

2018-2019 Spirit Rules Changes

Reference	
1-Definitions (NEW)	<u>Head Spring - A tumbling skill in which a person places both hands and their head on the performing surface, pushes off with the hands while flipping the legs overhead and landing on their feet.</u>
1-Definitions (NEW)	<u>Head Spin - A skill in which a person balances on their head while rotating on the performing surface.</u>
1-Definitions (NEW)	<u>Headstand - A skill in which a person balances on their head on the performing surface.</u>
1-Definitions	Non-release Stunt – A stunt in which contact is maintained between a top person and base(s) a person on the performing surface.
1-Definitions	Swedish Fall – An extended stunt in which the top person in a prone position supports her own upper body by placing her hands on the shoulders of a base while her lower body is supported by another base's extended arms.
1-Definitions	Suspended Roll: A stunt in which upright base(s) or post(s) hold a top person's hand(s)/arm(s) while the top person performs continuous hip-over-head rotation.
1-Definitions	Assisted Inverted Floor Skill – An inverted participant on the performing surface that is partially supported by non inverted participant(s) who is/are also on the performing surface.
1-Definitions	Tension Drop – A partner stunt (e.g. shoulder stand) in which the base leans forward until the top person dismounts to the performing surface without assistance. 3.7.11 Tension drops are not permitted.
1-Definitions (NEW)	Shoulder stand - A top person stands on a base's shoulders.
1-Definitions	Release Transition/Release Pyramid Transition – A top person changes from one stunt to another (including loading positions) during a temporary loss of physical contact with his/her base(s); all personnel on the performing surface.
3-1-11 (NEW); 4-1-11 (NEW)	Apparel / Accessories: <u>ART. 11 ... For religious reasons, in the event there is documented evidence provided to the state association that a participant may not expose his/her uncovered head, the state association may approve a covering or wrap which is not abrasive, hard or dangerous to any other participant and which is attached in such a way it is unlikely to come off during performance.</u>
3-2-8 and 4-2-8	Stunting Personnel: (p)ART. 8 ... A spotter is required for tosses to single base shoulder stands and single base prep-level stunts in which the foot/feet of the top person are in the hands of the base.
3-3-5b(NEW); 3-3-5g(NEW)	ART. 5... Braced flips in a pyramid are permitted provided all the following conditions are met: ... b. The top person shall have at least three people involved who were the original bases or spotters. <u>There must be three people involved in the toss and catch of the top person either as a base or spotter. g. When the catchers are not the original bases, the new catchers are in place when the flip is initiated, remain close to the original bases and are not part of any other skill.</u>
3-3-6a	(1) ART. 6... In all other inversions: a. Inversions may release to the following provided there is a spotter: <u>1. Non-inverted</u> dismounts with no more than a ½ turn.
3-3-6b(1) and 4-3-6b(1)	ART. 6... In all other inversions: ... b. In inversions where the base of support begins and remains below prep level at least one person shall be in a position to protect the head/neck of the top person and shall maintain contact with the top person upper body (waist and above, which may include arms/hands) until the top person is no longer inverted or his/her hands are on the performing surface. The contact shall be sufficient to stabilize/control the top person's position.
3-3-6c and 4-3-6c; 3-3-6c(2) Exceptions 1,2	ART. 6... In all other inversions: ... c. Inversions where the base of support begins at or passes through prep level: 1. Require two bases or a base and a spotter. 2. Requires at least two people on the performing surface must be to be in a position to protect the head/neck of the top person, one of whom must maintain contact with the top person's upper body (waist and above, which may include arms/hands) until the top person is no longer inverted or his/her hands are on the performing surface. The contact must be sufficient to stabilize/control the top person's position. EXCEPTIONS: 1. A foldover that begins at or below prep level and does not stop in an extended position is allowed. <u>When the catchers are not the original bases, the new catchers shall be in place when the inversion is initiated, remain close to the original bases and are not part of any other skill.</u> 2. In a single base suspended roll, there must be continuous hands to hands contact between the base and the top person.
3-5-5f	ART. 5 ... Release transitions are permitted provided all of the following conditions are met

Reference	
	throughout the transition: ... f. <u>The top person is caught by original base(s). When the catchers are not the original bases, the new catchers are in place when the transition is initiated, remain close to the original bases and are not part of any other skill.</u>
3-7-2 and 4-7-2, 3-7-3 and 4-7-3; 3-7-2 and 4-7-2 (NEW)	ART. 2 ... Dismounts to the performing surface from prep level or above require assistance from a base or spotter. This assistance must be sufficient to slow the momentum of the top person. ART. 3 ... Dismounts to the performing surface from prep level or above that involve a skill (e.g., toe touch, twist, etc.) require two bases or a base and a spotter. Assistance is required from at least one base or spotter. This assistance must be sufficient to slow the momentum of the top person. <u>ART. 2 ... Dismounts to the performing surface from prep level or above are permitted provided the following conditions are met: a. Assistance from a base or spotter is required and the assistance must be sufficient to slow the momentum of the top person. b. If the dismount involves a skill (e.g., toe touch, twist, etc) two bases or a base and a spotter is required, and the assistance must be sufficient to slow the momentum of the top person.</u>
4-8-2b	(p) ART. 2 ... Tumbling while holding props is not permitted except for the following: ... b. holding pom(s) or <u>props</u> during airborne or non-airborne tumbling skills in which hand(s) are not being used for support. <u>The props shall not be made of hard material, have corners, or sharp edges.</u>

2018-2019 South Dakota Changes/Clarifications/Reminders

1. Eliminate the step out deduction on the scoresheet.
2. Require that all coaches, head or assistant, paid or volunteer, for SDHSAA fall sports complete the NFHSLearn.com "Heat Illness Prevention Course" PRIOR to assuming their coaching duties each school year.

South Dakota Modifications

1. No glitter hairspray is allowed.
2. Hair devices shall be safe and secure. The hair shall be worn in a manner to ensure safety while performing. **All members of the competitive cheer/dance team shall wear their hair up and away from the face and off their shoulders.**
3. Head judge will be designated for both cheer and dance. Judges scores from low to high shall be no more than 10 points.

SDHSAA CHEER & DANCE LICENSING INFORMATION FOR JUDGES

1. The South Dakota High School Activities Association (SDHSAA) sponsors the sports of Competitive Cheer and Competitive Dance. Season dates are July 31 through October 21. First competition is August 21, with the state tournament scheduled for October 20-21, 2017, at Rapid City.
2. With the adoption of these programs, the SDHSAA is licensing cheer judges and dance judges. A judge must be a minimum of 18 years of age to register with the SDHSAA as an official judge.
3. The cost of becoming a licensed cheer judge and/or dance judge is \$60. For those individuals wishing to judge both cheer and dance, the cost is still \$60. This fee must be paid to the SDHSAA.
4. Judges are considered both a safety judge and a performance judge.
 - A safety judge will be responsible to detect, record, and report rules violations committed during a team's performance.
 - A performance judge will be responsible for evaluating and scoring the elements listed on the judge's ballot.
 - Both types of judges will be required at each competition.
5. Number of Judges Required for Regular Season

Judge	Performance Judges	Safety Judge(s)
Cheer (performance- minimum of 2) Safety (2)	2-3	2
Dance (performance -minimum of 2) (safety- 2)	2-3	2

6. Judges Requirements for Regular Season
 - All judges (performance & safety) must be licensed with the SDHSAA.
 - Number of judges will be determined by host management with consideration of the size of the meet.
7. Number of Judges Required for State Finals
 - 3 performance and 2 safety judges will evaluate the performance at state finals.
 - SDHSAA will be responsible for securing judges for the state finals.
 - All judges' decisions are final.
8. **Judge Qualifications**
 - The following requirements must be met to be eligible for sub-state and/or state competition: view on-line the rules meeting for credit, take and pass the on-line open book test, complete a jamboree requirement every other year (On years when jamboree is not offered, complete SDHSAA judges' training and practice judge at one practice session with two other judges).
 - A judge not meeting the requirements will be placed on probation.
 - A judge placed on probation will not be eligible to judge at the state competition.
 - A judge must work a minimum of 2 competitions to be eligible to work the state competition.
 - All judges (safety and performance) will be registered with the SDHSAA.
 - Registration fee for judges will be \$60 which will include both cheer and dance. We are encouraging officials to register for both sports for one small fee.
9. Judges' Uniform
 - Slacks/Skirt – black
 - Shirt – white polo shirt with SDHSAA logo (long or short sleeved)
 - Shoes – dressy, casual

Examples of inappropriate attire include, but are not limited to: shorts, short skirts, bare midriff, shirts with low-cut necklines, flip flops, etc.
10. All judges are independent contractors. Schools will contract individual judges. Fees, as well as date and time of contests, will be determined by the contracting schools.

SDHSAA CHEER and DANCE JUDGES TRAINING: INTRODUCTION

The goal of this course is NOT to remove subjectivity from judging, but to offer consistencies in the ways in which we judge. Subjectivity is one component that keeps cheerleading and dance growing activities. If judges were purely objective, there would not be a need for a panel of judges. One person would be sufficient in determining a winner. Subjectivity sets us apart from our colleagues. Subjectivity is a critical part of judging.

With South Dakota adding competitive cheer and dance to the list of South Dakota High School Activities Association sanctioned sports, the goal will be to make the adjudication of cheerleading competitions **fair and unbiased** through judges' education and certification. Our goal will be to train individuals to be qualified, fair judges as we enter into the new sports of competitive cheer and dance.

COMPETITION GUIDELINES

The National Federation Spirit Rules Book and SDHSAA Competitive Cheer and Dance Guidelines found in the Athletic Handbook section of our website under Competitive Cheer and Competitive Dance will be used for all SDHSAA competitions.

Classes

The teams will be classified according to AA and A

Classification	Cheer	Dance
Class AA	450.000 and above	450.000 and above
Class A	449.999 and below	449.000 and below

Divisions and Order of Competition

Cheer	Dance
Stunting/Tumbling	Jazz
	Kick
	Pom
	Hip Hop

Each school may enter one team per division. A host school MAY allow a JV team to participate in a specific category. This team will be scored but placed in the JV division for team placing. No athlete may compete in more than 3 routines in a day and can only be in one division (JV or Varsity) of a specific category.

An athlete may compete on more than one team.

All members of a competition team must be female.

Team Size

The number of participating teams members are as follows:

Cheer			Dance	
Class A:	Small - 6-12	Class AA (<i>one size only</i>):	Class A:	Class AA:
	Large -13-26		Class A (<i>one size only</i>): 6-26	Class A (<i>one size only</i>):

If the number of competitors falls below the number required to compete in that division **due to injury or illness**, the team will be allowed to compete in the division they have entered without penalty. Written documentation needs to be supplied to the meet manager.

South Dakota Competitive Cheer/Dance Changes

Cheer

1. Increase jewelry violation from 5 points to 10 points on the Technical Safety Score sheet.
2. Judges range of score from low to high shall be no more than 10 pts.

Dance

1. Increase jewelry violation from 5 points to 10 points on the Technical Safety Score sheet.
2. Judges range of score from low to high shall be no more than 10 pts.

INJURY PROCEDURES

The host school is responsible for the availability of medical services in the same manner as at any other SDHSAA sponsored activity hosted by the school. First aid and medical supplies should be made available in case of injury. The tournament director is responsible for emergency medical telephone numbers.

If an injury occurs during the routine, only a judge can stop the competition until the injured person is removed from the competitive area. The procedure for stopping the competition is for any judge to hold up a red flag/sign/card signaling that the routine should stop.

A team with an injured person will be given the opportunity to perform the entire routine at the end of their classification competition without the injured person.

When a participant exhibits signs, symptoms or behaviors consistent with a concussion (such as loss of consciousness, headache, dizziness, confusion, or balance problems) the participant shall be immediately removed from the contest and shall not return to play until cleared by an appropriate health care professional.

When it is detected that a participant is bleeding, has an open wound, has any amount of blood on the uniform or person, the participant must stop performing to receive proper treatment. A participant may return to the activity only when the body and/or uniform is appropriately cleaned (treated with solution) or changed.

DISQUALIFICATION PROCEDURE

For a team to be disqualified, the judges must all agree that the offense is serious enough for disqualification. Any judge, safety or performance, may make a ruling for disqualification. Upon judge's ruling for disqualification, judges will inform the hosting Athletic Director and coaches prior to the awards ceremony to explain the disqualification. Judges must fill out the disqualification form and send it to the SDHSAA office explaining the circumstances surrounding the disqualification. SDHSAA will then contact the school to ensure knowledge and reason for the disqualification. That school will not be allowed to compete the remainder of the day.

JUDGES AT THE MEET

A. Seating

1. Must seat judges away from fans- elevated, if possible, rope off the area, provide security to do what is necessary to keep fans away from judges, etc.

B. Tabulations

1. Judges are to submit their individual score sheets to the tabulator as soon as they complete scoring for each team.
2. Safety judges should hand their deduction sheets to the tabulator as soon as they complete scoring each team.
3. Once the score sheet has been submitted to the tabulator, the judge will not see the score sheet again. (If the score sheet is incomplete, the tabulator may return the sheet for completion.)
4. Judges are not to have any contact with the tabulator once the competition ends.

C. Responsibilities

1. Judges should not interact with team, coaches, or fans at any time with the exception of the coaches' meeting.
2. Judges should leave the facility as soon as final results are announced, if not before. Be sure to wait to leave until ALL scores have been tabulated.

GENERAL PHILOSOPHY OF JUDGES:

It is the responsibility of a judge to rank each team with an appropriate score. These scores are very important to the coaches and the individual team members. The clinics and handbook can teach judges to rank and score. The evaluations will help improve a judge's technical skills. However, communication skills are the most essential skills that a judge must develop. The score sheet comments, scores, and any casual conversations a judge might have with a coach or team are critical.

WHAT SDHSAA EXPECTS OF JUDGES:

1. To be prepared as best we can to evaluate the teams fairly with the goal of education.
2. To use rubrics developed as a guide for difficulty when judging to help provide consistencies.
3. To respond to the needs of high school cheerleading teams with integrity, openness, and enthusiasm.
4. To create an atmosphere of respect for all the coaches, judges, students and parents.
5. To reinforce the objectives of the SDHSAA.
6. To constantly be willing to become better educated in the art of judging, by attending clinics to update knowledge of the rules and regulations.
7. To approach each judging opportunity in a professional manner; by dressing and behaving appropriately.
8. To use recorded comments to reinforce the scores given on the score sheets.
9. We are committed that, through our judging, we will provide a building block that teams can use to improve their teams.

A GOOD JUDGE IS:

1. PREPARED

- Attends training seminars, and familiarizes themselves with the judging materials.
- Arrives at the competition site at least 30-45 minutes prior to the start of competition.
- Reviews the score sheets and places them in the order necessary for competition.

- Brings along: extra score sheets in case of errors, scratch paper for notes and a glossary of terms for correct spelling.
2. **KNOWLEDGEABLE**
- Knows the rules of the competition, with proper score sheet interpretations and legality rules and how they should be scored.
 - Knows how to identify various technical skills, proper technique of those skills and difficulty in progressions.
 - Knows the technical terms giving credibility to your scores and the overall competition. Be sure to use correct terminology for the movement and spell terms correctly.
3. **FAIR AND CONSISTENT**
- Make a conscious effort to be consistent throughout the competition and the year.
 - Avoid simple common errors such as:
 - Judging “harder” in the beginning or in the end.
 - Losing focus as the routine or day wears on.
 - Judging certain styles of dance harder than others.
 - Helpful hints:
 - Mark skills on scratch paper to reference for difficulty scoring
 - Use scratch paper to remind yourself of earlier scores
 - **USE THE RUBRIC and SCORE SHEET!!**
 - If you need a break---ASK for one.
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4. **UN-BIASED AND PROFESSIONAL AT ALL TIMES**
- Avoid sub-consciously adding/taking away points based on personal preference.
 - Recuse yourself if you:
 - Coach the team
 - Former member of the team- can’t always avoid this, but good rule of thumb is 3-5 years out!
 - Choreographed the dance or routine.
 - Don’t judge on past titles/reputation
 - Don’t favor or hinder a team
 - Judge what is on the floor at that moment!
 - No conferences amongst the judges
5. **PROVIDE USEFUL FEEDBACK**
- Why?
 - It shows interest in the team’s hard work
 - Allows opportunity to improve the team’s performance
 - Helps improve and grow the sport
 - Supports the coach in their goals
 - What is considered “Useful” Feedback?
 - Be specific (how to fix incorrect technique, spacing issues, suggestions on adding difficulty or cleaning up a routine, etc.)
 - Be honest
 - Be encouraging
 - Use language appropriate to the progression level
 - Avoid sarcasm

GENERAL CRITICISM

Our comments on the score sheet should deal more with basic technique, encouragement and enthusiasm. Emphasis should be placed on minor successes.

All that our coaches and teams ask is that we, as judges, come to the competition without prejudice, with enthusiasm and concern for the activity, and with a desire to sense the choreographer’s intent. That is sometimes difficult, being human. We have our own likes, dislikes and preferences. This often produces conflicting opinions.

When judging difficulty of the routine, be sure to use the rubric and reward teams for their effort. If a majority of the team does a skill, the team should be given the higher end of the points allotted for that specific skill. If the team does not execute the skill well, that is where the points need to be deducted in the execution of the skills.

Criticism of any activity is affected by both experience and personal biases. A good judge will view a piece of work and explain why it is “good” or “not good.” The team’s choreographic intent should arouse our response at the first showing. The more response evoked, the more successful the program.

The closer the choreographer’s intent and the judge’s response correspond, the greater success a team should have.

Often, coaches and judges are voices of the past, objecting to new viewpoints as invalid, rather than being open to new experiences. Rules of the past are often considered permanent. “Change remains the only constant” and we must continue to re-adjust to it.

JUDGING ETHICS: “It is all about Integrity!”

AFFILIATION (no bias)

A judge should not accept the offer to judge a contest if he/she has a direct personal affiliation with the coach or any member of the team. (This would include teams you have choreographed for or have taught recently.)

CONSULTATIONS

An active judge should not give a consultation to any team competing in a contest he or she will be judging.

Any consultation or comments regarding other judges’ performance to coaches, parents or athletes outside of competition is unprofessional. It is unethical to comment on a performance for which you were not officially contracted or were not present. If approached regarding another judge’s performance, the question should be referred to those who were judging that day.

CONDUCT

Judges should never display a preference toward any competing team. This would include making comments in public. At competition a judge should not make comments to coaches or parents about judging results at a competition in which they are judging. A judge should be sequestered before and after the competition to avoid this.

DISQUALIFYING YOURSELF FROM JUDGING A TEAM (no bias)

It is the judge’s responsibility to excuse him or herself from judging wherever there is a conflict of interest and there is a possibility of bias toward or against a certain team.

- It is the meet director’s decision as to the viability of a judge
- It is the judge’s responsibility to notify the competition of any conflict of interest far enough in advance to make any necessary changes

SCORING ETHICS

- If asked about the competition, refer any questions to tournament officials.
- If a tournament official asks you to discuss a team’s performance with a coach, explain that you are one of (number) judges and that the other judges may have seen something different—better or worse.
- If you have questions about another judge’s scores, bring that to the attention of the tournament officials only.
- Never allow the competition to change your scores without your approval. If this happens, resign your position.
- Judges may leave the competition only after all the final tabulations are completed.

SCORING

A judge will be a part of a judging panel, all of whom will be seated on one side of the competition floor facing the competitors. A panel is used to help minimize bias, not only toward or against a specific team, but also in terms of preferences. The judges will be allowed to interact after each routine to be sure they are in range and have not missed some levels of difficulty. Each judge should score each routine individually and write down their score on the tabulation sheet to ensure accuracy of the scores. A head judge should be determined at each meet to record scores of judges and ensure accuracy. Coaches must realize that scoring may be different from judge to judge based on the performances.

You will inevitably see some of the same teams repeatedly over the course of the season. Be sure to judge each team on their performance for **that day**, not as to what you have seen in the past in comparison. You may have a personal opinion about their performance, but you need to judge as to how the routine was performed on that specific day!

The judge must realize that his or her decisions join together with others to create a fair consensus. Their own final order of results may not match perfectly with those of the panel.

It is important to score each individual category and then total the points. If you do not fill in each category, there is a possibility that you will not be following the score sheet.

The fairest way to judge a routine is to have a team “attain” points. Each time the squad fulfills a score sheet requirement, they gain points. **UTILIZE THE RUBRIC and give DIFFICULTY POINTS according to the rubric.**

Reward athletes/teams for what they do well.

South Dakota High School Activities Association

DISQUALIFICATION FORM

Judges Filing Form: _____

Team Disqualified: _____

Check One: Competitive Cheer Competitive Dance

Contest where disqualification took place: _____

Site: _____

Date: _____

Reason for Disqualification:

Email to: jo.auch@sdhsaa.com **or mail to:** SDHSAA
P.O. Box 1217
Pierre, SD 57501

FOR SDHSAA USE ONLY:

Administration was contacted: Yes No

Date contacted: _____

CONTACT INFORMATION

SDHSAA:

804 North Euclid, Suite 102

PO Box 1217

Pierre, SD 57501

Phone: 605-224-9261

www.sdhsaa.com

Contact:

Jo Auch – Rule Interpretations, etc.

jo.auch@sdhsaa.com

Marsha Karst: Judges Registration

marsha.karst@sdhsaa.com

Cheer Rules Committee:

Jo Auch

Brandy Gangle

Jessica Pickett

Dance Rules Committee:

Jo Auch

Jasper Diegel

Tammy Griffith

Kelsey Nelson

“CHEER SPECIFIC” COMPETITION GUIDELINES

Competition Area for Cheer

Performance mats:

42' x 42' - with a maximum of 12 participants

42' x 54' - with a maximum of 26 participants

Wrestling/tumbling mats will not be used for competitions, however, may be used in a limited manner for practice. (Wrestling mats are too slippery for use in competition.)

Only coaches, competitors, and officials are permitted in the competitive area.

Uniforms for Cheer

All team members must be dressed in the school issued uniform that complies with the National Federation uniform guidelines. 5 points will be deducted per uniform violation. The school must also have on file the SDHSAA “Uniform-Choreography-Music” School Approval Form.

Performance Requirements for cheer

- The length of the routine shall be a maximum of two minutes-thirty seconds (2:30).
- The routine must include cheer and dance.
- There will be a maximum of one minute-thirty seconds (1:30) of music allowed in the routine.
- Props are not allowed with the exception of poms, signs, flags, and megaphones.
- Mascots will not be part of the routine.
- Tumbling skills are only permitted within the body of the routine. Tumbling cannot be performed beyond the competitive area. Tumbling on to the competitive area when called to perform is not allowed.

Performance Order

Class A: Stunting/Tumbling- small squad

Class A: Stunting/Tumbling- large squad

Class AA: Stunting/Tumbling

Performance Procedures

Teams will be called to the competitive area by the announcer prior to their performance. Three teams will be announced each time – “In the hole,” “on deck,” and “now performing.”

A 10 point “unnecessary delay” deduction will be taken if a team is not in the on-deck area when called. Once a team is called to the on-deck area, points may be deducted for various violations, such as, jewelry, hair, nails, glitter, etc.

ONLY PERFORMING MEMBERS OF THE CHEER TEAM AND THEIR COACH MAY BE IN THE “ON-DECK AREA” FOR COMPETITION OR 10 POINTS WILL BE DEDUCTED.

A practice/warm-up area should be made available. Schools should furnish their own equipment and music for use in the practice/warm-up area.

Music

Equipment such as Ipods, auxiliary cords, etc. for music must be furnished by the participating schools, be of production-quality, and be presented to the sound technician at the competition. Schools must have backup music available. Working with the sound technician, the coach or representative for the team is responsible for starting and stopping the music during the routine.

Time Infractions

Time infractions occur for overtime of competition and violation of length of music.

- 1-3 seconds over time warning
- 4-8 seconds over time 10 pts
- 9 or more seconds over time 20 pts

Coaches’ Seating

A “VIP coaching section” will be provided during a team’s performance. There must be coaching seats available for the team’s designated coaches. Only TWO coaches who are listed on each specific team’s roster are allowed in the VIP seating. Coaches will need to be seated in the VIP section or standing by the music sound system during competition (if they choose to put in music). Designated coaches must be wearing name badges to be in the VIP seating. Competitive teams not performing will need to be seated in

the bleachers. There will be a 10 point team deduction for not being in the designated areas during the team's performance.

SDHSAA SCORESHEET CATEGORIES AND BREAK DOWN

It is vital that judges are acutely aware of the efforts many have made for the performers to be standing on the floor in front of them. Judges are given a huge amount of power. With that comes an equal amount of responsibility. Judges owe it to the performers to be focused on judging them fairly. As Steve Prefontaine said, "To give anything less than your best is to sacrifice the gift."

Cheerleading Fundamentals:

Execution:

This is about SKILLS. This is about how a team performs the skills they have in the routine. It is NOT about how much you like it.

Difficulty:

While discussed in other aspects of judging, difficulty (or lack thereof) is a key determinant in a team's ranking. Thus, of particular importance is a judge's knowledge of the progression of difficulty in competitive cheerleading elements: jumps, tumbling, stunts, pyramids/tosses, dance elements, and even motions.

The biggest thing in this category is to use ranges to differentiate between teams. If you have multiple teams scoring in the same "category", you will need to be clear in your mind as to what constitutes a higher difficulty score in that range. Document the skills so you are able to review them at the end of the routine to score accurately.

Just as the lack of difficulty may prevent a superior reward, a challenging performance, executed flawlessly, should earn maximum points. Likewise, errors in simple skills should be weighted differently than minor flaws in elite skills. A judge should also be keen to squad "readiness" in attempting difficult skills.

Motion Technique

Motions should be sharp, moving quickly from one motion to another. Everyone performing a motion should have same level of angle of motion and the motions should be at the correct angle. For example: a high V should be at a 45-degree angle.

Considerations: Are their motions crisp, clean, correct form and placement? Are their wrists positioned correctly? Are their motions in front of them or are they over extending? Is there synchronization amongst the team? Are there clean lines with arms and legs? Is there cohesive placement throughout the team?

Jumps

Evaluate each of the jumps using: **Technique**-form, toes pointed, backs straight, arm positions, landing with feet together, etc. **Togetherness**-preps are the same, all go up together, reach heights together, same height, land together, style the same (hand, arms, legs, etc). **Ease**-is completed without evidence of difficulty, height attained by entire squad, and ease when landing. Just as with other skills, the level of difficulty of jumps and the performance quality of such skills are the key elements in the judge's reward.

Considerations: Are their jumps high, correct technique, pointed toes, chest up, head up? Evaluate arm placement in jumps and in the approach and landing.

Key Points to Remember: Ratio of team performing the jump (# jumping one at a time vs. # on the team). Two squad members out of 12 performing a range of jumps throughout a routine will be judged lower as compared to another team performing full squad toe-touches.

Tumbling

A judge must determine the quality of execution of such skills purely from a gymnastics viewpoint. S/he must also consider the effectiveness of such skills based on their placement in the routine. This also relates to their incorporation in cheer elements, where vocal quality can be affected by the timing of preparation, execution, and recovery. A repetition of similar skills may indicate an unwise use of time where different skills may have been more effective. A judge must first assess the degree of difficulty of skills, both those performed by the entire squad as well as individuals.

A judge should consider the score of tumbling as it relates to the squad or individual performance. If a handful of individuals demonstrate tumbling while others are stationary, the “team work” becomes an issue.

Considerations: Did they execute/perform well? Is their tumbling technically correct? Are their legs together on their handsprings? Are they setting their tucks and layouts high enough? Do they have clean landings? Is the team synchronized?

Key Points to Remember: If less than half of the team performs the skill, the team gets the lower of the score range. If the team has half or more people doing the skill, then the team should be awarded the higher range.

Stunting/Tosses

A knowledge of stunt progression and a sense of technical elements involved in execution and transitions are a judge’s best allies. A judge must consider not only the positions held by top person(s), but also the work of the base(s) and proper stunting technique. Stunts should be incorporated to a degree possible according to the size and skill of the team. The number of bases used to support stunts is an element of difficulty. The fewer number of bases, the more difficult the stunt.

Considerations: Is their stunting technically correct? Are bases lifting with their legs? Are top person(s) tight and in the correct position? Are there different varieties of load-ins, dismounts and transitions? What is the technique and the height of the toss like?

Key Points to Remember: Single leg vs. double leg, minimal use of bases, variety of load-ins, reloads, transitions, and dismounts, number of athletes vs. number of stunts in air at a time.

Pyramids

In order to receive points in this category, any two or more stunt skills MUST connect at some point during the routine.

Considerations: What is the building technique like? How many bases are being used to build? (The less bases the higher the difficulty.) How is the body control in the skill? Is there a bobble or a fall? Is the proper technique being used?

Key Points to Remember: Number used vs. number on team; number of transitions vs. release moves; speed/pace of transitions; minimal use of bases.

Dance/Motions: This is NOT a section to judge if you LIKE what they are doing. It is simply about WHAT they are doing.

Execution

Dance must be judged with respect to the degree of difficulty, effectiveness, and the number of performers involved. Just as a dance judge may not comprehend the degree of difficulty in pure cheerleading moves, the average cheerleading judge does not necessarily possess a dance background. However, an experienced cheerleading judge more than likely is able to assess the dance elements in a routine in relation to their effectiveness in the overall program. As with tumbling and building elements, a degree of difficulty in dance skills is also a factor. This is not a section to look at synchronization, creativity, difficulty or choreography or if you generally like what they are doing. Execution of dance is most effective by maximizing a team. For example: using a variety of motions, using all sections of the mat, and with a variety of formations is important and an important aspect of effective choreography.

Considerations: Did they execute/perform well? Is their dance technically sound? Are they doing technical dance moves correctly? Are they executing with confidence?

Timing/Synchronization

Synchronization is entirely an element of movement and timing. Thus, every element of a competitive routine affects the quality of synchronization, from the simplest motions to the flawless unity of multiple partner stunts, squad back tuck, mirror-image pyramids, dismounts, cradles, formation changes, and words, synchronization is a factor.

Considerations: Are their motions together? Are stunts, pyramids and tumbling “hitting” at the same time?

Facial Expression

Considerations: Are their facials cute and encouraging, not taunting and unsportsmanlike? Do they make eye contact? Do they smile?

Appeal & Perfection of Routine: This is NOT a section to judge if you LIKE what they are doing. It is simply about WHAT they are doing.

Flow of Routine/Use of Floor/Spacing

Effective choreography found in most cheerleading competitions demands formation changes. Formation changes are probably most effective when least noticeable and disruptive. A good design eliminates team members crossing the performance area repeatedly by incorporating their talents in an area more accessible to them. Spacing may be the most critical ingredient in formations and their overall appeal. The position of judges in relation to a performance area may not allow for much assessment front to back, but side-to-side spacing, as well as a clear center, is a necessary part of spacing.

Considerations: Did the choreography flow and was it unique? Did they transition from one formation to another smoothly? Were they running into each other or around each other to get from formation to formation? Did they transition at all? Did they set accurate formations? Was their spacing correct in formations?

Creativity

A judge's opinion of creativity may include unusual formations, difficulty flairs, transitions, and preps. Overall impression allows credit to be given for a team that has given the judge a feeling of excitement, goose bumps, or a WOW! Evaluate the routine based on its uniqueness and creativity. Also judge continuity, overall impression of the entire performance, and the team's confidence.

Showmanship/Spirit

In this section, it is all about how the material is presented to the audience. The words should be clear, natural and LOUD! Consider the number of performers when determining your score. They should keep good volume during stunts and tumbling. Spirit and enthusiasm should be evident in facial expressions. Showmanship should be age appropriate. Evaluate all throughout the cheer.

Considerations: Are their voices low with correct articulation? Are they inviting and energizing to watch? Is their appearance neat, clean and put together? Are they confident? Throughout the cheer, was there clarity, appropriate choice of words as it relates to sportsmanship, squad volume appropriate for number of performers, and diction? Were the words understood throughout the cheer? *This is not a place for a uniform deduction for being old, ugly or out of style.*

Overall Impression of Performance:

This is the area of likes and dislikes, where you rate how much you liked what you saw. This is the overall picture of what the team put on the floor. Judges should be evaluating execution and continuity in this category. The routine should have been performed without stiffness, awkwardness, or anxiety. There should have been poise, ease of performance, energy and creativity in moving from one skill to another.

Considerations: Was the routine clean? Were their motions, stunts building and cradling together?

SDHSAA COMPETITIVE CHEER TEAM PERFORMANCE SCORESHEET

Judge # _____
or Initial _____

School: _____

AA A
Circle One

Stunt/Tumbling

Small Large
Circle One

Cheerleading Fundamentals			Strengths	Areas Needing Improvement
Jumps				
Execution	5	_____	<input type="checkbox"/> Good height	<input type="checkbox"/> Point toes
Difficulty	5	_____	<input type="checkbox"/> Variety of jumps	<input type="checkbox"/> Work on height
				<input type="checkbox"/> Snap legs together
*Tumbling			<input type="checkbox"/> Variety of tumbling	<input type="checkbox"/> Legs not together
Execution	5	_____	<input type="checkbox"/> Good technique	<input type="checkbox"/> Touch downs
Difficulty	5	_____		<input type="checkbox"/> Perfection before progression
Stunting/Tosses			<input type="checkbox"/> Clean dismounts	<input type="checkbox"/> Dismounts shaky
Execution	5	_____	<input type="checkbox"/> Good variety of stunts	<input type="checkbox"/> Stunts not strong
Difficulty	5	_____		<input type="checkbox"/> Perfection before progression
				<input type="checkbox"/> Stunts off
				<input type="checkbox"/> Falls
Pyramids			<input type="checkbox"/> Good building technique	<input type="checkbox"/> Falls/Bobbles
Execution	5	_____	<input type="checkbox"/> High level of perfection	<input type="checkbox"/> Improper technique
Difficulty	5	_____	<input type="checkbox"/> Excellent body control in skills	<input type="checkbox"/> Perfection before progression
				<input type="checkbox"/> Dismounts shaky
Comments:				
Cheer				
Motion Technique	5	_____	<input type="checkbox"/> Sharp motions <input type="checkbox"/> Good energy <input type="checkbox"/> Genuine spirit <input type="checkbox"/> Strong voices/volume <input type="checkbox"/> Good use of props <input type="checkbox"/> Sincere smiles	<input type="checkbox"/> Not together/timing off <input type="checkbox"/> Watch angles <input type="checkbox"/> Needs to be sharper <input type="checkbox"/> More smiles <input type="checkbox"/> Be louder <input type="checkbox"/> Watch pitch <input type="checkbox"/> Voices fade <input type="checkbox"/> Energy level low
Execution	5	_____		
Timing	5	_____		
Voice Control	5	_____		
Comments:				
Dance				
Execution	5	_____	<input type="checkbox"/> Music appropriate <input type="checkbox"/> Good energy <input type="checkbox"/> Fun choreography	<input type="checkbox"/> Not together <input type="checkbox"/> Add difficulty <input type="checkbox"/> Add dance moves <input type="checkbox"/> Add more levels/cotangents
Timing	5	_____		
Motion Technique	5	_____		
Comments:				
Appeal & Perfection of Routine				
Flow of routine & use of floor/spacing	5	_____	<input type="checkbox"/> Good flow/smooth transitions <input type="checkbox"/> Good formation <input type="checkbox"/> Good use of squad skills <input type="checkbox"/> Good incorporation <input type="checkbox"/> Good use of floor <input type="checkbox"/> Good ideas <input type="checkbox"/> Good variety of levels <input type="checkbox"/> Solid routine <input type="checkbox"/> Clean routine	<input type="checkbox"/> Not together/timing off <input type="checkbox"/> Too slow / too fast <input type="checkbox"/> Watch spacing <input type="checkbox"/> Break in routine flow <input type="checkbox"/> Transition sloppy/choppy <input type="checkbox"/> Stayed in same formation <input type="checkbox"/> Same person in front <input type="checkbox"/> Need variety <input type="checkbox"/> Shaky – needs polish
Creativity	5	_____		
Showmanship/Spirit	5	_____		
Overall Impression of Performance	10	_____		
*TOTAL			Comments:	
Stunting/Tumbling	100 points			

SDHSAA TECHNICAL/SAFETY SCORESHEET: CATEGORIES & BREAK DOWN

This handout is for informational purposes only. It does not cover every NFHS or SDHSAA rule or guideline.

It is the safety judge's responsibility to know ALL the rules of the NFHS and the SDHSAA. S/he should refer to the location of the rule in each of the manuals when assessing a team any technical/safety deduction.

You need to discipline yourself not to look at the faces, arm motions, etc. and focus on the fundamental of safety.

Be sure to be looking at grips, spotting, bracing stunts, etc.

Coaches understand that teams must be "performance ready" once they step into the "On Deck" area to avoid deductions. Once the competitive team steps into the "On Deck" area, the coach is verifying legality of team uniform, equipment, and compliance of NFHS and SDHSAA rules which govern this sport. All participants need to be "performance ready" to avoid deductions.

INFRACTION	EXPLANATION/DESCRIPTION
Safety Violations <ul style="list-style-type: none"> ❖ Incorrect skill performed ❖ Incorrect/illegal/inattentive spotting ❖ Illegal bracers/supports/posts 	<ul style="list-style-type: none"> ❖ An incorrect/illegal skill would be any skill that is illegal according to the NFHS rules or by the SDHSAA rules. (e.g. A tumbler performs a double full. The team will receive the deduction because tumbling skills are limited to one flip and one twist rotation). ❖ A spotter must keep her/his eyes on the top person (specifically the head, neck & shoulders) at all times. The spotter may look away briefly <u>only</u> if she is looking to oversee the safety of other stunting performers. If she is looking away as a choreographed movement, or to wave to the audience, she has become inattentive so a deduction should be assessed. <i>Stunts at or below shoulder level do not require spotters.</i> ❖ A spotter must not step underneath the stunt/top person (<i>look at the placement of the spotter's torso in order to determine his/her position</i>). ❖ Spotters are encouraged to reach as high as they can and are allowed to grab just about anywhere, but may not provide primary support for the top person(s). In other words, spotters are not allowed to grab the bases hands under the top person's foot or grab the sole of the top person's foot. Spotters may grab the wrist or forearm of the bases, the ankle or lower part of the top person's leg, or may stand with his/her arms above his/her head reaching for the top person's head and shoulders (if s/he is not touch a base nor the top person). ❖ Certain skills require a bracer (a.k.a. support or post) and/or a specific type of bracer (how the top person is being supported). Bracers are not allowed to provide primary support to the top person. It is the safety judge's responsibility to know all the skills that require bracers, how many, and what kind of support.
Major fall to the floor <ul style="list-style-type: none"> ❖ From a stunt ❖ From tumbling/dance moves ❖ Motions/Transitions 	<ul style="list-style-type: none"> ❖ A team would receive this deduction if a top person makes an uncontrolled or unassisted decent to the floor. ❖ Stunt: <i>Top person touches performing surface with anything other than feet</i> ❖ Dance moves: <i>Athlete makes unchoreographed contact with performing surface, typically trunk/torso</i> ❖ Motions/Transitions: <i>Tripping/colliding with another team member enough to be unsafe or cause disruption in choreography</i> <p>If a cheer team ends in a pyramid/stunt and there is a fall on the dismount, a safety deduction should NOT be given because the judging period ended at the conclusion of the routine.</p>
Boundary violation	<ul style="list-style-type: none"> ❖ Cheerleaders have a set amount of space in which to perform. If any part of performer's foot goes <i>off the mat</i>, this is considered a violation and the team will receive the deduction. ❖ A performer may REACH over the boundary to grab a prop, but if s/he steps over, the deduction will be assessed. <p>If a performer's toe or heel is on the line, typically, judges will give the performer the benefit of the doubt. However, if it goes beyond, a deduction should be given.</p>

<p>Improper Uniforms</p> <ul style="list-style-type: none"> ❖ Illegal braces/supports 	<ul style="list-style-type: none"> ❖ NFHS and SDHSAA require that teams wear appropriate school issued/sponsored uniforms that fit so that the midriff is covered while the performer is standing at attention. It must not restrict or interfere with the performer’s mobility or vision. ❖ Uniforms should be like in color, but not identical and should be age appropriate as well as follow traditional dress standards. ❖ “Camp” wear is not allowed. ❖ All performers must wear foot wear that is appropriate for the activity. At minimum footwear must cover ball of foot. ❖ Performers may wear supports/braces which are NOT hard, unyielding, or have rough edges or surfaces. If the support/brace is hard, unyielding or rough, it must be covered appropriately with padded material. ❖ A performer wearing a cast cannot be involved in a stunt. An appropriately covered air cast is the only exception to this rule.
<p>Fingernails, jewelry, hair, glitter, etc.</p>	<ul style="list-style-type: none"> ❖ Fingernails, including artificial nails that are longer than the finger tip when viewed from the palm side are illegal. ❖ Jewelry is prohibited. The only exception is medical tags and/or religious medals. These items must be taped to the body (without a chain) under the performer’s uniform. ❖ Spacers, fishing line, tape, or any other item used to keep pierced parts from closing are not allowed. ❖ Hair must be pulled away from the face and cannot touch the performer’s shoulders, even when s/he turns his/her head. Ribbons cannot fall onto the performer’s shoulders or into her face. Hair devices must be secure and appropriate. ❖ Glitter is allowed only if it readily adheres to the face, uniform, costume or body. Glitter may be used on props (signs, backdrops) if laminated or sealed. GLITTER HAIRSPRAY IS ILLEGAL!!!!
<p>Illegal use of props: signs, poms, etc.</p>	<ul style="list-style-type: none"> ❖ For cheer purposes, a prop is defined as something that can be manipulated. Any uniform piece purposefully removed from the body and used for visual effect will be considered a prop. ❖ Flags, banners, signs, poms, and megaphones are the only props allowed for cheer teams. Mascots are considered props and should not be used in a routine. Props with poles or similar support apparatus may not be used in conjunction with any kind of stunt or tumbling. ❖ Tumbling onto, over or under a prop is illegal. ❖ For dance purposes, a prop is defined as anything that you dance with that is not attached to your costume (gloves will be considered a prop). Any uniform piece purposefully removed from the body and used for visual effect will be considered a prop. Hats typically are not considered a prop unless they are taken off and danced with. ❖ Dance teams may only use poms in a pom routine and they must be used for 80% of the routine. They may not use any prop in jazz/kick or hip hop. ❖ All props must be safely discarded out of harm’s way. When discarding props (signs) that are made of solid material, or have corners or sharp edges, performers must <u>gently</u> toss or place the prop in order to minimize the risk of injury to others (e.g. throwing a hard sign across the mat from a stunt would be illegal).
<p>Time infractions</p> <ul style="list-style-type: none"> ❖ Entire Routine (2:30) ❖ Music (1:30 total) 	<ul style="list-style-type: none"> ❖ Cheer and dance teams must perform their choreographed routine within 2 minutes and 30 seconds. Cheer teams are allowed to use music, but it must not be used for more than 1 minute and 30 seconds. ❖ Timing begins on the first word, musical sound, or choreographed movement and ends with the last word or movement. If a cheer team ends with a pyramid/stunt, the final dismount is not timed. ❖ There will be a 3 second allotment for human error. A 1-3 second overtime of music or entire routine will be a warning. See score sheet.

<p>Disqualification Procedure</p>	<ul style="list-style-type: none"> ❖ For a team to be disqualified, the judges must all agree that the offense is serious enough for disqualification. Any judge, safety or performance, may make a ruling for disqualification. Upon judge’s ruling for disqualification, judges will inform the hosting Athletic Director and coaches prior to the awards ceremony to explain the disqualification. Judges must fill out the disqualification form and send it to the SDHSAA office explaining the circumstances surrounding the disqualification. SDHSAA will then contact the school to ensure knowledge and reason for the disqualification. That school will not be allowed to compete the remainder of the day. ❖ Any form of taunting which is intended or designed to intimidate others or call egotistical attention to the performing squad is not allowed. ❖ Examples of this behavior include, but not limited to: Unsportsmanlike facials (e.g. sticking out tongues), shouting at the crowd or other teams, underlining or pointing out a team’s mascot or name on the uniform with hands, “come on” gesture with the hands (not to be mistaken with “spirit fingers”).
<p>Unacceptable conduct (being disrespectful, profanity not directed towards someone, etc).</p>	<ul style="list-style-type: none"> ❖ The NFHS and SDHSAA disapprove of any form of taunting which is intended or designed to embarrass, ridicule, or demean others under any circumstances including on the basis of race, religion, gender or national origin. Any team that displays this type of behavior will be disqualified from the event and from the day of competition. Any use of profanity that is heard by judges will result in a 40 pt. deduction. If profanity is directed at someone or vulgar, a disqualification could result.
<p>Unsportsmanlike conduct; vulgar or suggestive choreography, unsuitable music or outfitting, using profanity (must be suitable for family viewing and listening)</p>	<ul style="list-style-type: none"> ❖ All performers and coaches must conduct themselves in a manner displaying good sportsmanship throughout the competition with positive presentation upon entry and exit from the performance area as well as throughout the routine. The coach is responsible for seeing that the team, parents and other team staff conduct themselves accordingly. Severe cases of unsportsmanlike behavior are grounds for disqualification. ❖ Choreography that is inappropriate for the age of the performers, family viewing, or is demeaning will result in disqualification. This includes choreography that is vulgar or suggestive which includes, but not limited to, movements such as hip thrusting, inappropriate touching, gestures, hand/arm movements, signals, slapping, positioning of body parts, and positioning of one another. ❖ Coaches are responsible for the music their teams perform to and the movements choreographed. Using music that is unsuitable for family listening is grounds for disqualification. This type of music may include profanity (swear words), connotations of any type of sexual act or behavior, drugs/alcohol, mention of specific body parts, or violent acts or behaviors. ❖ If a coach removes the improper language and replaces with sound effect on the words still constitutes the music as inappropriate and unsuitable. Therefore deductions or disqualification should be made accordingly. Once your team is DQ from an event, they will not be allowed to compete the remainder of the day.

SDHSAA Cheer/Dance Competition Technical/Safety Score Sheet

Judge # _____

School: _____

AA A
Circle One

Category: _____

Small Large
Circle One

Infractions	Points	Location of Violation (stage left)	Explanation/ Rule Ref.	Deductions
Unnecessary Delay Team is expected to be in the On-Deck Area when announced	10 points			
Fingernails, hair; glitter, etc.	1 point/occurrence			
Jewelry	10 point/occurrence			
Improper uniforms Illegal braces/supports/casts/undergarments/shoelaces	5 points each occurrence			
Boundary violation Any part of foot goes off mat, considered violation	5 points each occurrence	____ Left ____ Right ____ Front ____ Back		
Illegal use of signs, poms, etc. Thrown/touching (5) ; Stepped on/slipping (10).	5 or 10 points each occurrence	____ L ____ C ____ R		
Safety violations <ul style="list-style-type: none"> - Incorrect/Illegal skill performed - Incorrect/Illegal/Inattentive spotting - Illegal braces/supports/posts 	10 points each occurrence	____ L ____ C ____ R		
Major falls to the floor: From a stunt Tumbling/dance moves <ul style="list-style-type: none"> Fall/Land to a weight bearing position 	10 points 1 point	____ L ____ C ____ R ____ L ____ C ____ R		
Motion/Transitions: Tripping or colliding with other team members	1 point	____ L ____ C ____ R		
Time infractions for music (allowed 1:30) <ul style="list-style-type: none"> 1-3 seconds over time 4-8 seconds over time 9 or more seconds over time 	WARNING 10 points 20 points			
Time infractions for entire routine (minimum-1:30 and maximum-2:30) <ul style="list-style-type: none"> 1-3 seconds under/over time 4-8 seconds under/over time 9 or more seconds under/over time 	WARNING 10 points 20 points			
Deliberate disruptive behavior – including taunting	5 points minimum	____ L ____ C ____ R		
Unacceptable conduct – being disrespectful (profanity not directed towards someone, etc.)	40 points	____ L ____ C ____ R		
Unsportsmanlike conduct; vulgar or suggestive choreography, unsuitable music or outfitting, using profanity – must be suitable for family viewing and listening	Team DQ from day of competition			
Total Deductions:				

SDHSAA CHEER JUDGES: TIPS FOR SUCCESS

DAY OF CONTEST

- Report to the contest director at the specified time, at least 30-45 minutes prior to contest start time.
- Dress in professional attire. **Judges uniform consists of black slacks/pants and a white top.** (Examples of inappropriate attire: shorts, short skirts, bare midriff, shirts with low-cut necklines, flip-flops.)
- Maintain a professional attitude.
- Refrain from unnecessary discussions during the contest or after the contest if you are within earshot of participants or spectators.
- Check the judges seating area for proper viewing and adequate space (away from spectators). Notify the contest director if there is a problem.
- Sit in the judge's area and check if the spectator rows in front of you are low enough so you can see if someone stands up.
- Set up your judging area. Things to include are: water bottle, calculator, extra pencils, recap sheet, and misc. materials.
- Sign all of your score sheets and cross check the categories with the contest program. Verify that all judges have the same category score sheet for each team.
- Meet and discuss any final safety questions and contest procedures with the head judge.
- Check the order of performance & organize your score sheets in that order.

DURING THE CONTEST: PERFORMANCE JUDGES

- Judges should not visit to compare scores during competition.
- Follow the rubric for difficulty. If a team performs the skill listed, they should get credit for that skill within that range. If they perform it poorly, one would deduct points from the execution of that category. If the majority of the team performs the skill, they should receive the high end of the points listed in that category.
- Write as many brief comments as you can. **BE POSITIVE.**
- Remember that education is your goal...not excessive criticism.
- Finish your score sheets as rapidly as you can. Try not to hold up the contest, but do complete the job.
- Boundaries: All competition directors will set boundaries for their own competition, which will be explained to each competing team prior to the contest.

AFTER THE CONTEST

- Turn in any extra score sheets to the runners or contest director.
- Collect any papers you may have written notes or scores on and do not leave any of your materials open to be looked at by spectators. It is a good idea to save your notes in a file.
- Leave the judges' seating area and move to a less noticeable place or sequestered area.
- Pick up your paycheck, if applicable, or check to see when it will be mailed.
- Keep conversations private as you exit...and our best advice is to exit quickly to eliminate the possibility of a confrontation with a coach.
- If you are approached about a score, be a good listener and don't get into a debate. Be helpful. You **do not** have to defend your scores.
- Be sure to stay until final tabulations are complete.

TRICKS OF THE TRADE

- Judging a competition will always be subjective.
- Score difficulty by using the rubric.
- Back your scores up with your comments.
 - Write specific comments related to the section you score.
 - Stay away from the obvious comments and concentrate on feedback that coaches need to improve their squad.
 - Make suggestions of different things to incorporate into a routine that would assist coaches and teams. Be specific.
 - State what you like, but also state the things that aren't working.
- Track what you are scoring all the teams, and make sure you are being consistent.
 - You can't change score sheets to reflect your error in scoring so pay attention to what scores you've given and where each team is standing.
- **KNOW YOUR CHEERLEADING!**
 - Be committed to understanding the fundamental and safety rules. **If you aren't up on the latest stunts, then you might not be the best fundamental judge-you may be a better presentation judge.**
- **If you don't think you are qualified, do NOT judge!**

GENERAL COMMENTS FOR SAFETY JUDGES

- Make an effort to monitor athletes in on-deck area for violations such as jewelry, hair, uniform, etc., PRIOR to taking the performing floor.
- Focus on your area. Prior to beginning competition, discuss with other safety judge which area of the performing surface you will focus on (i.e., left/front and right/back).
- Don't watch the routine as a whole or look at faces, motions, etc.
- Check for attentive eyes.
 - Elevators/preps do NOT require an attentive spotter. Extensions and moving stunts do.
 - If someone assumes the role of a spotter position, they need to fulfill that role.
- Check grips on spotters. Make sure they are not under the top person's foot or the base's hands.
 - Grips on ankles and wrist are acceptable.
- A spotter should not be in a weight-bearing position or under the stunt (check torso).
- Performers cannot move under a stunt.
- Half pendulums need a front spot.
- A straddle sit may have 2 or 3 bases, but must have a separate back spotter who is not involved in basing the stunt when it is extended.
- Split catches must have constant hand-to-hand contact, but do not need back spotters.
- Be aware of prop placement, usage, discard, etc.

SDHSAA Judging Cheer Rubric (revised 6/2017)

JUMPS Degree of difficulty: 5 points	TUMBLING Degree of difficulty: 5 points	STUNTS/TOSSES Degree of difficulty: 5 points	PYRAMIDS Degree of difficulty: 5 points
Beginning Level: 1-2 points Spread Eagle Front Hurdler No jump connections	Beginning Level: 1-2 points Forward & Back Rolls Handstand Cartwheel Round-Off Walkovers No combination and/or variation with the EXCEPTION of handstand-roll down Any jump in combination with any beginning tumbling skill	Beginning Level: 1-2 points At or below prep level No transitional stunts No tosses Straight ride cradle	Beginning Level: 1-2 points Prep Level and below Bump down/Retake No transitional stunts
Intermediate Level: 2.5-3.5 points Side Hurdlers Toe-Touch Pike Double Nine Any two Intermediate Connected Jumps	Intermediate Level: 2.5-3.5 points Back Extension Single Standing Back Handspring Round-off followed by a single back handspring Aerial Any two skill variation and/or combination of intermediate and advance level skills Any jump in combination with any intermediate tumbling skill	Intermediate Level: 2.5-3.5 points Two leg extended stunts One leg stunts at prep level Two transitional sequences Twisting up transition into stunt (180) Single twist dismount from prep level stunt Single Skill Tosses Single Inversions	Intermediate Level: 2.5-3.5 points Two legged extended stunt Straight ride cradle Single twist cradle from prep level Two transitional sequences Single Inversions Single leg extensions
Advanced Level: 4-5 points Any three Connected Jumps	Advanced Level: 4-5 points Tucks Layouts Fulls Any three skill variation and/or combination of intermediate and advance level skills Any jump in combination with any multiple intermediate or a single advanced tumbling skill	Advanced Level: 4-5 points Majority extended one leg stunts Power press twists from one leg stunt Single twist dismount from extended stunt Twisting up transitions into stunt (360) Double skill tosses (i.e. toe-touch-twist), kick full, 1-1/4 twisting toss Multiple Inversions	Advanced Level: 4-5 points Extended single twisting stunts Three or more transitional sequences Single twist dismount from extended stunt Multiple Inversions
KEY POINTS TO REMEMBER:	KEY POINTS TO REMEMBER:	KEY POINTS TO REMEMBER:	KEY POINTS TO REMEMBER:
Ratio of team performing the jump (#jumping one at a time vs. # on the team) Variety of connected jumps will receive higher level of difficulty points	If less than half of the team perform the skill, the team gets the lower of the score range. If the team has half or more people doing the skill, then the team should be awarded the higher range. Example: If there is one girl that does layout, the team will get the lower end of difficulty points. A larger number of participants performing skills will receive points consideration for overall impression.	Single leg vs. Double leg Minimal Use of Bases Variety of Load-Ins, Reloads, Transitions, and Dismounts Number of athletes vs. number of stunts in air at a time	Number used vs Number on team Number of transitions vs release moves Speed/Pace of transitions Minimal Use of Bases

SDHSAA Judging Cheer: Execution Guidelines

JUMPS	TUMBLING	STUNTS/TOSSES	PYRAMIDS
<ul style="list-style-type: none"> • Execution Key Points <ul style="list-style-type: none"> ○ Synchronization ○ Precision ○ Landing of Jumps (feet together) ○ Pointed Toes ○ Arm Placement ○ Body Position In Jump 	<ul style="list-style-type: none"> • Execution Key Points <ul style="list-style-type: none"> ○ Level of perfection ○ Technique ○ Synchronization ○ Clean Landing-stick it & step it ○ Judges - keep in mind this is NOT a spring floor so height will be affected 	<ul style="list-style-type: none"> • Execution Key Points <ul style="list-style-type: none"> ○ Building Technique ○ Level of Perfection ○ Body Control /Bobbles ○ Proper Technique 	<ul style="list-style-type: none"> • Execution Key Points <ul style="list-style-type: none"> ○ Building Technique ○ Level of Perfection ○ Body Control /Bobbles ○ Proper Technique

COMPETITIVE DANCE COMPETITION GUIDELINES

Competition Area for Dance

A wood or dance floor is required. Minimum floor space is 45' x 45'. The performance area at state competition is 45' x 45'. Two-inch contrasting tape must be laid to define boundaries along all four sides, minimum of 45' x 45'.

Only coaches, performing members of the dance team, and officials are permitted in the competitive area.

Uniforms for Dance

All team members must be dressed in the school-issued, administration approved uniform that complies with the National Federation uniform guidelines. Uniforms must be like in color, but do not need to be identical.

- Apparel must be appropriate for the activity to minimize risk to the participants.
- Length of Skirt shall be no longer than mid-calf.
- When standing at attention, apparel must cover the midriff (bra line to waist, all the way around the body).
- Undergarments are recommended as follows:
 - When wearing skirts and dresses, tights should be worn that either match the uniform or are flesh colored.
 - Leotards that either match the uniform or are flesh colored should be worn under all uniforms
- Any uniform worn in competition where the midriff and skin is showing below the bra-line, a leo or body tight must be worn to cover the exposed area.
- Uniform must cover midriff and anything below bra line while standing at attention before dance starts. Body tights cannot be a substitute for the sheer material. If wearing sheer material, you need two layers, one of which is not nude color.
- Wearing tights and a leotard provides modesty, support, helps with fast uniform changes, ensures the uniform presents a continuous line and will cover the midriff.

All team members must be dressed in the school issued, administration approved, uniform that complies with the National Federation uniform guidelines. Uniforms must be like or complimentary in color, but do not need to be identical. 5 points will be deducted per uniform violation. For further clarification, see the addendum at the end of this competitive dance section, particularly the midriff section.

Glitter hairspray is prohibited.

Performance Requirements for Dance

Time

The length of the routines shall be a minimum of one minute-thirty seconds (1:30) to a maximum of two minutes-thirty seconds (2:30). Teams may begin from any position on the floor and the time of the routine will begin with the first word, musical sound, or movement of any team member and will stop with the last word or movement of any team member

Performance Order

Class A: Class AA: one size squad 6-26

Jazz

Kick

Pom

Hip Hop

Routine Descriptions/changes:

**** New rules here****

Bases of a t-lift may walk only. Must be two bases for each (one) person lifted.

There are four categories:

1. Hip Hop – Emphasis on execution, synchronization, body control, and rhythm. Jazzy style movements should be kept to a minimum. No props. Basic t-lifts may be used, with leg variations allowed as long as top person remains vertical. Bases of a t-lift may walk only. Must be two bases for each (one) person lifted. No

other partner stunts are allowed. A tumbling skill that does not have flight will be allowed in all dance routines. At least one shoulder, one hand or the bottom of one foot must be in contact with the floor at all times. Exception: round-offs and aerial cartwheels. A tumbling series is defined as executing more than one tumbling skill consecutively or same skill repetitively and is not allowed. Illegal examples would include, but are not limited to: a cartwheel followed by a round-off or two cartwheels.

2. Jazz – Emphasis on jazz dance movements, flexibility, and technique. No more than 50% of the routine may be kick or kicklines. No props. Basic t-lifts may be used, with leg variations allowed as long as top person remains vertical. Bases of a t-lift may walk only. Must be two bases for each (one) person lifted. No other partner stunts are allowed. A tumbling skill that does not have flight will be allowed in all dance routines. At least one shoulder, one hand or the bottom of one foot must be in contact with the floor at all times. Exception: round-offs and aerial cartwheels. A tumbling series is defined as executing more than one tumbling skill consecutively or same skill repetitively and is not allowed. Illegal examples would include, but are not limited to: a cartwheel followed by a round-off or two cartwheels.

3. Kick – Emphasis on extension, synchronization, precision, and technique. Must utilize kicks for at least 60% of the routine. A kick is defined as waist high or above. No props. Basic t-lifts may be used, with leg variations allowed as long as top person remains vertical. Bases of a t-lift may walk only. Must be two bases for each (one) person lifted. No other partner stunts are allowed. A tumbling skill that does not have flight will be allowed in all dance routines. At least one shoulder, one hand or the bottom of one foot must be in contact with the floor at all times. Exception: round-offs and aerial cartwheels. A tumbling series is defined as executing more than one tumbling skill consecutively or same skill repetitively and is not allowed. Illegal examples would include, but are not limited to: a cartwheel followed by a round-off or two cartwheels.

4. Pom – Emphasis on synchronization and visual effect. Pom Poms must be used 80% of the routine. No props. Basic t-lifts may be used, with leg variations allowed as long as top person remains vertical. Bases of a t-lift may walk only. Must be two bases for each (one) person lifted. Poms are not to be thrown or tossed to another person or stepped on. Handoffs remain acceptable. A tumbling skill that does not have flight will be allowed in all dance routines. At least one shoulder, one hand or the bottom of one foot must be in contact with the floor at all times. Exception: round-offs and aerial cartwheels. A tumbling series is defined as executing more than one tumbling skill consecutively or same skill repetitively and is not allowed.

Definitions:

1. Props – a prop is defined as anything that you dance with that is not attached to your costume (gloves will be considered a prop). Hats are not considered a prop unless they are taken off and danced with.
2. Partner stunts – any position where the weight of a person is completely supported by another person.
3. Tumbling – executing more than one tumbling skill consecutively, or the same skill repetitively.
4. Collision: The unintended contact with another dancer that causes their balance to be compromised and disrupts the intended choreography.

Performance Procedures

Teams will be called to the competitive area by the announcer prior to their performance. Three teams will be announced each time – “In the hole,” “on deck,” and “now performing.”

A 10 point “unnecessary delay” deduction will be taken if a team is not in the on-deck area when called. Once a team is called to the on-deck area, points may be deducted for various violations, such as, jewelry, hair, nails, glitter, etc.

ONLY PERFORMING MEMBERS OF THE CHEER TEAM AND THEIR COACH MAY BE IN THE “ON-DECK AREA” FOR COMPETITION OR 10 POINTS WILL BE DEDUCTED.

A practice/warm-up area should be made available. Schools should furnish their own equipment and music for use in the practice/warm-up area.

Music

Equipment such as Ipods, auxiliary cords, etc. for music must be furnished by the participating schools, be of production-quality, and be presented to the sound technician at the competition. Schools must have backup music available. Working with the sound technician, the coach or representative for the team is responsible for starting and stopping the music during the routine.

Time Infractions

Time infractions occur for overtime of competition and violation of length of music.

- 1-3 seconds over time warning
- 4-8 seconds over time 10 pts
- 9 or more seconds over time 20 pts

Coaches' Seating

A "VIP coaching section" will be provided during a team's performance. There must be coaching seats available for the team's designated coaches. Only TWO coaches who are listed on each specific team's roster are allowed in the VIP seating. Coaches will need to be seated in the VIP section or standing by the music sound system during competition (if they choose to put in music). Designated coaches must be wearing name badges to be in the VIP seating. Competitive teams not performing will need to be seated in the bleachers. There will be a 10 point team deduction for not being in the designated areas during the team's performance

AACCA Addendum

South Dakota Dancer Readiness and Appearance

Uniforms

All team members must be dressed in the school-issued, administration approved uniform that complies with the National Federation uniform guidelines. Uniforms must be like in color, but do not need to be identical.

- Apparel must be appropriate for the activity to minimize risk to the participants.
- When standing at attention, apparel must cover the midriff.
- Undergarments are recommended as follows:
 - When wearing skirts and dresses, tights should be worn that either match the uniform or are flesh colored.
 - Leotards that either match the uniform or are flesh colored should be worn under all uniforms
- Any uniform worn in competition where the midriff and skin is showing below the bra-line, a leo or body tight must be worn to cover the exposed area.
- Uniform must cover midriff and anything below bra line while standing at attention before dance starts. Body tights cannot be a substitute for the sheer material. If wearing sheer material, you need two layers.
- Wearing tights and a leotard provides modesty, support, helps with fast uniform changes, ensures the uniform presents a continuous line and will cover the midriff.

Shoes

- Dance teams must wear footwear that is appropriate for the activity involved. At a minimum, footwear must cover the ball of the foot.

Hair and Nails

- Hair must be worn in a manner to minimize risk for participants. All hair must be pulled up so it does not touch the neck and face at all during any part of the routine. This includes bangs being pulled back from the face. Hair devices must be secure and appropriate for the activity. If glitter is used, it must adhere readily. NO GLITTER HAIRSPRAY. (Judges need to use common sense here and not be concerned about a small wispy).
- Fingernails, including artificial nails, must be kept short, near the end of the fingers to minimize risk for participants.

Jewelry

- Wearing "hard" jewelry is illegal except when such items are securely affixed to a costume or the hair. A religious medal without a chain is allowed and must be taped and worn under the uniform. A medical-alert medal must be taped and may be visible. Body piercings are considered "hard" jewelry and must be removed.
- Rationale: Performance Safety

Flooring

- A wood or dance floor is required. Concrete and tile floors are prohibited. The minimum floor space is 45' x 45'. Two inch contrasting tape must be laid to define boundaries along all four sides.

Spacing and Formations

- To avoid injury or contact with another dancer, it is crucial that the spacing and formations be uniform throughout a routine. It is recommended that dancers use their peripheral vision to be aware of the space around them.

Gum and Candy

- Participants are not permitted to chew gum or have candy in their mouths during any practice or performance. Dancers should guard against having gum anywhere near the performance floor.

Performance Safety

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Dance Technique

Basic Jazz Technique

- Jazz style is represented with technical skills and flexibility. A team may choose their overall stylistic preferences. Examples may include: lyrical, contemporary, or Broadway styles. Proper technique is always important.
- A jazz routine includes a showcase of flexibility through the use of splits, leaps, heel stretches and extensions.
- A jazz routine includes appropriate use of the performance floor space.
- The technique in the routine should be displayed uniformly by the entire team rather than a select few.
- Level changes, transitions and creative combinations are extremely important.
- Expressive musical interpretation is the backbone of a good jazz routine.

Basic Hip Hop Technique

- Hip hop style utilizes a low, wide center of gravity. An example would be the use of a wide second parallel position. A deep plié allows the dancer to drop their weight into the floor to aid in the low center of gravity.
- Tricks and stalls should be incorporated into the routine. One example of a stall is a scorpion.
- Care should be taken to ensure that music and movements selected for the hip hop routine are appropriate for family audiences.

Basic High Kick Technique

- The following should be followed in High Kick Routines:
- Hands should be in "blades" - avoid thumbs sticking out.
- Hook Up – Right hand rests on top of shoulder; left hand underneath shoulder blades.
- Support your own body weight – avoid leaning or pushing down on your neighbor.
- Prep with feet together in plié.
- Feet should be turned out or parallel in preps and foot closing (watch for turned in feet).
- Point toes and extend the line of the leg. Feet should be pointed from the moment they leave the floor to the highest height of a kick.
- Keep knee and toe in alignment – shoelaces pointed upward.
- Keep legs straight – kick at least 90° or higher to increase flexibility.
- Chin (not just eyes) up, shoulders back and relaxed.

- Back straight.
- Abdominals lifted.

Basic Pom Technique

- The following should be followed in Pom Routines:
- Thumbs are wrapped on the outside of each fist – no thumbs sticking out.
- Squeeze the fist as tightly as possible for power and strength.
- Elbows locked and straight, but not over-extended.
- Do not hyperextend motions.
- Focus and precision and sharpness of each motion. Each motion should “freeze” before moving to next count.
- Deep fists in line with the wrists and elbows – do not break them.

Scoring

All competitions must use the SDHSAA Score Sheets.

- Jazz Performance Score Sheet
- Kick Performance Score Sheet
- Pom Performance Score Sheet
- Hip Hop Performance Score Sheet
- Technical/Safety Score Sheet

SD SANCTION DANCE RUBRIC

Teams fall into the highest category they attempt. If 50% of a team's skills fall in a category level they should receive the upper end of the point range for difficulty. The below skills are examples and not meant to be all-inclusive.

JUMPS	LEAPS	TURNS	KICKS	TRICKS AND STALLS
Degree of Difficulty: 5 points Beginning Level: 1-2 points	Degree of Difficulty: 5 points Beginning Level: 1-2 points	Degree of Difficulty: 5 points Beginning Level: 1-2 points	Degree of Difficulty: 5 points Beginning Level: 1-2 points	Degree of difficulty: 5 points Beginning Level: 1-2 points
<ul style="list-style-type: none"> • Star • Tuck • Eagle • Split 	<ul style="list-style-type: none"> • Stag • Grande Jeté / Front Split 	<ul style="list-style-type: none"> • Any Single Rotation <ul style="list-style-type: none"> - Pencil - Coupe' - Pique' - Pirouette - Fouette' / a la seconde' • Chaîne' 	<ul style="list-style-type: none"> • Hip / Waist Height <ul style="list-style-type: none"> - Straight Leg 	<ul style="list-style-type: none"> • 3 step • Forward Roll • Backward Roll • Round-off
Intermediate Level: 2.5-3.5 pts	Intermediate Level: 2.5-3.5 pts	Intermediate Level: 2.5-3.5 pts	Intermediate Level: 2.5-3.5 pts	Intermediate Level: 2.5-3.5 pts
<ul style="list-style-type: none"> • Herkie • Side Hurdler • Double Attitude • C • Single Toe Touch / Russian • Pitch / Tilt • Front Hurdle • Arabesque • Sissone 	<ul style="list-style-type: none"> • Side / Center • Front Split with Back Attitude • Axle variation • Tour Jeté 	<ul style="list-style-type: none"> • Any Double Rotation • Attitude (Front or Back) • Tour en l'air 	<ul style="list-style-type: none"> • Chin / Chest Height <ul style="list-style-type: none"> - Flick - Hitch - Pitch / Peek a Boo 	<ul style="list-style-type: none"> • Freeze variations • Coffee Grinder • K-stand / Colt • Nike • Invert • Headstand variations • Handstand variations • Kip up from knees • Aerial
Advanced Level: 4-5 points	Advanced Level: 4-5 points	Advanced Level: 4-5 points	Advanced Level: 4-5 points	Advanced Level: 4-5 points
<ul style="list-style-type: none"> • Any Turning Jump (Turning C / Suicide, Turning Toe Touch / Disc) • Ring • Pike • Double Nine • Around the World • Double connected Jump 	<ul style="list-style-type: none"> • Any Leap with Switch (Front, Side, Open / Center, Turning) • Calypso • Firebird • Reverse • Romberse' 	<ul style="list-style-type: none"> • Any Triple or Greater Rotation • Leg Hold Turn / Leg Pirouette • Illusion • Changing spot of any turn combo in a la seconde' 	<ul style="list-style-type: none"> • Nose / Forehead Height <ul style="list-style-type: none"> - Tilt - Fan (Inside / Outside) - Hanger 	<ul style="list-style-type: none"> • Headspring • Handstand pirouettes • Hollow back • Kip up from back- variations • Headspins • Threading • Windmill
JUMP EXECUTION KEY POINTS:	LEAP EXECUTION KEY POINTS:	TURN EXECUTION KEY POINTS:	KICK EXECUTION KEY POINTS:	HIP HOP EXECUTION KEY POINTS:
<ul style="list-style-type: none"> • Synchronization • Technique <ul style="list-style-type: none"> - Body Position / Control - Arm Placement - Pointed Feet - Landing (feet together) • Height • Double Jump (any two jumps that are connected without stopping) 	<ul style="list-style-type: none"> • Preparation & Landing • Technique <ul style="list-style-type: none"> - Body Position / Control - Arm Placement - Straight Knees (if applicable) - Pointed feet • Height 	<ul style="list-style-type: none"> • Preparation • Technique <ul style="list-style-type: none"> - Body Position / Control - Hand / Arm Placement - Foot Placement (Coupe'/Passe') - Releve' (Higher/Knee locked) • Rotation Stability 	<ul style="list-style-type: none"> • Body Control <ul style="list-style-type: none"> - Mid-Section • Technique <ul style="list-style-type: none"> - Hand/Wrist Placement - Shoulders pressed - Hook-up / Arm Placement - Feet/Knees Parallel • Head Precision / Placement • Height • Variety 	<ul style="list-style-type: none"> • Balance and Control <ul style="list-style-type: none"> - not falling out or swaying - strong landing • Technique <ul style="list-style-type: none"> - head, hand, leg & foot placement • Clarity in each movement and as a team • Creativity (originality)

HIP HOP

Hip Hop Dance

Hip hop dance category emphasizes the 2nd and 4th beats in the music selection and more advanced execution utilizes fast movement against suspension of the action. Highest scoring will go to teams who utilize the “and” beat, as well.

Definitive Hip Hop category dance “hits” the movement, “suspends” the motion and “rebounds” the action.

Top Rock includes steps executed when the dancer is standing. Examples would be popping, locking, clown walks, puppet, scarecrow, or moon walks.

Down Tick describes floor moves which are supported by both hands and feet. Examples are 3 or 6-steps, the Alpha, Rock steady or threading with limbs.

HIP HOP ROUTINE REQUIREMENTS:

- Hip hop should utilize a lower center of gravity.
- Emphasis on execution, synchronization, body control and rhythm.
- Jazz style movements should be kept to a minimum
- No props.
- No partner stunts, except a basic T-lift, with leg variations. Bases may walk with t-lifts only. Must be two bases for each (one) person lifted.
- A tumbling skill that does not involve flight will be allowed such as a cartwheel or back walkover. At least one shoulder, one hand, or the bottom of one foot must be in contact with the floor at all times. Exception: Round-offs and aerial cartwheels.
- Routine should have a distinct hip hop style incorporating:
 - Hit of the action
 - Rebound of the steps and /or
 - Suspension of the movement

Considerations: Was there speed, variety and a combination? How many were executing the skill compared to the number on the team? Was the emphasis on the count vs. on the off-beat? Was there precision and uniformity? How was the weight distribution? Were the stalls held and suspended?

JAZZ

JAZZ ROUTINE REQUIREMENTS:

- Jazz routine should demonstrate jazz style, flexibility and technique.
- Routine should incorporate a dynamic ebb and flow throughout.
- No more than 50% of the routine may be kick or kicklines.
- No props.
- No partner stunts, except a basic T-lift, with leg variations. Bases may walk with t-lifts only. Must be two bases for each (one) person lifted.
- Emphasis on jazz dance movement, flexibility and technique.
- A tumbling skill that does not involve flight will be allowed such as a cartwheel or back walkover. At least one shoulder, one hand, or the bottom of one foot must be in contact with the floor at all times. Exception: Round-offs and aerial cartwheels.

Considerations: How long did it take on the transition? Was it an 8 count or a 2 count? Where there a variety and combination of turns, jumps, and leaps? How many on the team executed the skill. Was there uniformity and precision? Did they have clean landings? What was their body position like?

KICK

KICK ROUTINE REQUIREMENTS:

- Uniformity is critical in a kick routine
- Entire team should master one height before attempting more difficult levels.
- Emphasis on extension, synchronization, precision and technique.
- A kick is defined as waist high or higher.
- Must utilize kicks for at least 60% of the routine.
- No props.
- No partner stunts, except a basic T-lift, with leg variations. Bases may walk with t-lifts only. Must be two bases for each (one) person lifted.
- A tumbling skill that does not involve flight will be allowed such as a cartwheel or back walkover. At least one shoulder, one hand, or the bottom of one foot must be in contact with the floor at all times. Exception: Round-offs and aerial cartwheels.

Focus must be paid to:

- Straight and strong upper body
- Supporting leg is straight and held
- Toes are always pointed
- Formation spacing remains even in kick hookups.

POM

POM ROUTINE REQUIRMENTS:

- Pom routine should be crisp, sharp and clean.
- Arms should remain in peripheral vision.
- Hands should remain in fists if poms are not in use.
- Emphasis on synchronization and visual effect.
- Poms must be used 80% of the routine.
- No props.
- No partner stunts, except a basic T-lift, with leg variations. Bases may walk with t-lifts only. Must be two bases for each (one) person lifted.
- A tumbling skill that does not involve flight will be allowed such as a cartwheel or back walkover. At least one shoulder, one hand, or the bottom of one foot must be in contact with the floor at all times. Exception: Round-offs and aerial cartwheels.
- Poms are not to be thrown, tossed to another person or stepped on.
- Handoffs remain acceptable.

Considerations: Was there a variety and combination of pom usage? Was there increased speed and timing throughout the pom routine? Did they use them for the full visual effect? Was the emphasis on the count as compared to the off beat? Was there a variety and combination of transitions, jumps and leaps used? How many on the team were actually executing the skill? Did they have clean landings? Did everyone finish together? Look for proper pom placement, uniformity and precision and crisp and sharp energy.

SDHSAA COMPETITIVE DANCE TEAM PERFORMANCE SCORE SHEET

School: _____ AA A Judge Initials: _____
 Hip Hop Jazz Kick Pom
 (Circle One)

Strengths and Areas Needing Improvement

CHOREOGRAPHY:	25 Points
Level Changes, Floor Space, & Transitions	/5
Musical Interpretation	/5
Visual Effectiveness	/5
Variety of Creative Combinations	/5
Appropriate for Family Viewing	/5
Comments:	
DEGREE OF DIFFICULTY/TECHNIQUE:	20 Points
Level of Difficulty in Choreography	/5
Variety & Distribution of Technical Skills	/5
Formations & Transitions Require Skill	/5
Speed of Movement in Choreography (& counts)	/5
Comments:	
EXECUTION/TECHNIQUE:	25 Points
Execution	/5
Placement & Control of Movements	/5
Precision & Synchronization	/5
Formation Spacing	/5
Uniform Style Displayed by Entire Group	/5
Comments:	
PRESENTATION:	20 Points
Energy: All dancers are at performance level	/5
Stamina: Routine appears effortless	/5
Projection & Display of Emotion	/5
Poise & Confidence	/5
Comments:	
OVERALL PERFORMANCE	
Overall Impression of Routine	/10
TOTAL POINTS (100 Possible)	

- | | |
|--|---|
| <p><u>Strong Areas</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Good Variety & Levels <input type="checkbox"/> Leaps <input type="checkbox"/> Jumps <input type="checkbox"/> Solid Turns <input type="checkbox"/> Good Precision <input type="checkbox"/> Music Interpretation <input type="checkbox"/> Good Energy <input type="checkbox"/> Smooth Flow <input type="checkbox"/> Creative Ideas <input type="checkbox"/> Solid/Clean Routine <input type="checkbox"/> Difficulty <p><u>Hip Hop</u></p> <ul style="list-style-type: none"> Low Center of Gravity Tricks & Stalls Footwork <p><u>Jazz</u></p> <ul style="list-style-type: none"> Technique & Style Hand / Arm Placement Uniformity & Precision <p><u>Kick</u></p> <ul style="list-style-type: none"> Variety & Combos Head precision Hook ups / Arms Foot closure <p><u>Pom</u></p> <ul style="list-style-type: none"> Pom Placement Sharp Motions Uniformity & Precision | <p><u>Needs Improvement</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Not Together <input type="checkbox"/> Need More Variety & Levels <input type="checkbox"/> Add difficulty <input type="checkbox"/> Point Toes <input type="checkbox"/> Preparation & Landing <input type="checkbox"/> Need Height on Jumps/Leaps <input type="checkbox"/> Turn Technique <input type="checkbox"/> Work on Flexibility <input type="checkbox"/> More Energy <input type="checkbox"/> More Smiles <input type="checkbox"/> Watch Formations <input type="checkbox"/> Sloppy Transitions <p><u>Hip Hop</u></p> <ul style="list-style-type: none"> Low Center of Gravity Tricks & Stalls Footwork <p><u>Jazz</u></p> <ul style="list-style-type: none"> Technique & Style Hand / Arm Placement Uniformity & Precision <p><u>Kick</u></p> <ul style="list-style-type: none"> Variety & Combos Head precision Hook ups / Arms Foot closure <p><u>Pom</u></p> <ul style="list-style-type: none"> Pom Placement Sharp Motions Uniformity & Precision |
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OVERALL COMMENTS:

SDHSAA TECHNICAL/SAFETY SCORESHEET: CATEGORIES & BREAK DOWN

This handout is for informational purposes only. It does not cover every NFHS or SDHSAA rule or guideline.

It is the safety judge's responsibility to know ALL the rules of the NFHS and the SDHSAA. S/He should refer to the location of the rule in each of the manuals when assessing a team any technical/safety deduction.

You need to discipline yourself not to look at the faces, arm motions, etc. and focus on the fundamental of safety.

Coaches understand that teams must be "performance ready" once they step into the "On Deck" area to avoid deductions. Once the competitive team steps into the "On Deck" area, the coach is verifying legality of team uniform, equipment, and compliance of NFHS and SDHSAA rules which govern this sport. All participants need to be "performance ready" to avoid deductions.

INFRACTION	EXPLANATION/DESCRIPTION
<p>Safety Violations</p> <ul style="list-style-type: none"> ❖ Incorrect skill performed ❖ Incorrect/illegal/inattentive spotting ❖ Illegal bracers/supports/posts 	<ul style="list-style-type: none"> ❖ An incorrect/illegal skill would be any skill that is illegal according to the NFHS rules or by the SDHSAA rules. (e.g. A tumbler performs a double full. The team will receive the deduction because tumbling skills are limited to one flip and one twist rotation). ❖ Although NFHS allows basket tosses on soft surfaces (i.e. mats & grass), the SDHSAA has ruled that basket tosses are illegal regardless of the composition of the performing surface. Therefore, any team that performs a basket toss will receive the deduction. <i>(Make sure you know the difference between basket tosses and other types of tosses, i.e. sponge toss or pitch).</i> ❖ A spotter must keep her/his eyes on the top person (specifically the head, neck & shoulders) at all times. The spotter may look away briefly <u>only</u> if she is looking to oversee the safety of other stunting performers. If she is looking away as a choreographed movement, or to wave to the audience, she has become inattentive so a deduction should be assessed. <i>Stunts at or below shoulder level do not require spotters.</i> ❖ A spotter must not step underneath the stunt/top person <i>(look at the placement of the spotter's torso in order to determine his/her position).</i> ❖ Spotters are encouraged to reach as high as they can and are allowed to grab just about anywhere, but may not provide primary support for the top person(s). In other words, spotters are not allowed to grab the bases hands under the top person's foot or grab the sole of the top person's foot. Spotters may grab the wrist or forearm of the bases, the ankle or lower part of the top person's leg, or may stand with his/her arms above his/her head reaching for the top person's head and shoulders (if s/he is not touch a base nor the top person). ❖ Certain skills require a bracer (a.k.a. support or post) and/or a specific type of bracer (how the top person is being supported). Bracers are not allowed to provide primary support to the top person. It is the safety judge's responsibility to know all the skills that require bracers, how many, and what kind of support.
<p>Major fall to the floor</p> <ul style="list-style-type: none"> ❖ From a stunt ❖ From tumbling/dance moves <ul style="list-style-type: none"> • Weight-bearing position ❖ Motions/Transitions 	<ul style="list-style-type: none"> ❖ A team would receive this deduction if a top person makes an uncontrolled or unassisted decent to the floor. ❖ Stunt: <i>Top person touches performing surface with anything other than feet</i> ❖ Dance moves: <i>Athlete makes unchoreographed contact with performing surface, typically trunk/torso</i> ❖ Motions/Transitions: <i>Tripping/colliding with another team member enough to be unsafe or cause disruption in choreography</i> <p>If a cheer team ends in a pyramid/stunt and there is a fall on the dismount, a safety deduction should NOT be given because the judging period ended at the conclusion of the routine.</p>
<p>Boundary violation</p>	<ul style="list-style-type: none"> ❖ Cheerleaders have a set amount of space in which to perform. If any part of performer's foot goes <i>off the mat</i>, this is considered a violation and the team will receive the deduction. ❖ A performer may REACH over the boundary to grab a prop, but if s/he steps over, the deduction will be assessed. If a performer's toe or heel is on the line, typically, judges will give the performer the benefit of the doubt. However, if it goes beyond, a deduction should be given.

<p>Improper Uniforms</p> <ul style="list-style-type: none"> ❖ Illegal braces/supports 	<ul style="list-style-type: none"> ❖ NFHS and SDHSAA require that teams wear appropriate school issued/sponsored uniforms that fit so that the midriff is covered while the performer is standing at attention. It must not restrict or interfere with the performer's mobility or vision. ❖ Uniforms should be like in color, but not identical and should be age appropriate as well as follow traditional dress standards. ❖ "Camp" wear is not allowed. ❖ All performers are required to wear athletic or appropriate dance shoes that cover the entire foot, toes & sole. ❖ Performers may wear supports/braces which are <u>NOT</u> hard, unyielding, or have rough edges or surfaces. If the support/brace is hard, unyielding or rough, it must be covered appropriately with padded material. ❖ A performer wearing a cast cannot be involved in a stunt. An appropriately covered air cast is the only exception to this rule.
<p>Fingernails, jewelry, hair, glitter, etc.</p>	<ul style="list-style-type: none"> ❖ Fingernails, including artificial nails that are longer than the finger tip when viewed from the palm side are illegal. ❖ Jewelry is prohibited. The only exception is medical tags and/or religious medals. These items must be taped to the body (without a chain) under the performer's uniform. ❖ Spacers, fishing line, tape, or any other item used to keep pierced parts from closing are not allowed. ❖ Hair must be pulled away from the face and cannot touch the performer's shoulders, even when s/he turns his/her head. Ribbons cannot fall onto the performer's shoulders or into her face. Hair devices must be secure and appropriate. ❖ Glitter is allowed only if it readily adheres to the face, uniform, costume or body. Glitter may be used on props (signs, backdrops) if laminated or sealed. GLITTER HAIRSPRAY IS ILLEGAL!!!!
<p>Illegal use of props: signs, poms, etc.</p>	<ul style="list-style-type: none"> ❖ For cheer purposes, a prop is defined as something that can be manipulated. Any uniform piece purposefully removed from the body and used for visual effect will be considered a prop. ❖ Flags, banners, signs, poms, and megaphones are the only props allowed for cheer teams. Mascots are considered props and should not be used in a routine. Props with poles or similar support apparatus may not be used in conjunction with any kind of stunt or tumbling. ❖ Tumbling onto, over or under a prop is illegal. ❖ For dance purposes, a prop is defined as anything that you dance with that is not attached to your costume (gloves will be considered a prop). Any uniform piece purposefully removed from the body and used for visual effect will be considered a prop. Hats typically are not considered a prop unless they are taken off and danced with. ❖ Dance teams may only use poms in a pom routine and they must be used for 80% of the routine. They may not use any prop in jazz/kick or hip hop. ❖ All props must be safely discarded out of harm's way. When discarding props (signs) that are made of solid material, or have corners or sharp edges, performers must <u>gently</u> toss or place the prop in order to minimize the risk of injury to others (e.g. throwing a hard sign across the mat from a stunt would be illegal).
<p>Time infractions</p> <ul style="list-style-type: none"> ❖ Entire Routine (2:30) ❖ Music (1:30 total) 	<ul style="list-style-type: none"> ❖ Cheer and dance teams must perform their choreographed routine within 2 minutes and 30 seconds. Cheer teams are allowed to use music, but it must not be used for more than 1 minute and 30 seconds. ❖ Timing begins on the first word, musical sound, or choreographed movement and ends with the last word or movement. If a cheer team ends with a pyramid/stunt, the final dismount is not timed. ❖ There will be a 3 second allotment for human error. A 1-3 second overtime of music or entire routine will be a warning. See score sheet.

<p>Disqualification Procedure</p>	<ul style="list-style-type: none"> ❖ For a team to be disqualified, the judges must all agree that the offense is serious enough for disqualification. Any judge, safety or performance, may make a ruling for disqualification. Upon judge’s ruling for disqualification, judges will inform the hosting Athletic Director and coaches prior to the awards ceremony to explain the disqualification. Judges must fill out the disqualification form and send it to the SDHSAA office explaining the circumstances surrounding the disqualification. SDHSAA will then contact the school to be ensure knowledge and reason for the disqualification. That school will not be allowed to compete the remainder of the day. ❖ Any form of taunting which is intended or designed to intimidate others or call egotistical attention to the performing squad is not allowed. ❖ Examples of this behavior include, but not limited to: Unsportsmanlike facials (e.g. sticking out tongues), shouting at the crowd or other teams, underlining or pointing out a team’s mascot or name on the uniform with hands, “come on” gesture with the hands (not to be mistaken with “spirit fingers”). ❖ Any team performing a skill not involved in its category will be disqualified. Ex. Non-stunting category: any tumbling in a non-stunting category would be grounds for immediate disqualification.
<p>Unacceptable conduct (being disrespectful, profanity not directed towards someone, etc).</p>	<ul style="list-style-type: none"> ❖ The NFHS and SDHSAA disapprove of any form of taunting which is intended or designed to embarrass, ridicule, or demean others under any circumstances including on the basis of race, religion, gender or national origin. Any team that displays this type of behavior will be disqualified from the event and from the day of competition. Any use of profanity that is heard by judges will result in a 40 point deduction. If profanity is directed at someone or vulgar, a disqualification will result.
<p>Unsportsmanlike conduct; vulgar or suggestive choreography, unsuitable music or outfitting, using profanity (must be suitable for family viewing and listening)</p>	<ul style="list-style-type: none"> ❖ All performers and coaches must conduct themselves in a manner displaying good sportsmanship throughout the competition with positive presentation upon entry and exit from the performance area as well as throughout the routine. The coach is responsible for seeing that the team, parents and other team staff conduct themselves accordingly. Severe cases of unsportsmanlike behavior are grounds for disqualification. ❖ Choreography that is inappropriate for the age of the performers, family viewing, or is demeaning will result in disqualification. This includes choreography that is vulgar or suggestive which includes, but not limited to, movements such as hip thrusting, inappropriate touching, gestures, hand/arm movements, signals, slapping, positioning of body parts, and positioning of one another. ❖ Coaches are responsible for the music their teams perform to and the movements choreographed. Using music that is unsuitable for family listening is grounds for disqualification. This type of music may include profanity (swear words), connotations of any type of sexual act or behavior, drugs/alcohol, mention of specific body parts, or violent acts or behaviors. ❖ If a coach removes the improper language and replaces with sound effect on the words still constitutes the music as inappropriate and unsuitable. Therefore deductions or disqualification should be made accordingly. Once your team is DQ from an event, they will not be allowed to compete the remainder of the day.

SDHSAA Cheer/Dance Competition Technical/Safety Score Sheet

School: _____ **AA A**
Circle One

Category: _____ **Small Large**
Circle One

Infractions	Points	Location of Violation (stage left)	Explanation/ Rule Ref.	Deductions
Unnecessary Delay Team is expected to be in the On-Deck Area when announced	10 points			
Fingernails, hair; glitter, etc.	1 point/occurrence			
Jewelry	10 point/occurrence			
Improper uniforms Illegal braces/supports/casts/undergarments	5 points each occurrence			
Boundary violation Any part of foot goes off mat, considered violation	5 points each occurrence	____ Left ____ Right ____ Front ____ Back		
Illegal use of signs, poms, etc. Thrown/touching (5); Stepped on/slipping (10).	5/10 points each occurrence	____ L ____ C ____ R		
Safety violations <ul style="list-style-type: none"> - Incorrect/Illegal skill performed - Incorrect/Illegal/Inattentive spotting - Illegal bracers/supports/posts 	10 points each occurrence	____ L ____ C ____ R		
Major falls to the floor: From a stunt: Tumbling/Dance Move: Fall/Land to a weight bearing position.	10 points 1 point	____ L ____ C ____ R ____ L ____ C ____ R		
Motion/Transitions: Tripping or colliding with other team members	1 point	____ L ____ C ____ R		
Time infractions for music (allowed 1:30) 1-3 seconds over time 4-8 seconds over time 9 or more seconds over time	WARNING 10 points 20 points			
Time infractions for entire routine Minimum time 1:30. Maximum time 2:30 1-3 seconds under/over time 4-8 seconds under/over time 9 or more seconds under/over time	WARNING 10 points 20 points			
Deliberate disruptive behavior – including taunting	5 points minimum	____ L ____ C ____ R		
Unacceptable conduct – being disrespectful (profanity not directed towards someone, etc.)	40 points	____ L ____ C ____ R		
Unsportsmanlike conduct; vulgar or suggestive choreography, unsuitable music or outfitting, using profanity – must be suitable for family viewing and listening	Team DQ from day of competition			
Total Deductions:				

CONTACT INFORMATION

SDHSAA

804 North Euclid, Suite 102

PO Box 1217

Pierre, SD 57501

Phone: 605-224-9261

www.sdhsaa.com

Contact:

Jo Auch – Rule Interpretations, etc.

jo.auch@sdhsaa.com

Marsha Karst – Judges Registration

marsha.karst@sdhsaa.com

Rules Committee:

Jo Auch

Jasper Diegel

Tammy Griffith

Kelsey Nelson