**General Information**

**TUESDAY JUNE 3RD. 2014 6:00PM**

Location:

* + Saskatoon: Sask Sport Office, 510 Cynthia Street, please use back entrance and ring buzzer for entrance
	+ Regina: Sask Sport Office, 2205 Victoria Ave.

Member registration will start at 6:00pm with the meeting starting promptly at 6:15pm.

The purpose of this meeting is to discuss the previous year, vote on the 2014-2015 Executive, and vote on any rule revision requests for the 2014-2015 season.

During the meeting, if you wish to speak to current topic, please raise your ‘paddle.’ The President will coordinate the speakers and will indicate when you may have the floor to speak.

**Voting Information**

1. Upon registration each team/member/club will receive a coloured ‘paddle’ for each voting right the team/member/club has. You will use this paddle to vote.
2. Please ensure that you have one paddle per person per team – if your team has multiple votes you must have a separate individuals representing each vote at the meeting.
3. All voters must be active, regular members of the current SCA with membership fees paid prior to the day of the meeting or current Executive members.
4. Vote by mail or by proxy shall not be allowed – members must be present to vote.
5. Rule revisions and motions can only be made by a vote of approval of at least 50% of regular members present and at least 50% of the Executive members present.
6. The Executive has the right to revoke or revise rules at any time during the year with a majority vote. Changes will be forwarded to all SCA members immediately via email and through the SCA website.

**AGENDA**

1. **Call Meeting to Order @ 6:15pm**
2. **Attendance**
	1. Executive Members: Shanda. L, Mary. K, Leslie. S, Gordon. D, Ashley. M, Ana. K, Carley. W, Alissa. S, Thomas. R
	2. Members: PFC (x2), WUC, Bethlehem, Sask Express, Bedford Road, Centennial, Campbell, Warman Highschool

1. **Acceptance of 2013 Spring Membership Meetings Minutes (Available on the website):**

Motion By: Leslie. S

Seconded By: Shanda. L

Passed [ X ] Denied [ ]

1. **Financial Report – Complete Year End Report to follow at the Fall AGM.**
2. **President’s Report**
3. **Introduction of New SCA Manuals (Hard Copies will be sent out to all SCA members with their 2014/2015 Membership as well as available on our website)**
	1. Constitution, Policy and Procedures
	2. Judging Manual
	3. Sanctioned Competitions
4. **Election**

Introduction of New Executive Members – Positions by acclamation:

1. Past President – Ana Kuzenko
2. President – Thomas Rath
3. Cheer Director – Ashley Markwart
4. Dance Director – VACANT
5. Events Director – Shanda Leftley
6. MAL – Leslie Stevenson
7. MAL – Mary Kolach
8. MAL – Sienna Borland
9. MAL – Mitch Toupin
10. **Nominations**
	* 1. Nominations for the position of dance director will be accepted until July 4th, 2014 and will be voted on by our membership at the Fall AGM.
11. **Rule Revision Submissions**
12. Dance Score Sheet Revision

Submitted by: Courtney Binner

Seconded by: Carolyn Parr-Hillestad

Proposed: Change the Dance Score Sheets to include a rubric (\*See attached)

Request: To strike a Dance Committee to further develop the system for presentation at the **Fall AGM** for approval to adopt into the judging system.

Discussion

Does not change actual scoring system but offers a better guide

Acts as a training resource and reference for judges

Will help to promote consistency between judges

\*Worried it may be binding and cause a loss of creativity, limiting to teams

\*Committee will involve input from all districts and teams (all star/school)

\*SCA rep will have input

Passed [ X ] Denied [ ]

1. **New Business**
	1. Announcements
		1. Executive Director Position (Full job description will be available on SCA Website) – Accepting applications until: July 4th, 2014
	2. 2014 Fall AGM SEPTEMBER 30TH, 2014
2. **Adjournment @ 7:02PM**

**Pom Score Sheet Rubric - Difficulty**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Criteria** | **Needs Improvement0.5 – 1.4** | **Below Average1.5 – 2.4** | **Average2.5 – 3.4** | **Above Average3.5 - 4.4** | **Exceptional4.5 – 5.0** |
| Difficulty of Pom Motions/Movement | - no pom switches/releases- basic visual effect created- single arm movements- basic with little variety or creativity(Basic defined as; poms provide no additional effect to the dancers arm movements, simply holding them as they dance).- no dance skills or footwork added to basic pom motions | - pom exchanges are seen by both partnerseg: slow high tosses facing each other- basic with some varietydemonstrated- beginner level dance skills and footwork are integrated | - pom exchanges are seen by both partners- use of pom colour coordinating at a basic level- varied and increasing complexity (both arms moving simultaneously)- intermediate dance skills and footwork are integrated | - pom exchanges are blind- poms are used to create illusions/ripples eg: hearts, letters, waves- Complex, varied, and difficult in nature- intermediate dance skills and footwork are integrated | - pom exchanges are blind- pom exchanges are done to emphasize colour- entire routine features pom motions – consistently moving- poms are used to create illusions/ripples- dance skills were added to increase difficulty of pom motions- incorporation of intricate footwork |
| Pace & Intricacy of Pom Motions/Movement | - slow tempo- no half counts are used | - slow tempo- most motions are single counted | - faster exchanges now- pom work is more detailed with some half counts | - exchanges remain quick- most movements are half counted or to a quick tempo | - exchanges remain quick- majority of movements half counted |

**Pom Score Sheet Rubric - Execution**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Criteria** | **Needs Improvement0.5 – 1.4** | **Below Average1.5 – 2.4** | **Average2.5 – 3.4** | **Above Average3.5 - 4.4** | **Exceptional4.5 – 5.0** |
| Incorporation of Pom Motions & Skills (Skills Optional) | \*\*We do not feel the term “incorporation” of pom motions and skills is something that can be executed. The incorporation of these skills is done by the choreographer, not by the dancer. Dancers are judged below on the execution of the pom motions, but how they are incorporated is already judged in creativity or visual effect. | \*\*If this is intended to be a score based on skills execution, then how do you mark teams who choose not to incorporate any skills, as they are optional? | \*\*Does a team who does not put in any kicks, jumps, turns, leaps… get a 0 for not doing any or a 5 for being flawless? We couldn’t figure out how judges mark this category when the skills themselves are optional.\*Definitely need help on this one! |  |  |
| **Criteria** | **Needs Improvement0.5 – 1.4** | **Below Average1.5 – 2.4** | **Average2.5 – 3.4** | **Above Average3.5 - 4.4** | **Exceptional4.5 – 5.0** |
| Motion Placement | - weak with little control in placement- correct placement of choreography is indistinguishable | - lacks control of placement- major errors in placement accuracy | - some errors in placement occur | - very few errors in motion placement | - every arm is precise in accurate placement |
| Alignment of Pom/Body Work | \*\* We are unclear if this refers to alignment of an individual dancer’s own posture or an individual’s skills technique. Since skills technique is optional again this category requires clarification since placement accuracy has already been scored. | \*\* If this refers to group alignment of Pom motions and body work then isn’t this already covered below in precision or above in placement?Since the description on the explanation sheet is blended with motion placement, this one is too hard to define. |  |  |  |
| Motion Strength\*\*See Sharpness comment | - motions appear weak and without effort for control | - some movements are strong with beginning control demonstrated | - motions are strong and well-controlled | - motions are strong, well-controlled, and display muscular tension | - motions are strong, powerful, display muscular tension, and full body control |
| Sharpness\*\* We feel Strength and Sharpness are virtually the same item. As outlined on the Explanation sheet, they are grouped together and only defined by one short phrase. “Overall strength of motions”\*\* We would like to see them combined into one category and the leftover 5 points be moved to the routine skills portion (see below split of Showmanship/Energy/Facials) | - motions appear careless and without control \*\* If the membership feels that Strength & Sharpness are indeed different enough to warrant two criteria, then a much more detailed description of the difference is needed. | - motions are not sharp | - some motions are sharp, still inconsistent | - in most sections, motions appear sharp and precise | - every arm movement is sharp and controlled throughout the routine |
| **Criteria** | **Needs Improvement0.5 – 1.4** | **Below Average1.5 – 2.4** | **Average2.5 – 3.4** | **Above Average3.5 - 4.4** | **Exceptional4.5 – 5.0** |
| Execution of Pom Motions\*\*Since we already addressed strength, sharpness, and placement, then all that is left is regarding drops/tosses | - poms dropped during basic motions- errors made with all pom elements(Pom toss elements refer to matching height, pathways eg same arc, timing of the throw and catch) | - poms dropped- a few errors made with the pom toss elements | - some inaccuracies in pom tosses or catches, this may or may not result in a drop | - pom tosses and catches are accurate, but not seamless, slight bobbles may be notices- height of tosses, timing in the air and pathways are precise | - pom tosses are accurate- all catches are made- no variation in toss height, timing, or pathway arcs |

**Pom Score Sheet Rubric – Routine Skills**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Criteria** | **Needs Improvement1.0 - 2.0** | **Below Average3.0 - 4.0** | **Average5.0 - 6.0** | **Above Average7.0 - 8.0** | **Exceptional9.0 – 10.0** |
| Synchronization\*Moved “Precision” below as you can be perfectly moving in sync but placement can be off which affects precision. Precision has a place, but it should be with “Uniformity” below. | - movements, transitions, formation changes, and level changes are not synchronized- timing is often indistinguishable | - movements, transitions, formation changes, and level changes are synchronized some of the time- some minor errors in timing and placement | - movements, transitions, formation changes, and level changes are synchronized the majority of the time- errors exist in timing and placement | - movements, transitions, formation changes, and level changes are synchronized - minor errors in timing and placement | - every movement, transition, formation change, and level change is perfectly synchronized - no errors in timing or placement |
| Uniformity/Precision | - placements of arms, legs, and body is synchronized some of the time- proper placement of hands, feet, and head is indistinguishable | - placement of arms, legs, and body is synchronized most of the time- placement of hands, feet, and head is not synchronized | - placement of arms, legs, and body is synchronized with minor errors- placement of hands, feet, and head is synchronized some of the time | - placement of arms, legs, and body are in perfect placement and perfect timinig - minor errors exist in placement of hands, feet, and head  | - placement of every hand, arm, foot, leg, body, and head is strong and in perfect placement with perfect timinig |
| Spacing | - dancers are not positioned the correct distance between each other or in space on the mat throughout the routine | - regular difficulty with spacing is evident | - some spacing problems evident | - very few problems with spacing | - all dancers are spaced equally (or in a visually appealing manner) throughout the routine |
| **Criteria** | **Needs Improvement0.5 – 1.4** | **Below Average1.5 – 2.4** | **Average2.5 – 3.4** | **Above Average3.5 - 4.4** | **Exceptional4.5 – 5.0** |
| Visual Effects | - visual effects are not considered“Visual effects” are herein noted as: creating shapes, letters, or illusions with poms, creative use of levels, formations, transitions, ripples/canons, use of props ,ground work, partner work and/or opposing motions | - visual effects attempted but lack execution due to unclear movements | - simple, eye-catching visual movements executed proficiently | - strong, creative, and innovative visual effects are integrated into choreography | - seamless integration of outstanding visual effects into complex choreography |
| Musicality | - music selection does not suit character of routine- flow of music selections is choppy- choreography appears incongruent with music | - music selection is appropriate to character of routine in some sections- flow of music selections is fitting in some sections- choreography is congruent with some pieces of music | - music selection is appropriate to character of routine and is complimentary to it- flow of music selection is appropriate in most sections of the routine- choreography enhances most pieces of music | - music selection suits the character of the routine and enhances specific parts- flow of music selections is appropriate- choreography enhances most pieces of music | - music selection enhances character of routine- music selections flow from one piece to the next seamlessly with clean transitions- choreography adds to every piece of music and brings forward subtleties in music |
| Creativity | - choreography basic- routine somewhat entertaining- pom use distracting to routine | - choreography basic with few creative/innovative movements- routine entertaining- pom use basic | - some choreography is creative/innovative- routine entertaining with occasional exciting moments- poms add to quality of the routine | - choreography of majority of routine is creative and innovative- routine entertaining with many exciting moments- poms add to quality of routine and incorporation is creative | - entire routine is creative and innovative- routine is exciting and entertaining start to finish- poms add to quality of routine and incorporation is creative and innovative |
| Formations | - Formations are not balanced or centred- Ineffective use of floor- Little or no formation/level changes | - Some formations balanced- Some formations centred- Little attempt to use floor over routine- Limited use of formations and level changes | - Formations centered- Team attempts to use floor over routine- Some formation and level changes- Formation and level changes are appropriate to character of routine | - Formations centered and balanced - Team uses majority of floor over routine- Variety of formations with level changes- Formations and level changes suit character of routine | - All formations are equally balanced and centred- Team uses the entire floor over the routine- Variety of creative formations and level changes, in well thought out patterns |
| **Criteria** | **Needs Improvement0.5 – 1.4** | **Below Average1.5 – 2.4** | **Average2.5 – 3.4** | **Above Average3.5 - 4.4** | **Exceptional4.5 – 5.0** |
| Transitions | - transitions are sloppy- no apparent flow to the routine- staging not appropriate to character of routine- dancers walk between formations- little to no pom motions used while in transition | - frequent difficulties in transitions- timing of transitions is choppy or slow to complete- routine does not appear to flow- staging sometimes appropriate to character of routine- little to no variation in transition movements (ie; walks and struts only) | - occasional difficulties in transitions- flow of routine is sporadic- staging is appropriate to character of routine- transition movements are varied- simple dance skills may be incorporated (chainé)- simple arm movements added to transition | - transitions are smooth and seamless- flow of routine is evident- staging suits character of routine- transition movements are varied and faster paced- more intricate arm movements are made while transitioning | - transitions are smooth, quick, seamless, and creative- routine flows seamlessly- staging adds to character of routine- transitions include levels- arm motions are fast and detailed while in transition- skills incorporated into transition |
| Showmanship/Energy/Confidence | - energy and spirit is maintained through some of the routine- dancers appear tired and distant from character/spirit of routine- lack of confidence displayed | - energy and spirit is maintained through majority of routine- energy and spirit begins to decrease at the end of routine with dancers appearing tired- appearance of confidence during some of routine | - energy and spirit is maintained throughout the routine- energy and spirit is appropriate to character of routine- dancers appear confident through majority of routine | - energy and spirit is maintained at a high level throughout the routine- energy and spirit suits character and creative nature of routine- dancers appear confident throughout routine | - energy and spirit is maintained at superb level throughout entire routine- energy and spirit adds to character and creative nature of routine- all dancers appear confident throughout routine |
| Eye Contact/Facial Expression/Attitude\* We added this category as it is different than energy and confidence.\*If we combine sharpness and strength there are 5 extra points available and this seemed like the best place to put it as it can be clearly defined in a different category, whereas strength and sharpness are too similar.  | - eye contact with audience is sporadic/absent- few visible facial expressions-attitude is incongruent with character and choreography of routine is rarely demonstrated | - eye contact with audience is maintained through some of routine- facial expressions visible during some of the routine, some are incongruent with character and choreography of routine-attitude is sometimes incongruent with character and choreography of routine and is maintained through some of routine | - eye contact with audience is maintained through majority of routine- facial expressions visible during most of the routine, some are appropriate to character and choreography of routine-attitude is appropriate to character and choreography of routine and is maintained through majority of routine | - eye contact with audience is maintained throughout routine- facial expressions visible through entire routine and suit the character and choreography of routine-attitude is appropriate to character and choreography of routine and is maintained through majority of routine | - eye contact with audience is maintained through entire routine and suits choreography- facial expressions visible through entire routine and add to the character and choreography of routine-attitude adds to character and choreography of routine and is maintained through majority of routine |
| **Criteria** | **Needs Improvement0.5 – 1.4** | **Below Average1.5 – 2.4** | **Average2.5 – 3.4** | **Above Average3.5 - 4.4** | **Exceptional4.5 – 5.0** |
| Crowd Appeal/Overall Impression\*We removed “Appropriateness” from this box in lieu of “Overall Impression”Rationale: Appropriateness is not a grey area category. Music, choreography, costuming… is either appropriate or it’s not. And if it’s not, then it belongs on the judges deduction sheet | - music, costume, and choreography inhibits positive feeling from crowd and/or judges- judges overall impression of the routine: (please leave a comment) | - music, costume, and choreography is confusing or does not add to overall appeal- judges overall impression of the routine: (please leave a comment) | - music, costume, and choreography contributes to overall appeal- judges overall impression of the routine: (please leave a comment) | - music, costume, and choreography enhances to overall appeal- judges overall impression of the routine: (please leave a comment) | - music, costume, and choreography and overall theme leave a lasting impression with the crowd- judges overall impression of the routine: (please leave a comment) |

\*\* We would like to see the Pom Score Sheet Explanation page altered to reflect the descriptions above. Items should not be grouped together in description if they have their own mark (eg define Musicality and Creativity separately or Spacing and Visual Effects as they each are their own unique category).