b>	A kick in which the dancer's leg is raised into a stretched second position and held. <i>If the leg is picked up it becomes a passive motion and is no longer judged as a kick.</i>
<b>Height</b>	The highest point of a stunt. 1 (person) High - One person standing straight. 1½ (people) High - Thigh stand, shoulder sit, chair, dead-man lift, etc. 2 (people) High - Pre-extension level. Extended 2 (people) High - Any single or double base extended stunt that is extended. Base must have both feet on the ground.
<b>Helicopter Toss</b>	A toss in which the top is in a layout position and rotates similar to the blade of a helicopter before being caught in a cradle.
<b>Herkie</b>	A jump that mimics the leg positions of a split jump except on leg is bent. The bent leg's knee is kept in line with the extended leg. Arms may vary but typically the arm on the extended leg's side is extended parallel with the leg and the arm on the bent leg's side has the hand on the hip.
<b>Hitch Kick</b>	A kick that begins with a little jump up with the supporting leg in retiree, and as soon as jump is landed the working leg whips into a high kick. The former move is a preparation for the high kick.
<b>Hold</b>	A kick held in position over one or more beats of music. Can be held by the athlete's hand(s).
<b>Hurdler</b>	A jump where the straight leg reaches high kick height (near the head) and the other leg is bent with the knee down towards the ground. Both hands reach up in a touchdown position reaching high in the same direction as the straight leg
<b>IASF</b>	International All-Star Federation
<b>Illusion</b>	<b>A spin performed by stepping into a needle position with both legs straight. The athlete's body should bend forward toward the supporting leg, and lift the heel to perform the pivot/spin. To encourage athletes to work toward this skill, they may place their hands on the floor for support. If 100% of the athletes complete the skill without the use of hands, they earn a +1 for difficulty. (REVISED 2011-2012)</b>
<b>Inappropriate</b>	A word, movement, motion or action perceived as vulgar, offensive, derogatory, or hurtful in nature.
<b>Inverted Position</b>	A position in which in an athlete's head is below their own hips perpendicular to the performing surface.
<b>Jeté</b>	A jump where the working leg reaches to the front and the supporting leg is in an arabesque position.

<b>Jump</b>	The act of propelling one's self upwards, using one's own power, into the air, and then returning back to the same surface. A jump can be performed by leaving the ground on two feet and returning to the ground on two feet; leaving the ground on two feet and returning to the ground on one foot or leaving the ground on one foot and returning to the ground on one foot.
<b>Jump Section</b>	A moment in a routine, generally within eight to sixteen counts where one or more jumps are being executed.
<b>Kick</b>	An exercise in which the working leg is raised from the hip or développ� into the air and brought down again. May be done to the front, side or back. The working leg is raised by its own strength.
<b>Knee Spin</b>	A 360-degree turn where the knees switch contact with the floor during the rotation. Can also be performed by turning on one or both knees.
<b>Lay Back</b>	A straight kick to the front with a deep back arch.
<b>Layout Kick</b>	One leg is kicked forward, while the torso is leaned back into as dramatic an arch as possible. Head should be dropped back and arms should also be extended backward, striving to be at least parallel with the floor. <b>The back arching and kick must be performed simultaneously. A kick followed by a back arch will be scored as a straight kick. (REVISED 2011-2012)</b>
<b>Layout Position</b>	When an individual's body is completely stretched out in a straight line with straight legs and arms by the side.
<b>Leap Frog</b>	A braced top person is transitioned from one set of bases to another set of bases by going through the arms of the brace. The top person remains upright and stays in continuous contact with the brace while transitioning. Second Level Leap Frog: Same as above but performed at any level above ground level (Collegiate/All-Star Open Level).
<b>Levels</b>	The use of different heights and body positions relative to create a variation in the height of the athletes.
<b>Liberty</b>	A stunt where the top is standing on one foot and is fully supported by the base(s), this can be executed in either a pre-extension or an extension.
<b>Log Roll</b>	A twisting skill where the bases propel a top from a cradle position into the air to perform a twist, and catch back in a cradle position.
<b>Lunge</b>	A position where an individual has one leg straight and the other leg in a 90-degree angle.
<b>Motions</b>	Movement of the arms (and poms) in a series and variety of positions. Usually motions are strong and sharp over several beats of music. Performed with little or no footwork.
<b>Mount</b>	The process of building a stunt.
<b>NCCP</b>	National Coaching Certification Program
<b>Needle</b>	A kick where the working leg is kicked or développ� up vertically while the body reaches down towards the supporting leg and the hands reach the floor. The athlete is inverted while the legs reach a split position.
<b>Paddle Turn</b>	A spin either left or right, using a series of <i>ball changes</i> with 3/4 of the weight staying over the turning foot.
<b>Pas de Chat</b>	Catlike jump in which one foot follows the other into the air, knees bent; the landing is in the fifth position.
<b>Pench�</b>	A kick that begins from an arabesque, the dancer tips forward with their torso while raising their leg behind them in equal dimension. The line to strive for is to have working leg so high it's pointing straight at the ceiling.
<b>Pencil Turn</b>	A straight leg turn in place on the ball of one foot, where the working leg is squeezed tight to the supporting leg. Arms are held to the side of the body.
<b>Pendulum</b>	A stunt in which the top falls forward/backward from a mount to at least a three person catch while maintaining constant hands-to-feet contact with the base(s).
<b>Pike (Cradle)</b>	A position in which the body is bent at the hips and legs are straight out in front of the body to form a V position.
<b>Pike Jump</b>	A jump in which at full height both legs are straight out, knees locked and striving to be parallel with the floor. Arms are reaching out in front to create a folded position in the air.
<b>Piqu�/Pos� Turn</b>	A turn on one foot while the other leg is in pass� with the working leg in retiree.
<b>Pirouette:</b>	A complete turn of the body executed on the toes of one leg; the working leg is placed with the foot drawn up to the ankle or knee (retiree) of the supporting leg, which may be bent or straight. A single pirouette is one complete rotation, while a double is two and a triple is three.
<b>Pirouette in Attitude</b>	A full pirouette completed while the working leg is held attitude to the front or back.
<b>Pirouette in Heel Stretch</b>	A full pirouette completed while holding one leg to the side.
<b>Pirouette in Front Hold</b>	A full pirouette completed while holding one leg to the front.
<b>Pom</b>	1) A style of dance with choreography based on traditional cheerleading movements & skills. 2) A handheld item made of plastic/nylon tassels used to promote team colours and as a prop in cheerleading.
<b>Pom Team</b>	A cheerleading team that engages in choreographed pom routines/skills.
<b>Pop</b>	A controlled pushing motion upward by a base(s) to increase the height of the top, or to release the top in a vertical dismount.

<b>Precision</b>	The correct and consistent placement of motions (arms, legs, jumps, kicks and spins)
<b>Pre-Extension</b>	A stunt in which two bases each support a foot of the top (assisted by a third bases at the back) at shoulder level.
<b>Pretty Girl</b>	A toss position where the athlete has bent arms - one hand on their waist and the other hand behind their head. The leg on the same side of the body as the hand on the waist is bent with the toe at the knee (like in a liberty). This toss is executed with the athlete's body facing 90 degrees away from the front of the performing surface so that the athlete can look over the shoulder of the side with the hand on the waist.
<b>Prop</b>	An object that can be manipulated to add variety to a routine.
<b>Pyramid</b>	Multiple stunts that are connected through the tops.
<b>Retake</b>	A transition that a stunt group makes from a stunt to a loading position to another stunt without the top's feet touching the ground.
<b>Retiree</b>	A position in which the working leg is raised to the front or side, with the knee bent so the toe is pointed next to the supporting knee.
<b>Reverse Jump</b>	A jump where the working leg reaches to the side at a 90 degree angle or more, while the supporting leg jumps.
<b>Reverse Kick</b>	The supporting leg is straight underneath the body and the working leg is straight to the back reaching arabesque at a minimum of 90 degrees.
<b>Russian</b>	A jump in which both legs reach to a straddle (center splits) position.
<b>Sail turn</b>	A complete turn of the body executed on one leg; the working toe is pointed to the front, side, or back and drags along the floor as the body rotates.
<b>Scorpion Position</b>	A position where the athlete grabs the toe of the working leg and brings it up to almost behind your head. As a liberty variation, tops should pull the foot as high up as possible.
<b>Sequence (Pom)</b>	<b>Two or more skills performed consecutively. Sequence may include any combination of kicks, jumps, or turns. There may be no more steps between each skill other than the appropriate preparation and landing for each skill. In order to obtain +1 for skills performed in sequence, they must be easily identifiable by difficulty judges. If the judges cannot easily identify the skills, the difficulty and/or execution score may be compromised. (NEW 2011-2012)</b>
<b>Single Based Stunt</b>	A stunt where the top is held in the air by one base.
<b>Sit Spin</b>	A spin in which the athlete rotates on his or her seat.
<b>Spacing</b>	The position of the team members in relation to each other.
<b>Spin</b>	A full turn (360 degrees) or more.
<b>Split Catch</b>	A stunt in which the top is in a spread eagle or star position above a base while the base holds the thighs of the top.
<b>Sponge Toss</b>	A toss that is achieved by not interconnecting the bases' hands. The two bases each hold one of the top's feet and the third can either throw from the waist or the ankles. Same definition as Thigh Toss.
<b>Spotter</b>	An individual who is not directly participating in a stunt, but who is responsible for being close to and monitoring the stunt for its duration in order to provide any assistance if it is needed.
<b>Spotting (Pom)</b>	<b>As the dancer turns, spotting is performed by rotating the head and body at different rates. The dancer gazes on a particular spot during a rotation for as long as possible before turning the head quickly to return to the same position. This should be completed once for every rotation, and is performed to prevent the dancer from becoming dizzy. (NEW 2011-2012)</b>
<b>Stag</b>	A jump, simulating splits in the air, only the front, supporting leg is bent from the knee inward, touching retiree position.
<b>Star Jump</b>	A jump where the arms in a high V and the legs spread apart. May also be called and X jump or spread eagle.
<b>Straight Kick</b>	The supporting leg is straight underneath the body and the working leg is straight in front or to the side of the body.
<b>Stunt</b>	A skill in which the top is supported or assisted off of the performing surface by one or more individuals.
<b>Stunt Section</b>	A moment in a routine, generally within eight to sixteen counts where one or more stunts are being executed.
<b>Stunt Team</b>	A cheerleading team that engages in choreographed stunt routines/skills.
<b>Supporting Leg</b>	The weight bearing leg or the leg pushing off the ground in a skill.
<b>Suspended Split</b>	A stunt where the top is supported in an upright sitting split position by two or more bases extending their arms.
<b>Swan Dive</b>	A dismount from a stunt where the top completes a three-quarter front rotation into a cradle position.
<b>Switch Jump</b>	A jump where the front leg reaches forward and swings through to arabesque as the supporting leg reaches forward to a jeté.
<b>Switch Kick</b>	A straight kick to the front performed in sequence by both legs, in which the working leg and supporting leg "switch" in the air.
<b>Switch Russian</b>	A jump where the working leg reaches forward and swings back as hips rotate open to a straddle position.
<b>Synchronization</b>	The degree to which the entire team performs skills as one unit.

<b>Team Jump</b>	A jump performed simultaneously by every athlete on the team.
<b>Team Kick</b>	A kick performed simultaneously by every athlete on the team.
<b>Team Spin</b>	A spin performed simultaneously by every athlete on the team.
<b>Thigh Toss</b>	A toss that is achieved by not interconnecting the bases' hands. The two bases each hold one of the top's feet and the third can either throw from the waist or the ankles. Same definition as Sponge Toss.
<b>Tick Tock</b>	A transition where the top starts in a liberty or liberty variation stunt and then switches to the opposite leg liberty or liberty variation.
<b>Tilt</b>	High kick to the side with the body tilting to the opposite direction.
<b>Toe Pitch</b>	A single or double based toss where the base(s) push upward on one of the top's feet to propel them upwards into the air.
<b>Toe Touch</b>	A jump where your arms are in a "T" motion and your legs split to the sides, to achieve a straddle position. A 360 toe touch consists of the athlete performing the toe touch WHILE rotating 360 degrees in the air.
<b>Top</b>	An individual whose weight is fully supported by others.
<b>Torch</b>	A liberty variation in which the top is in a liberty that is rotated 90° from the front of the performing area and the top's upper body is turned to face forward.
<b>Tornado</b>	The body is squatted and the supporting leg is bent and positioned under the body. Then the straight, working leg does a floor circle around the body and the supporting leg hops over the working leg as it is going around. May also be called a coffee grinder.
<b>Toss</b>	A stunt in which 2-4 bases propel the top upwards. The top becomes airborne and no longer in physical contact with the bases.
<b>Toss Section</b>	A moment in a routine, generally within eight to sixteen counts where one or more tosses are being executed.
<b>Tour (en L'Air)</b>	A jump where the athlete performs a 360-degree turn in the air, with the body held vertically straight.
<b>Tour Jeté</b>	A jump where the working leg reaches forward, body turns 180 degrees and the working leg swings forwards, legs to jeté.
<b>Transfer</b>	A stunt where the top moves from one base group to another while maintaining continuous contact with one base throughout the entire skill.
<b>Transition</b>	The movement from one stunt, formation or pyramid to another.
<b>Trip</b>	When an individual stumbles on the floor or their feet, temporarily loses control of their balance, and regains balance again without falling
<b>Tumbling Element</b>	A hips over head rotation that ends when the athlete's feet land on the floor.
<b>Tumbling Pass</b>	A series of sequential tumbling elements beginning with the first hips-over-head element and ending when the feet touch the performing surface at the completion of the last hips-over-head element.
<b>Tumbling Section</b>	A moment in a routine, generally within eight to sixteen counts where one or more tumbling elements are being executed.
<b>Tuck Jump</b>	A jump that at full height the body is bent at the hips and the knees are held tightly up to the chest.
<b>Turning Heel Stretch</b>	A full spin completed while holding one leg to the side, stretched up by the ear. Spin is not performed on demi-point, and may be pivoted.
<b>Turning Hitch</b>	A jump with a complete rotation where the working leg comes up to a tuck followed by the other leg tucking, landing on the working leg. May also be called a jumping chainé.
<b>Turning Hold</b>	A full spin completed while holding one leg to the front. Spin is not performed on demi-point, and may be pivoted.
<b>Turning Switch</b>	A jump that completes a rotation followed by a switch.
<b>Twist</b>	A skill in which an individual rotates 360°, perpendicular to the performing surface. Maximum number of consecutive rotations allowed is 2.
<b>Unsafe Accessory</b>	Any part of a prop, uniform, or accessory that can cause an injury or present a potentially unsafe scenario.
<b>USASF</b>	United States All-Star Federation
<b>Vault</b>	When a top uses their hands to leap over or clear a base(s) or prop(s).
<b>Voice</b>	Refers to the clarity, projection and expression of the team while yelling the words to the cheer or chant.
<b>Working Leg</b>	The leg executing a skill or the first leg in the air.





### Change Log

1. **October 2<sup>nd</sup>, 2011** – School Senior Male/Female Levels 1, 2 Division was modified to accept athletes grades 5 – 12 instead of just grades 9 – 12.
2. **January 12<sup>th</sup>, 2012** – Additional cleanup with the addition of using USASF/IASF Leveling and Cheer Canada's Score Sheets and Judging Methodology.