



WFNBTA JUDGES MANUAL



FEBRUARY 17, 2020
JUDGE'S COMMISSION

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WFNBTA International Judges Manual

1 ACKNOWLEDGEMENTS

The material within this program has been compiled and developed with the assistance of the following WFNBTAs members:

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Dedication

To judge athletes in sport is a privilege reserved for those who fully understand that those judgements will have a profound impact on our most precious resource – our athletes. Judges do not merely determine placement but also the worth of the athlete's past preparation, the success of their present performance and the potential of their future. This manual is dedicated to the judges of the WFNBTAs who shall never underestimate the impact their decisions will have on the athletes of our sport and who will help shape the direction of Baton Twirling at all levels.

Darlene King Gaboury

WFNBTA Judges Director 2012-2023

2 OBJECTIVES

- 2.1 To facilitate the training and ongoing education of WFNBTAs Judges both present and future.
- 2.2 To ensure consistency between judges with relation to their expectations, their scores and their placements of all the athletes they judge.
- 2.3 To ensure a predictable future for the WFNBTAs judges through which they can depend on continued development and support from the WFNBTAs Technical Commissions and executive.
- 2.4 To facilitate a readable and understandable model that the public and the media can relate to in order for them to accurately reflect our sports most central core beliefs when it comes to proficiency levels of our athletes.
- 2.5 Most importantly:

“To provide our athletes with the highest degree of proficiency and professionalism and fairness within the panel of judges that sits before them in order for those panels results to positively impact our entire membership and the sport in general”

3 WFNBTAs JUDGES CREED

As a judge for the WFNBTAs World Championships, I am committed to exhibiting the highest level of professionalism, respecting my obligations to each athlete I evaluate.

I promise to fulfil my duties with pride and honour in keeping with the long standing legacy of our NBTA traditions which state that participating at this level of competition is winning.

I will, at all times, make my decisions based on complete fairness without bias or prejudice and always be aware that my results will not only shape the future of the athletes I judge, but also our sport in general.

4 JUDGES CODE OF ETHICS

4.1 Ethics

This is the department of human behavior relating to morals or the principles of human duty. The word is derived from the Greek and means "manners" The manners of people, their way of life. In its more academic sense, it is usually understood as the study of wisdom and right conduct

4.2 Purpose

To promote and enforce high standards of professional conduct. This code is broad in scope and general in application. These prescribed rules of conduct generally apply to professional relationships and problems rather than to personal morality of the individual's non-professional pursuits.

4.3 General Expectations Of Professional Conduct

While judging, ensure you are mentally and physically aware of your body language and facial expressions to avoid misinterpretation of your reactions to the athletes.

Be a worthy example for your fellow judges, athletes, coaches, parents and media

Bring no reproach on oneself

Bring no reproach on the judging profession or the WFNBTAA

Contribute harmony and mutual advantage in all professional relationships

4.4 Conduct Standards Pertaining to Judge - Athlete Relationships

Character building is a direct result of all judgments. Therefore, it is a primary responsibility of the judge. A judge's efficiency, determined by his/her influence on athletes, depends not only on judging skills but also on his/her conduct and reputation outside the judging situation.

4.5 Welfare of The Athlete

The judge's paramount concern is the welfare of the athlete. All interactions, whether written, verbal or demonstrative, should be protective of the athlete's self esteem.

4.6 Respect for Individuality

The requirement to respect individual differences and to deal with each athlete according to his/her own performance and behavior is a matter of both ethics and methodology. It is a positive challenge to the judge to relate to each athlete's individual performance when the task involves a mass of athletes in a single day of judging.

4.7 Objectivity

Not by word, deed, or attitude should a judge impair the right of the athlete to fair and impartial treatment. There should be no trace of prejudice or preference because of style,

previous accomplishments (or lack of), background or country. Each and every athlete must be judged open mindedly with consideration to the new, the old and the unusual in material, techniques and styling.

5 TO JUDGE OR NOT TO JUDGE

5.1 Reasons to Disqualify Yourself From Judging An Athlete (Division):

- Relative
- Current or former student (student or athlete that the judge has worked with on a long term or regular basis – clinic or invitational teaching is exempt however, any program that the judge has choreographed or helped to choreograph is considered reason to disqualify the judge from that division.
- Emotional bond you are unable to sever
- Conflict situation that you are unable to resolve or forget. Anything positive or negative, for or against an athlete, that will, to any degree, distract you from rendering an unbiased placement for that athlete.

Just as it is unethical to judge an athlete for the reasons listed above, it is also unethical to refuse to judge for the reasons below:

- A division that appears to be difficult to decide placement
- A division that includes an athlete whom you have heard dislikes your decisions whom you fear may react to your decision.

5.2 Additional Considerations;

5.2.1 Confidentiality

All World officials – judges and your clerks – are bound by a contract of confidentiality. Comments made on score sheets (if any), the scores and the placements of all performances are completely confidential until released or announced.

5.2.2 Professionalism

The judges are governed by an expectation of complete professionalism both when they are behind the tables judging and also after they have finished judging. The professionalism is to be carried throughout the competition both day and night as even back at your hotels or over lunch or in the bathroom – the judges conduct is continually being judged by others.

5.2.3 Personal relationships and connections to athletes or teams

There are some judges that may have personal connections to competing athletes but not close enough to disqualify you them from judging that athlete. It can still be

interpreted as a source for bias or favouritism if the judge does not keep those relationships at a distance during the competition. Judges may have many other roles besides judging that they play in their countries and continents however, when judging, all of those relationships become non-existent on the surface when the judge is between judging assignments at the competition they become non-existent completely when the judge is behind the table. **NO JUDGE SHOULD DO NOT GIVE ANYONE A REASON TO SUSPECT THEM OF LESS THAN COMPLETE IMPARTIALITY!**

5.2.4 Nationalism

The judges must put aside country affiliations. We have adopted a judging attire expectation which does not allow judges to be recognized what country the judge is from. This is the visible way to ensure that judges are not carrying nationalism into the judging process but more importantly that the judge must fully and completely leave national bonds out of the judging processes. The judge must be completely fair, unbiased and non-partisan.

NOTE: The required uniform is that of professional business attire in combinations of black and white. Typically, this represents a black suit with tie for men and a suit with either dress, skirt or pants for women with a white shirt or blouse. Shoes are to be professionally matched to attire and be safe for climbing stairs etc. No national identifying accessories are permitted. Temperature extremes within facilities will dictate if jackets can be removed or scarves/sweaters need to be added. These rules are to provide a sense of consistency and professionalism in order that the judging staff will be recognizable to all present.

6 ROLES AND RESPONSIBILITIES OF A WFNBT A JUDGE

- a. To remain professional at all times
- b. To enable athletes to measure their progress through accurate scoring
- c. To attend all judges' meetings promptly
- d. To wear that which is appropriate dress code for the WFNBT A judges
- e. To attend any extra judges' meetings or discussions which may be called
- f. To continue one's education as a judge
- g. To keep an open mind
- h. To avoid discussions leading to confrontation with other judges
- i. To keep rule book, regulations, and criteria updated and be fully aware of WFNBT A rules
- j. To support and enforce the judge's philosophy
- k. To remember that whatever you choose to reward shall be perpetuated
- l. To remain accountable for all scores/feedback and placing given
- m. To further twirling as a beneficial, worthwhile sport and youth activity.

- n. To foster dignity and a high image for baton twirling.
- o. To promote what is right and not only expedient.
- p. To lead by example.
- q. To help to guide the future of baton twirling skillfully, artfully and respectfully.
- r. To tactfully help resolve differences.
- s. To rise above personal interests

6.1 Requirements of All WFNBTAs Judges

Judges are required to sign and return the official WFNBTAs Judges' Contract for the World Championships and World Cup to the WFNBTAs Judges' Director by 8 weeks prior to the competition. Penalty for not attending assigned meetings would mean judge is not eligible to judge at that competition. Those with accepted extenuating circumstances may be exempted by the WFNBTAs Judges Director.

All judges must attend the judges seminar/focus meetings scheduled PRIOR to any WFNBTAs International Championships. Any judge who does not attend, except for illness, will not be eligible to judge at that competition. Those with extenuating circumstances will make those circumstances known to the judge's director in order that the meeting material can be reviewed prior to judging.

Judges are also required to attend any judges review meetings scheduled during or at the end of the competition. The penalty for not attending the assigned meeting following the Championships will mean that the judge is not be eligible to judge a WFNBTAs International competition for the following year. Those with extenuating circumstances may appeal this decision to the WFNBTAs Judges Director who will present the extenuating circumstances to the WFNBTAs Executive for a ruling.

Judges are to be prompt for all official duties and to execute the course of their duties with as much speed and efficiency as possible. If it is expected that the judge is to provide their own clerk, both the judge and clerk are expected to be at their assigned lane and ready to judge at the designated time.

6.2 Underlying Principles of the Judging Process

6.2.1 Our Sport Is That of Baton Twirling.

While our sports' disciplines and various events incorporate many forms of movement and dance and interpretation, at its very foundation, the root of our sports existence lies in the perfected manipulation of the baton and mastery of the 3 twirl modes. Those twirl modes being:

- Aerials
- Rolls

- Contact/Connecting Material

6.2.2 Technical Excellence

Our sport relies on the concept of technical excellence to insure not only proficiency by our athletes but also safety for our athletes and the aesthetic value of our sport.

Technical excellence is not the goal of only the elite level athlete. Technical excellence is expected at all levels, whether the athlete is executing simple beginner material or the highest elite level material. It is only through technical excellence at each stage of development that the athlete can progress with success to the next higher level.

Technical excellence is reflected in more than the athlete's competency of their body and baton skills. Technical excellence includes other multiple factors including but not limited to: smoothness, strength, speed, flexibility, control, performance skills etc. and no one element alone constitutes technical excellence.

In order to reflect technical excellence and mastery of the material presented, it is an expectation that as judges we will reward those performances that are without errors with higher degrees of proficiency. Therefore, it is the judge's responsibility to reinforce the importance of material that is suitable for the age and proficiency level of the athletes as this will lead to performances that have fewer penalties deducted. This means awarding less credit for lower degrees of technique in the appropriate place while avoiding double penalizing unless it is warranted (deducting in the technique caption while also assessing a numerical penalty)

Understanding the rationale for crediting technical excellence is the cornerstone of competency on the judge's panel at all levels of competition.

6.2.3 Technical Skill Development

The focus of proper technical skill development clearly defines and portrays what is expected of the athlete for each level of development, realizing what the judge rewards is what will be perpetuated. Correct technique taught by the coach and choreographer ensures proper progression of the athlete's skill development.

It is only through the accurate Recognizing, Analyzing, and Interpreting of the athlete's base of skills that those athletes and our sport grows in the desired direction.

6.2.4 Continued Experience and Education

There is an expectation of complete accountability of our judges to the athletes, to the coaches, to their fellow judges and to the membership as a whole and that only through continued experience and education will that accountability be unquestionable.

The judge needs to comprehend the entire routine while at the same time weighing the merits of its components. (evaluate both the routine as a whole, the complete picture while simultaneously recognizing the value of the parts making up the whole performance)

7 SKILLS RELATED TO THE JUDGING PROCESS

There are 3 steps to the judging process:

- Recognize
- Analyse
- Interpret

As judges it is our responsibility to recognize, analyze and interpret the athlete's skill level or overall degree of proficiency

7.1 Recognize (see)

- To perceive visually, both directly with eye focus and indirectly with peripheral vision
- To perceive audibly
- To perceive many things simultaneously (e.g. content of baton and body, execution of baton and body, showmanship, technical penalties etc)

7.2 How to Recognize

- Know what to recognize
- Draw from own experiences in twirling, coaching, judging
- maintain general knowledge of baton twirling including technical definitions

- Self-education
- Continual updating of knowledge (rules, trends and ever-increasing possibilities)
- Concentration

7.3 To Analyse (decide)

- To breakdown content
- To recall and examine
- To evaluate and compare
- To decide

7.4 How to Analyse

- must *recognize* first (see 'how' to recognize)
- comparison to ultimate, to mid range examples, and to other contestants in same division
- methods;
- by code (individually developed to recall performance)
- by reference to comments on sheet
- by mental retention of material and technique performed

7.5 To Interpret (Explain)

- to explain.-. numerically (score) with written comments (on score sheet/critique sheet)
- Numerically using the scale of proficiency. This scale enables the judge to rate each area of a contestant's performance on a universal standard.

7.5.1 What to Interpret

- scoring - numerical interpretation with penalty implications

7.5.2 How to Interpret Consistently Within Comparative Judging:

- within a division
- within your own standard
- within reasonable consistency of associates
- by logical, reasonable co-ordination of scores, comments, placements

7.6 Skills and Priorities Required:

- a. How to recognize proficiency using scale and evaluate exposure situations
- b. How to work with range descriptions in the five ranges which represent:
Fair, Average, Good, Excellent and Superior
- c. Expectations for each level are progressive

- d. Scale of proficiency is the Method of measuring the Overall Degree of Excellence against a standard rather than comparing athletes against each other
- e. Understanding the importance of the use of Role Model Tapes to establish our standards
- f. Analyzing and assessing the importance of the severity of the error
- g. The importance of the interfacing between captions/criteria
- h. The importance of Simultaneous blending of baton and body
- i. The Iceberg Theory – What you see performed is the top level of what the athlete is capable of. The base of their skills which developed their current proficiencies lies beneath and are not seen. As judges we must recognize what can be assumed in relation to the athlete's base of skills as well as selectivity, understanding proficiency, understanding skills prerequisite to moves selected.
- j. Rushed Content - This is the over “stuffing” of content into a program regardless of if it is relevant to displaying the athlete’s current excellence or lack thereof. This lack of selectivity in the moves chosen relative to the athlete's base of skills, undermines proficiency and performance skills
- k. Recognizing, Analyzing, and Interpreting the design concepts of the program
- l. Understanding the concepts of compositional difficulty, inherent difficulty
- m. Understanding that Creativity must be within the bounds of good technique and with adherence to the requirements and priorities of our sport
- n. Necessity of assessing and rewarding the design in regard to the appropriateness of the design for the ability level of the athlete and for the event.
- o. Recognizing, Analyzing, and Interpreting the degree of success the designer has achieved in meeting his/her responsibilities and athlete in meeting his/her responsibilities
- p. Recognizing, Analyzing, and Interpreting the demands of the music
- q. Recognizing, Analyzing, and Interpreting the factors of mental and physical stamina
- r. Recognizing, Analyzing, and Interpreting the adjustment potential factors of a trick
- s. Recognizing, Analyzing, and Interpreting the risk frequency displayed in the programing
- t. Recognizing, Analyzing, and Interpreting the athlete's performance skills
 - 1. Importance and demands of articulation and detailing of movement
 - 2. Importance of recognizing flaws and errors that are instantaneous to the performance as opposed to technical deficiencies
 - 3. Importance of Visual Musicality
 - 4. Importance of recovery from error and professionalism
 - i. Understanding the rationale for crediting and teaching technique (safety the athlete proper development, and aesthetic value etc)
- u. Assessing the Overall Degree of Excellence and being able to assess

- 1. Inherent difficulty, add on difficulty and stacking of difficulty
- v. Accountability to the athlete, to oneself, to the sport as a whole
- w. Whatever the judge chooses to reward will be perpetuated
- x. The importance of making our decisions consistent with the WFNBTAs philosophies

7.7 Subjective Process

Judges must also understand/use/enforce the following to perform the Subjective Process:

- a. Recognizing, Analyzing, and Interpreting the athlete's base of skills
- b. In using the standard, not giving full credit for moves that are not "perfected" (awarding lesser degrees of credit for various degrees of technique) phrase to remember "program should demonstrate what the athlete has mastered not what they are working on"
- c. How to make composite assessments and deal with extremes
- d. How to employ levels of tolerance
- e. How to deal with drops and other errors - analyzing and assessing the importance of and the severity of the error understanding that not all errors are created equal.
- f. The importance of the interfacing between captions/criteria/errors
- g. The subconscious desire to reward what we know and the "style" we appreciate most as apposed to judging the technical excellence within the style chosen.

7.8 Caption Scoring Versus Overall Degree of Excellence

The caption scoring that WFNBTAs utilizes is the basis for the ability of the judge to advance to being able to accurately identify an overall degree of excellence score.

Breaking the program/performance into its parts that are the captions of our scoresheets guides us to understand that there are aspects that we must consider separately before we can consider the overall degree of excellence.

In addition to the breakdown of the 5 captions we currently use, the scale of proficiency is the tool that enables a judge to rate each area of an athlete's performance on a universal standard. It provides a method to maintain order and consistency during the judging process.

A judge determines a level of proficiency for each caption of the score sheet and then calculates the combined score. Penalties are subtracted from that total to provide an overall score.

There is a relative value range of scores for each caption at every level

0-12.9 for novice,
13-14.9 for beginner,
15-16.9 for intermediate,
17-18.9 for advanced,
19+ for Superior.

Note: A score of 10 and below is the part of the scoring scale that judges reserve for scoring areas that are very weak. Weakness may include deficiencies, relatively limited content, imperfections and ineffectiveness.

The relative value range provides a wide range of possibilities within each level and helps judges adhere to an overall standard for each caption.

A judge uses a score sheet or their master sheet with the captions listed to help explain the reasons for scores rendered. The use of caption scoring allows a judge to score based on facts as opposed to a general impression.

Fine judging usually results from artistic and technical enlightenment acquired through experience, in-depth understanding of a subject and all the subtleties that are part of it. Navigating a course between scoring extremes requires consideration. A judge needs to view each athlete with respect to the skill demonstrated and the rules that apply.

8 GENERAL POINTS FOR ADDITIONAL CONSIDERATION RELATING TO ALL EVENTS

All considerations are expected to conform to the standards of excellence of technique for both baton and body!

8.1 Difficulty Considerations:

“Stacked” or “build on” difficulty - elements incorporated – singly or in combination?

Degree of skill required to execute, with appropriate technique, the elements chosen.

Examples:

- Evaluate the skill required to execute the releases and receptions that are selected by the choreographer in addition to the resulting heights of all batons etc.
- It is harder to execute a perfect one spin illusion with a difficult reception than do a less than technically correct double illusion with a plain catch.

- These are the obvious difficulty issues; however, judges must look beyond the obvious so recognize the underlying depth of the difficulty.
- Receptions with follow through, is there “build on” difficulty? This is when a difficult move or an exchange is executed simultaneously with either added difficulty or simultaneous blending of the difficulty with more degree of difficulty in the musicality such as exchanges with arm or foot choreography to music and all catching on a high point of the music. That is what we call “build on” or layered difficulty. Not to be confused with layering of choreography when different members are executing different skills at the same time for general effect.
- Revolution of baton – related to flip technique – on both individual skills and exchanges and multiple baton
- Speed - of body and baton moves
- Unison – higher degree of difficulty when all members are executing the difficulty in unison with equal technique.

8.2 Variety Considerations

- Has the team incorporated a representation of all modes of twirling – spins, stationary complex, contact, rolls, exchanges, travel complex, multiple baton etc.
- Have they relied on one mode to gain a majority of their difficulty points? If they have, this decreases their variety score.
- Have they utilized the travel modes of twirling or executed their content in one place and then simply run to another area to continue to twirl?
- Do they change their formations in a variety of ways – through layering or exchanges?
- Rushed Content
 - This is when there is so much happening in the routine that the team looks chaotic or frantic and can’t completely relay their message or their choreography without looking rushed. It also usually leads to technical breakdowns such as unison problems and increased errors such as drops. The stress this kind of routine construction conveys makes it difficult to see what is accomplished in the performance.

MORE IS NOT ALWAYS BETTER!!!

8.3 Technique Considerations

- More than just locked knees and pointed toes and extended free arms
 - Posture, shoulders down, head position on spins, multiple baton feed outs – technique often suffers farther into the program when athletes are tired. Stamina effects technique.

We need to enforce the necessary stages of our own technical development. As our athletes progress technically, we need to recognize this and reward it.

8.4 Logic

Consider the things that are not so obvious. All of these falls under one word which can be applied to many facets of the team, pairs and individual events and that is **logic**.

- In choreography – does the program have a logical and understandable beginning middle and end?
- Has the program contained elements that were random and confusing or at the end did it make you feel satisfied?
- Is the staging of the elements appropriate and logical?
- Is the style chosen appropriate for the age and level of the team?

Ask yourself a question –has the choreographer or coach done the best that he or she can do with the team that he or she has to work with? A choreographer or coach may have a fantastic team concept that would look great on 8 advanced or elite athletes, but is unsuccessful with an intermediate team – like a toddler trying to walk in high heeled shoes - it would not be logical – if the routine is beyond the ability of the team members then no matter how clever or entertaining. The routine it will fail to impress; it will just look awkward.

- Look at the whole package!! In DT teams did the music, the costumes, and the choreography all blend to paint a picture that was satisfying and logical??

Don't get swept away with novelty or over stylized programs. Judge the whole package but use the technique of the variety an difficulty demonstrated in a logical format be the top priority. Then refine your decisions based on the less obvious elements.

8.5 Technique Within the Style Chosen

Remember that it is not the style of the routine that is the priority (unless it is offensive or inappropriate) Rather, the priority is the technique and proficiency that has displayed regardless of the style.

8.6 Errors

Not all errors are created equal. Some drops are very distracting to the performance some are not. It is not acceptable for a judge to base their decisions solely on errors because then it takes away the responsibility of the judge to make an educated decision. Basing your decision solely on errors means you have not done your job.

9 ADDITIONAL CONSIDERATIONS APPLICABLE TO PROGRAMS UTILIZING PERSONAL CHOICE MUSIC

9.1 Degree of Excellence

9.1.1 Successful Mastery:

The degree of command and development of the skills necessary for the accomplishment of the material within the composition.

A. Technical Excellence - the exactness of the movement; the maintenance of intent

1. Level of technique of baton handling
 - a. Timing
 - b. Placement
 - c. Pattern
 - d. Smoothness
2. Level of technique of body movement - based on strength, flexibility and control
 - a. Weight shift and balance
 - b. Postural (body/form)
 - c. Limbs (flexion, extension, rotation)
3. Level of development of group responsibilities
 - a. Timing and synchronization of movements
 - b. Physical orientation - the control of direction and awareness of position so as not to distort the geometric intentions of the overall visual being presented. Maintaining form through the physical placement of individuals in stationary positions and while changing picture.

B. Expression - ability to communicate intensities of emotions, feeling or imagination through artistic activity. This consideration is predominantly used in Freestyle and Artistic events.

1. Personality - projection of the unique character of the individual person or group.

2. Role portrayed through interpretation of music - the ability to create the atmosphere suggested by the mood of the music, to project an image or characterization whether subtle or literal

9.1.2 Quality of Material

The degree of excellence and superiority of the substance of the performed considering the mental and physical demand, simultaneous responsibility, and factors concerned with:

- A. Demand** - The difficulty of the requirements placed on the performer considering the mental and physical demand, as well as simultaneous responsibility, and factors concerned with: variety of baton and body, inherent difficulty and compositional difficulty.
- B. Conceptual Excellence** - The aesthetic value of the movements, the intelligence and daring of the design, originality and the setting of new standards of presentation.
- C. Logic** - Concerns the relationship of the components to each other and to the whole. It deals with theme consistency, continuity of ideas, visual and aural agreement, proper placement of elements in time and space, coordination of all elements. Absence of following trends when it is not logical to do so.

9.1.3 Evaluating Difficulty (To determine risk)

An exposure situation is an instance when a movement or series of movements is displayed that has the possibility of error. This can be an individual trick or a series.

9.1.4 Do-It-Yourself Evaluation (Using the “Testing Machine”)

To evaluate tricks (or series) it is necessary to have a complete understanding of the basic principles that determine the difficulty level of all twirling moves. This procedure for applying these principles requires analyzing the move by:

- its parts
- the arrangement of its parts
- duration, in reference to time and space

In breaking down the exposure situation into its individual parts, or elements, a separate assessment may be made for each, based on:

A. Mental Demands which include:

1. Timing (synchronization of movement) in situations where accuracy of timing is a priority,
2. Adjustment potential of the trick.
3. Mental stamina/concentration - especially when required to maintain speed/tempo.
4. Variety of demands (variety of note-rest patterns, variances in tempo, directional changes, etc.)

B. Physical Demands which include:

1. Muscular control, muscular exertion and stamina
2. Speed/tempo and extremes of either very slow or very fast
3. Variety of demands: variance in body moves in relation to different body shapes, planes, directions, use of differing degrees of muscular exertion, use of different parts of body, etc.

C. Degree of Simultaneous Responsibility Required: This is the degree of demand placed on the performer that requires his/her attention to be focused on more than one task at the same time.

D. Reorientation Factor: Reorientation is always visual and mental but has various degrees of physical demand.

E. Complexity of the trick/series; that is, the actual number of parts or elements contained in the particular situation.

9.1.5 Evaluating Difficulty (To determine risk)

After determining the complexity and separately evaluating the parts of the trick/series, the next step is to then analyze the arrangement of the parts, thereby establishing a relationship between the parts. The factors of this relationship that affect the degree of demand are:

A. Sequence - this is the order of the succession of the elements

B. Intricacy - how the parts are intertwined (complicated intertwining)

C. **Density** - the relationship between complexity and time

D. **Space Harmony** - the harmonious method of connecting places in space in the act of creating a visual phrase through the use of the vertical, diagonal, and horizontal planes.

The last factor in evaluating the difficulty level of the move(s) is to consider the effect of duration, the actual length of time that the trick/series takes to perform.

All of the considerations listed under "arrangement of parts", as well as the duration of the situation, should be viewed in relation to the requirements of the mental and physical demands, simultaneous responsibility and the reorientation factor.

It should be noted that whereas this evaluation of exposure situations is primarily based on the inherent difficulty of the trick/series and the compositional factors involved in its arrangement, and not on any execution or performance factors, there is nevertheless a certain amount of accuracy required to make the movements(s) recognizable as to intent. That is to say, we are focusing our evaluation of the difficulty of the task itself without taking into consideration how well it is being done, but that the accomplishment of the intended task must be done with sufficient skill so as to be readily identifiable by the judge.

It should furthermore be remembered that in an actual performance situation, such as the performing of a freestyle program or team program, performance factors will then directly affect the difficulty level in that more credit will be earned for moves done with correct technique and maximum expression than for movements done incorrectly and with minimum expression.

*The terms "difficulty level", "degree of demand", "degree of exposure to error", and "proficiency level" and "proficiency range" when applied to exposure situations may be used together.

9.2 Performance and Composition

9.2.1 Performance

The performer's ability to bring the written program to life through technical excellence, musicality, and style.

- A. **Technical Proficiency** - the level of proficiency of the technical skills required to meet all of the responsibilities of the program; the degree of success of maintenance of intent; correctness and accuracy. This includes technique of body/dance moves as well as baton technique for all material; technical deficiencies as well as errors that are instantaneous to the performance.

- B. **Visual Musicality** - (pertaining to responsibilities of the performer) – Deals with the performer's ability to make the written program work musically. It includes conformity with the structure of the music (rhythm/pulse, phrasing, accents, dynamics), as well as skill in expressing, interpreting, communicating the mood and personality of the music. This depends in large part on the performer's technical skills. Visual musicality should be evaluated throughout the entire program.

- C. **Communicating with the Audience** - the ability to transmit the unique character and style of the individual (identity), to entertain, to evoke the desired response, to achieve and maintain rapport with the audience.

- D. **Professionalism** - a combination of training, discipline, pride and a total understanding of the responsibilities of the performer. The quality which enables the performer to remain in control under any situation.

9.2.2 Composition

The degree of excellence and superiority of the substance of the program. The arrangement and the structuring of the components into the total design.

- A. **Conceptual Excellence** - the aesthetic value of the movements, the intelligence and daring of the design, originality, and the setting of new standards of presentation, entertainment qualities.

B. Logic - concerns the relationship of the components to each other and to the whole with the following considerations:

1. Continuity of ideas - logical development of one idea to the next
2. Visual and aural agreement (visual musicality pertaining to responsibilities of the designer). This deals with the harmonious relationship between the moves themselves, the staging of these moves, and the demands of the music (structure and mood/personality). Qualities of musical interpretation built into the program are evaluated here.

C. Staging - Proper and effective placement of the elements in time and space. Coordination of all elements- baton, body, music, time, space, costuming, movements

D. Absence of trending or conforming to standard expectations

The material in the program has purpose and meaning controlled by the musical demands and is not included because of its ``trendy" nature. The designer/composer must write the program to the ability level of the athlete.

10 WORLD CHAMPIONSHIP EVENTS

10.1 Solo

10.2 X strut

10.3 2 Baton

10.4 Rhythmic Twirl/Freestyle

10.5 Duet Twirl

10.6 Twirling Team

10.7 Dance Twirl Team/Artistic Team

10.8 Twirling Corp

10.9 Twirling Corp with Props (Show Corp)

10.10 Pom Pon

11 THE SOLO ONE BATON EVENT

11.1 Event Description

Continuous and simultaneous movement of 1 baton by one competitor while executing the 3 twirl modes (contact, rolls and aerials).

This stationary 1 baton discipline is the very foundation of baton twirling. All other events grow from the solo program where the 3 twirl modes of aerials, rolls and connecting material are perfected.

11.2 Event Focus

11.2.1 Variety and difficulty of the 3 twirl modes

The primary or main focus of the solo is the execution of the 3 major twirl modes (contact, rolls and aerials). The representation of the 3 twirl modes should be balanced and executed in different patterns and directions with ambidexterity and variety of body, hand and foot positions. Difficulty should be achieved not only through single tricks, but also through follow-through, combinations, intricacy and timing. Variety leads to complexity.

11.2.2 Speed and Control

The more variety and complexity within a routine, the more difficult it will be to master the content with control and speed.

11.2.3 Smoothness of Execution

The twirler should be able to proceed from element to element smoothly with overall proficiency in timing and continuity. The body should complement the baton skills.

11.2.4 Initial Considerations:

- a. **Is the athlete handling the routine with proper technique and control?**
The athlete should never sacrifice correct baton and body technique to achieve more difficult material. The elements performed should be well executed and handled with control. The difficulty should be adopted to the athlete's level of skills. There should be a correlation between body and baton skills at all levels.
- b. **Is the athlete showing a balanced selection of the 3 twirling modes?**
The routine should focus on the athlete's strengths. However, none of the twirling modes should be excluded or sacrificed. The program should be

well balanced and not be overloaded in one particular section or type of material. In an excellent or superior program, you will see a flawless performance including all expected elements. Aerials, rolls and connecting material should be performed in a vertical and horizontal and sometimes oblique pattern. The more advanced routines will blend the patterns and direction changes more consistently.

11.3 Score Sheet Analysis:

11.3.1 Variety

a. Routine contents

The routine should contain an equal balance of the 3 twirl modes. The baton work should be performed by using different directions (clockwise, anti-clockwise, forward, reverse etc.) and patterns (vertical, horizontal and possibly oblique) that are blended smoothly. The more advanced routines will blend the patterns more and have more directional changes. However, for all levels we expect to see a horizontal section covering all the three twirl modes at the same level of execution as the vertical sections. Different use of angles of baton and body adds to the variety, and different hand, feet and body positions makes the routine more interesting to watch (e.g. hand positions in a way that the reception cannot be foreseen

A routine should contain a variety of;

- Full hand material (incl. flips)
- Aerials (tosses and throws)
- Variety in releases and receptions (left, right, backhand, blind etc.)
- Rolls- wrist, arm, neck, body, elbows, carries (in combination as the ability level gets higher)
- Finger twirls (optional in more advanced routines)
- Novelty (new, surprising or spectacular tricks and/or body movements that makes the routine exiting to watch e.g. traps and bounces)
- Spins (left and right with different feet and arm positions)
- Connecting materials or tricks

b. Ambidexterity

In addition to the variety in content, we look for equal use of baton work in left and right hand. The body work should also demonstrate equal skills in left and right arms and legs, including multiple spins in both directions.

11.3.2 Difficulty

The difficulty score will be decided based on the extent to which a section or series or element is complex. It is important to recognize the level of difficulty even if a highly advanced athlete makes it look easy. The difficulty should be adopted to the athlete's level of skills (not what he or she is practicing).

- a. Difficulty of material:
Elements or material that are complex in nature
- b. Other ways to increase difficulty:
Speed, follow-through, intricacy, perfection, timing, directions and combinations (with bodywork). A seamless transition from one element to another should be executed without hesitation or noticeable variation in speed and control, which requires concentration, precise body position and follow-through.
- c. The solo routine typically shows immediately the twirler's level of skills. However, as judges we must give credit throughout the entire program where credit is due.

11.3.3 Speed and Control

Speed relates to the rate of revolution of the baton and also the rate of movement of the body in conjunction with the baton during the performance. Speed adds to the difficulty and should be maintained throughout the entire routine. It is more difficult to remain in control with a higher rate of speed. Control relates to the authority demonstrated in regulating the speed and handling of the baton. Perfection is demonstrated by maximum speed without the loss of control or smoothness.

- a. Rate of baton speed / speed variation
The revolution of the baton and the extent to which the speed of the baton can be maintained throughout the routine. The faster the baton is rotating, the more difficult it is to remain in control over the baton.
- b. Co-ordination of baton speed and speed of body movements
The speed of the baton and body should be coordinated throughout the performance. We should look for how the movement of the body coordinates with the baton. Many drops and other mistakes are caused by incorrect body technique or position due to the body not being able to maintain the same speed as the baton (timing).
- c. Control
Control and authority over the baton (meaning the baton does what the twirler wants it to do) is of significant importance at all levels.
- d. General handling

We should look for the athlete's ability to manipulate the baton with correct technique, discipline, timing, rhythm, control and quality of performance with minimal penalties. Baton movements should be precise and consistent.

e. Releases

Releases should be executed on a clear and definite pattern, most likely "12 o'clock" or, if needed, otherwise to perform a trick. The release is adapted to the type of trick (for example thumb, open hand etc.). The power should come from the center of the body and most releases require a good wrist snap in order to elevate enough height.

f. Receptions

Receptions should be executed fluidly. Correct placement of the baton based on the relevant reception and body position (no reaching for the baton) is decisive to make the routine look effortless. Follow through and timing (avoid waiting for the baton) is of great importance and will increase difficulty.

g. Baton pattern

Good control of the baton is demonstrated by a correct and precise pattern (vertical, horizontal and oblique). Incorrect body pattern is often caused by incorrect body position.

h. Pattern changes

Pattern changes should be clear, neat and fluid, bringing effect to a routine for a logical flow in the variety of patterns and directions.

11.3.4 Smoothness and Gracefulness

Smoothness pertains to the twirling of the baton and the ability to proceed from one element to another evenly with overall good timing and uniformity. The body should complement the baton skills. Gracefulness is the beauty in form and ease of movement that contributes to graceful and pleasing bodylines, an elegant use of the hands, arms, legs and feet.

a. Flow of baton

The routine should be fluid and look effortless. We should look for the athlete's ability to move smoothly from one element to another to make the elements look connected as a complete routine without hesitations, breaks or stops. Flow of baton is important to increase difficulty created through intricacy and timing.

b. Coordination

Baton and body work should be executed in harmony. Lack of coordination often leads to mistakes.

c. Body movements

Body is expected to be fluid and graceful through techniques that are executed in a correct manner.

- d. Posture/ use of Arms, Legs, Freehand, fingers, foot
 - Correct use of legs, feet and arms with the correct turnout and technique
 - Extension of the body
 - The body should not need to move out of alignment for receptions
 - Balance and good body control, including correct placement of body weight
- e. Balance

Balance depends on a correct posture, timing, correct foot placement, number of revolutions in an aerial and the appropriate height compared to the performed trick and appropriate placement of weight of the body.

11.3.5 Showmanship and Presentation

This caption represents many nuances of the program. Presentation qualities exist not only in the facial expressions and eye contact, but also include presentation of the body and in the highest form will reflect a feeling that comes from the heart that demonstrates total commitment by the athlete to the program's effectiveness.

Presentation includes the skill to present a routine in a pleasurable manner using the following:

- a. Facial expression

Smile should be pleasurable, natural and not forced.
- b. Projection

Presenting emotion through facial-expression and body movement.
Personality projection is the capability to show a positive attitude, with a feeling of excitement and enthusiasm, towards the judge(s).
- c. Spirit

Appropriate excitement and energy
- d. Eye contact

By keeping eye contact with the judge(s) and audience, a connection exists.
This connection should not be lost for longer sections at the time, even when the athlete's back is facing the judges. Eye contact shows confidence.
- e. Attitude

The impression a twirler gives about the way he or she thinks about the performance. The twirler should express a good attitude even if there are mistakes.
- f. Appearance/ Grooming

Should be neat and professional and should reflect the professionalism of our sport and the event itself.

g. Finesse

Cleverness and skill in dealing with a situation. Dignity, balance, professionalism and civilization.

11.4 Penalties:

Drop	Total loss of the baton	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands	0.5 points
Break	Stop of the baton by lack of control	0.1 point
Off pattern	Unintentionally out of pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Failure to salute	No salute at start or finish. Each failure	1.0 points
Improper salute	Incorrect or shorter than 2 count salute	0.5 points
Incorrect costume	Inappropriate or violation costuming	2.0 points
Rules violation	Various see glossary	2.0 points
Acrobatics	See definition in Appendix	Disqualification

12 THE X - STRUT EVENT

12.1 Event Description

Unique discipline incorporating dance forms and military style marching with full hand baton work, rhythmically executed on a prescribed "X" formation.

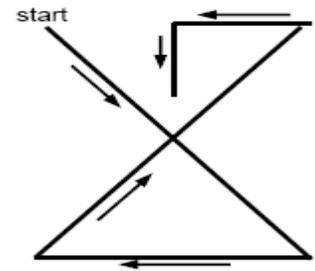
12.2 Event Focus

- A. Variety and difficulty of the simultaneous blending of baton and body
- B. Timing/rhythm and coordination with music
- C. Overall flow, technique of body and baton moves

12.3 Floor Pattern

Should be completed in an X pattern with 4 basic steps on legs 1, 2, 3 and 5. The first four lines must follow the pattern strictly but the fifth line can be performed to the contestant's choice once the basic steps have been completed.

Athletes shall perform the routine within the prescribed floor pattern forming an X. Starting point shall be at upper corner of the lane (in the back) to the judge's left. The first line is made on the diagonal towards opposite corner, ending on the right side of the judges (in the front). The second line is made in front of the judge's table, moving from the right side of the judges to the left side of the judges (in the front). The third line is made on the diagonal towards opposite corner, ending on the right side of the judges (in the back). The fourth line is parallel with the second leg, but only half the length, ending in center of the judge's table (in the back). After four required basic steps to the front, the fifth line can be made anywhere within the four corners of the performed X. The athlete must finish within the designated X. The four corners of the X must make up a rectangle. Retracing on the lines is permitted.



Timing of the routine begins with the first movement of the athlete. The routine may start with an opening section before the mandatory salute. First leg (after the salute), second, third and fifth lines start with a minimum of four basic marching steps and should be the first movement on those lines. The required basic steps start on the left foot marking the accented beat of the music (1, 3, 5, or 7) and the body weight must be transferred from one foot to the other. The heel must touch the floor on the completion of the 4th basic march. The routine (and timing of the routine) ends with a mandatory final salute. After the final salute, any further presentation is prohibited.

The baton must be in a full-hand grip throughout the routine. No releases of any kind are permitted. No more than two continuous revolutions from center of baton are allowed. There are no restrictions on swings and end loops. Sliding the baton inside the hand is allowed. No body parts other than the feet may touch the floor. The baton may touch the floor if done intentionally.

12.4 General considerations:

12.4.1 Proper timing:

The entire routine should be executed on beat with the music*. Basic marching steps must be executed with the left foot hitting only the heavy, accented beat. The freestyle portion must be executed on beat and in rhythm with the music. This does not mean that in freestyle, the left foot must hit only on the heavy accented beat as it does in the basic marching. In the freestyle portion, the athlete has the freedom to place down either foot in time with the music as long as it is on beat. There should be no hesitation at the corners. The transition from one line to another should be smooth.

*Hitting the beat of the music does not mean that a foot must necessarily leave the floor. However, there should be a shift of weight in some capacity (down and up, side to side, or back to front). Some examples would be relevés, hops, jumps, etc. Any amount of weight on either foot determines hitting the beat, however, stationary moves are an exception i.e. leg holds, poses etc.

12.4.2 Blending Of Baton And Body Movements:

Baton movements should enhance body movements and add another layer of detail during the performance and be blended smoothly. The level of body movements should match the level of the baton work. Baton work that makes the body movements more difficult to execute with proper technique is recognized and given credit.

12.4.3 Proper Body And Baton Technique:

The baton and body movements should be performed with correct technique, handled with control and proper pattern. Difficulty should be adapted to the athlete's level of skills. Credit is not awarded for attempting difficult elements and combinations while sacrificing baton and body technique.

12.4.4 Style:

All styles are accepted. It is the ability within the style that is being assessed.

The goal is mastery of movements combined with showmanship, timing and musicality.

12.5 Score Sheet Analysis:

The Super X Strut score sheet has 5 captions totalling 100 points: -
20% - is **what** you do; and 80% - is **how** you do it.

12.5.1 Routine Content:

Sub-caption - Variety & balance refers to the elements. Variety is the diversity within each type of element. Balance is the proportionate use and even distribution of these elements.

In addition to basic steps, the athlete should demonstrate (with proper technique) a variety of leaps, kicks, lunges, spins/turns and poses incorporated with baton movements. No specific type of each element is required (ex. Illusions or leg holds).

Credit is given for difficulty of the elements and variety within each group of elements (ex. spins in both directions, performed on both right leg and left leg, with different feet/hand positions and baton work).

12.5.2 Choreography:

Body and baton elements should be integrated and blended smoothly. The structure should be logical and the transition from one element to another should be performed with overall flow, smoothness and control.

A variety of the different elements should be demonstrated throughout the routine. The amount of time for each leg of the routine should be similar (except for the shorter fourth leg).

The combination of elements adds to the difficulty of the routine. Credit is given for series of elements that are combined. It is recognized that it is more difficult to remain control of both the body and baton when speed increases.

Different styles are evaluated on the ability within the style. Personal stylization adds uniqueness.

12.5.3 Smoothness, Gracefulness & Technique:

The execution of the separate elements is evaluated for grace and elegance of the body movements and flow and speed of the baton work.

All marching styles are acceptable (ex. pony, military style, etc.). The steps must be a forward motion and all steps should be at equal height and length. Since all marching styles are accepted, the knees could either be bent 90 degrees, more than 90 degrees, or less. The ability within the style is assessed.

Smoothness pertains to the ability to proceed from element to element with overall flow, proper timing and uniformity. Gracefulness is the beauty in form and ease of movement that contributes to pleasing bodylines, an elegant use of the hands, arms, legs and feet.

Balance has to do primarily with weight distribution. Control, although it is often related to balance, has to do with strength, stamina and errors of execution. Balance and

correct placement/transfer of body weight is important in order to execute the elements with correct technique and to achieve smooth transitions between elements or in combinations.

Manipulation of the baton with correct technique and in the correct pattern should be demonstrated. Incorrect baton patterns are often caused by incorrect body position. Incorrect pattern is not a penalty in x-strut but is assessed in the technique caption.

All elements and combinations are evaluated for clarity, correct and well-maintained posture, body alignment beginning, during and finishing each movement, stretched legs, natural turn out from the hips, toe point with fully stretched feet, and placement of arms & hands in coordination with the body. The athlete should demonstrate coordination of each body part separately and as a whole unit. Leaps should begin and end with plié. Proper use of relevé should be demonstrated throughout. Spotting should be utilized on turns, spins and pirouettes.

12.5.4 Overall Timing:

The basic steps and the freestyle portion should be performed on beat and in rhythm with the music. There should be synchronization of the body and baton with the music.

Phasing refers to an athlete failing to hit the center of a beat. This can mean being slightly behind the beat (dragging) or slightly ahead of the beat (pushing). Transitions between basic strut and freestyle portions should be fluid and without hesitation.

Hesitations - Particularly after corner poses i.e. it is much more difficult to go straight into the next move from the previous movement than hesitate and come to attention.

12.5.5 Presentation:

The routine should be performed with consistent projection, eye contact, confidence and enthusiasm. Proper carriage of the body should be exhibited throughout the routine while presenting a good attitude. The entertainment value increases when the athlete is able to draw the audience into the performance with positive energy and excitement.

Exaggerated facial expressions should be avoided.

Appearance should be neat and reflect the professionalism of our sport.

The extent to which entire body, hands and feet add to the general effect of the routine. Confidence and control, rhythm of movement, appeal, professionalism and dynamic projection.

Poise and Grace - Confidence and control, use of head, smile and projection.

Audience Appeal - Professionalism, dynamic projection and appeal, levels of expression and maintenance of eye contact, ability to keep the interest of the audience or the judge.

Enthusiasm - Dynamic projection, sparkle and spirit of performance.

12.6 What to Recognize and Analyse When Judging X-Strut

Considerations:

Baton Control - Does the baton go exactly where contestant intended? Are all the elements placed correctly in the routine? Has all the handling been mastered? Is there enough baton handling?

Co-ordination of Body and Baton - Does the body and baton work together, does the baton-handling compliment the body? Are the body elements controlled?

Timing - Is the timing with the music always accurate or is the performer slightly ahead or behind?

Spectacular Tricks - Are the tricks unusual? Are they difficult to execute? Does the move have difficult footwork? Is there difficulty of body and baton and are the moves executed perfectly?

Multiple Tricks - Does the series combine one, two or three elements? Does the performer combine several different body moves in one trick?

12.6.1 Technique Within the Style

It is important that you as a judge are aware of the different styles in strutting. For example, an athlete can be styled with ballet as a theme. Your job is to recognise the style and look for the technique within that style (without personal preferences).

12.6.2 Conclusion

- The most important thing to remember when judging X Strut is that 20% is what you do and 80% is how you do it. Therefore, with most other events you have to make a conscious decision whether technique overrides difficulty, with X strut the score sheet does this for you.
- Note the basic strut as soon as the contestant has completed each section.
- Give the carriage, body lines and showmanship scores at the end of each performance, however you should have the scores already formulated in your mind before the end of the performance. Get the clerk to take your comments as the performance progresses -don't leave it all to the end.
- Scores should reflect why the contestant placed as they did and also their weakest areas.

12.7 Penalties:

Drop		0.5 points
Out of step	Per occurrence	0.5 points
Twirling	(More than 2 continuous revolutions from center in same hand, non-full hand grip, aerials, rolls or fingers)	0.5 points
Omitted Required Basic	(Basic steps not performed at the beginning of the required lines, steps on line before marching begins, less than four required basic steps executed completely (weight not transferred to the heel on each step)	0.5 points
Floor contact	Any body parts other than the feet touching the floor intentionally or unintentionally	0.5 points
Performing after final salute	Baton or body movements performed after final salute (flourish out of salute permitted)	0.5 points
Break/slip	Unintentional stop or loss of control of baton	0.1 points
Under/ overtime		0.1 point per second
Improper	Incorrect salute (Ex. Baton upside down, held for less than 2 counts) maximum one penalty at the beginning and one at end	0.5 points
Failure to salute	No salute performed (one penalty for omission at the beginning; one penalty for omission at the end)	1.0 points/per
Incorrect floor pattern	Not following the prescribed X floor pattern	1.0 points
Rules violation	Breach of any of the other rules	2.0 points
Acrobatics	See definition in Appendix	Disqualification

Penalty Notes:

If an athlete does not lift their knee to the same level on the 4th required basic step as on the first 3 steps, but does place the foot flat on the floor and transfer their full body weight, **it is not** an “Omitted required basic” penalty. It is a problem with technique, not a rule infraction.

13 THE 2 BATON EVENT

13.1 Event Description

Continuous and simultaneous movement of 2 batons by one competitor while executing the 3 twirl modes.

13.2 Event Focus

The primary focus of the two baton event is the representation of the 3 twirl modes (2-baton aerials, 2-baton rolls, 2-baton contact material), integrated and executed in various planes, patterns and directions with ambidexterity, varied body work enhancements, and an emphasis on continuity, consistency and flow. Difficulty/demand is created through the interrelationship and intricacy of the two batons. Multi-patterns, planes, and oppositional direction of the three modes are woven into a “textured” routine where both batons are of equal priority.

13.2.1 Three Twirl Modes: Variety and Difficulty

Variety and difficulty of the 3 twirl modes executed with continuous and uninterrupted flow of both batons simultaneously.

Showing an equal variety and difficulty between high and low material with both batons utilizing right and left hand equally in handling, releasing and catching.

13.2.2 Complexity, Intricacy and Correctness of Patterns Planes and Directions

The skills presented in the two-baton event should be seamless in connection and demonstrate an effortless degree of continuity and flow with both batons having equal priority. Skill and quality of execution through smooth and seamless transitions will contribute to the overall degree of excellence and successful mastery of the program in proportion to the inherent depth of skills presented

13.2.3 Speed, Flow and Follow-Through.

Speed relates to the consistent rate of revolution of both batons in coordination with the motion of the body during the performance. Control and consistency throughout the performance indicates the athlete’s authority in regulating the speed and handling of the batons. Revolutions and speed control for the duration of the performance is reflective of the two-batons proficiency achievement of the athlete. There is a mastery and authority of the batons in terms of spatial awareness, which is inherent to two-baton training and execution. This authority is a distinguishing factor that yields value to this event and makes it different than solo twirling.

13.3 Score Sheet Analysis

13.3.1 Complete variety

The routine will be well balanced with a combination of material from a variety of swirl elements. Aerial variety includes juggles, showers, high/low combinations, double tosses, complex combinations, etc. (vertical, horizontal, dual pattern) completed with a variety of releases and receptions utilizing both hands. Full hand/contact material involved complex and interrelated flips/connections increasing interest and demand. Rolls are interrelated with both batons rolling at the same time requiring perfect timing and coordination.

A routine consists of the following elements:

- Variety of releases (backhand, throw, open hand releases etc. from right and left hand)
- Variety of receptions using left and right hand
- Dual varieties. (use of different patterns and directions) the more complex a routine the more simultaneous use of directions and patterns.
- An equal use of right and left hand with equal execution from both hands. No repetition of the same twirls with a balance of ambidexterity.
- Connections
Connecting material to logically connect releases, transitions of patterns and directions.
- Full hands (lesser the full hands the more complex the routine), finger twirls, (not obligated in advance levels) rolls, horizontals (using both hands)
- High low combinations
Variety in height in a trick, but also in tricks compared with each other by using flips, tosses/aerials.
- Patterns (vertical, horizontal, oblique, inside, outside, next to each other but also used in front, back and side).
- Combination of tricks/twirling modes
Rolls with both batons, finger twirls with both batons, combination of rolls with aerials, combination of finger twirls with aerials, timing of releases one trick or the variation of timing comparing all the tricks together, combinations of all kind of twirls.

13.3.2 Difficulty

The extent to which a section or trick is complex, or complex to execute, throughout the whole routine. Speed increases the chance on mistakes. Perfection makes execution more difficult. (even if a good twirler makes it look easy!)

- Difficulty of individual tricks

- Blending of multiple tricks (without gathering)
 - Tricks that are complex in its kind. (number of releases in a trick, different timing, from one hand or multiple hands, released after each other or simultaneously)
 - Other ways to increase complexity. speed, perfection, timing, directions, combinations (with bodywork)
 - Entrance of a trick
 - Type of reception
 - Follow through
 - Any combination of the above mentioned
- a. Connecting tricks
Complex elements need connectors as follow-through to the next elements for more complex combinations. The more proficient athlete goes from release to release creating a more complex routine. (Reminder not only high aerials make complexity!)
 - b. Pattern
Twirling in multiple directions at once (or moving through different directions) needs good skill of execution to maintain correct patterns and no loss of control.
 - c. Directional changes
Increases difficulty. (see pattern)
 - d. Difficult release-reception combinations
Timing from releases, receptions (in combination) make a routine more complex
 - e. Releases in combination with bodywork
Make sure to appreciate correct bodywork in combination with correct baton technique
 - f. Climaxing a section
Effect (and difficulty) will be created when a trick or section is ended with a spectacular/ unusual reception, bodywork or connection.
 - g. Roll difficulty includes the risk factor of the second baton, roll connections, both batons rolling at the same time as well as opposition rolls.
 - h. High Low Combinations - the low element becomes more difficult as the level increases.
 - i. While speed increases difficulty, do not mistake speed for complexity!

13.3.3 Technique

Technique will be in combination with movement which indicate proficiency in:

Timing, coordination and variety in pattern and sub patterns

Control and speed in both batons. Watch the number of revolutions and the extent to which this is presented in a constant speed throughout the routine. Consider the control over the batons and the speed with which the material is performed.

Control is more complex when speed increases. Perfection is within maximum speed without loss of control.

a. Control/ Placement

To have control over the batons is the ability to make the batons move in the way the twirler intends them to. Drops are a lack of control, but make sure to give proper credit to more complex routines compared to a simpler no drop routine.

(Only if executed correctly of course!)

b. Releases and receptions

Releases should be in pattern (be aware when released in different angles) mind timing of receptions and releases.

c. General handling

Showing constant control with few penalties. Movements should be precise and fluent. Body and baton are in coordination.

d. Follow-through/timing

This is related to general handling, technique and difficulty. A routine performed in a fluent speed, constant control over body and baton. Bad timing causes penalties or decreases speed and flow.

e. Continuous & simultaneous

Equality in movement and speed, in proportion to movement and technique

f. Rate of Speed/ Speed variation

The extent to which body and baton are constant throughout the routine. No variation in speed.

g. Baton Pattern

Good control of the baton with a correct pattern. (vertical, horizontal and oblique)

h. Pattern changes/ directional changes

Should be clear, neat and fluent.

Bring effect to a routine and make a logical way in the variety of patterns and directions.

13.3.4 Smoothness, Gracefulness

Smoothness- equal connected way of the baton and body

Gracefulness- nicely in shape, movement and way of execution

Body movements are coordinated with baton so body and batons work as one cohesive unit.

- a. Flow of baton
Flow of baton is in a fluid manner.
- b. Body movements
Fluid, graceful though the use of body techniques that are executed in a correct manner.
- c. Use of hands, arms, legs, feet
 - Correct use of legs, feet and arms with the correct turnout and technique
- d. Bodylines
Extension of body. Correct posture.
- e. Body control
 - Complete control of body at all times; therefore, the body should not need to move out of alignment on receptions. Correct placement of body(weight)
 - Coordination between baton and baton
 - Balance and good body control overall
 - Each element has an intentional foot position
- f. Continuity of batons/ continuous motion receptions
Uninterrupted continuation of the batons, also after receptions seen from a smoothness and graceful perspective. (The body does not interrupt the flow of the baton.)

13.3.5 Showmanship

The capability to present the routine in a pleasant manner. This is even more difficult with two batons. The goal is a seamless and effortless presentation performed with confidence and in a professional manner. This caption represents many nuances of the program. Presentation qualities exist not only in the facial expressions and eye contact, but also include presentation of the body and in the highest form will reflect a feeling that comes from the heart that demonstrates total commitment by the athlete to the program's effectiveness.

13.4 Penalties

Drop	Total loss of the baton	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands	0.5 points

Break	Unwillingly stop of the baton by lack of control	0.1 point
Off pattern	Unintentionally out of pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Failure to salute	No salute at start or finish each receive penalty	1.0 points
Improper salute	Incorrect or shorter than 2 count salute	0.5 points
Incorrect costume	Inappropriate or violation costuming	2.0 points
Rules violation	Various see glossary	2.0 points
Acrobatics	See definition in Appendix	Disqualification

13.5 Further Comments:

Make sure a two-baton routine stands out as a routine created with both batons. A solo with an extra baton does not fit the program description

Examples of non-two baton material:

- Solo trick with multiple spins with second baton in full hand or dead stick
- Dropping one baton and continue with second baton
- Twirling of 2 batons in one hand without reason (single hand release, novelty etc.).

Content examples

a. Contact material

- Full hand
- Rolls
- Finger twirls
- Wraps
- Flips
- Combination of the above

b. High – low tricks

Tricks that combine high aerials with a low aerial or any other connecting material

c. Complex tricks

Tricks that show variation and continuity of releases and receptions from both hands in whatever order.

A long complex trick with a ‘concentration-loss’ drop should still be rewarded.

d. Double toss trick

Tricks where both batons are in the air.

- One handed double toss
Release of both batons from one hand
- Two handed double toss
Both batons simultaneous released from two hands

e. Showers

Release one baton, pass release second baton from same hand, catch first baton etc.

f. Juggles

Releases and catches from the same hand (at least 3 aerals)

g. Opposition

Content where batons are rotating in opposite directions

14 THE RYTHMIC TWIRL EVENT / FREESTYLE EVENT

14.1 Event Description:

The ultimate simultaneous blend of all one baton twirling skills and body/dance disciplines combined in a full floor, logical design with conveyance of musical .

14.2 Event Focus:

- A. Proper technique of body and baton**
- B. Musical interpretation and execution**
- C. Combination of baton and body executed with musical interpretation.**

14.3 The Event Summary:

A Rhythmic Twirl routine should interpret the music in movement and baton. Baton and body choreography must be coordinated for effective flow of the routine space and effortlessness of the performance.

A routine is executed on self-chosen music. All music is allowed, should be age appropriate, and should not contain offensive or indecent lyrics. Difficulty of music should be well chosen to match the capability of the athlete.

Floor patterns should be interesting and surprising. The way an athlete moves on the floor should be with variation utilizing position of the body but also using head and arm positions.

Dance movements can be executed, including but not limited to all parts of the body, dance steps, poses and leaps in combination with baton handling.

14.4 Score Sheet Analysis:

14.4.1 Choreography

This caption focuses on the composition of baton and body with continuous movement accompanied by the correct amount and arrangement of elements. The program should be created with dependency on the music chosen using its rhythm, musical phrases and highs and lows etc.

Movements can include fast and dynamic body movements and sequences or slow, soft lyrical continuous body movements and sequences.

Musical synchronization is very important. Athlete demonstrates proficient execution of the ambiance and character of the music, while keeping in mind the appropriateness to the age and level of the athlete. Changing of ambience of rhythm must be shown. Staging is important so elements are placed at the most pleasing moment and in the most advantageous place during the program.

Consider different levels of speed and variety in high and low work.

The program should utilize musical nuances using the power of tricks, baton and body movements and all modes of twirling.

14.4.2 Twirl Content

Variation and difficulty of the baton and the level of baton combinations or series is important. The aim with Rhythmic Twirl is not to show the most difficult baton techniques independently but show them in combination with dance. Ensure there is a combination of both throughout the stationary sections, travel complex, contact/connecting material and rolls. Both body and baton should be musical and appropriately blended with the music.

14.4.3 Twirl Technique

Proper technical proficiency of baton handling created through rapidity, baton pattern and smoothness.

14.4.4 Dance Technique

Proper technical proficiency of body movements while maintaining balance, style, rhythm, timing and use of musical phrasing during performance is expected. Awareness of turn out, posture, leg lines, toe point, balance and control will receive higher credit. All forms of dance are acceptable when the proper technique for the chosen style is present.

14.4.5 Showmanship Presentation

Choreographed routine must be presented with enthusiasm, excitement, energy and confidence.

Performance should show a professional and graceful manner. The expression, costume, make up should reflect the music and adhere to age appropriateness. While facial expressions are important, keep in mind full body interpretation is also an important quality.

14.5 Penalties

Drop	Total loss of the baton	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands	0.5 points
Break	Unwillingly stop of the baton by lack of control	0.1 point
Off pattern	Unintentionally out of pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Incorrect costume	Inappropriate or violation costuming	2.0 points
Rules violation	Various see glossary	2.0 points
Acrobatics	See Description in Appendix	Disqualification

14.6 Further Comments:

Starting point can be anywhere on the floor. No salute is required.

Because Rhythmic Twirl requires musical interpretation, simultaneous blend has a greater scope. The athlete is expected to merge the blending of body and baton with the music so that visual harmony is achieved with all dimensions of the program.

14.6.1 Additional Considerations:

Demands

- The Rhythmic twirl event with relation to the 3 modes of twirling in combination with the musical elements:
- Aerial Mode: Variety and difficulty considerations – the simultaneous blending of different elements that display diversity and change. These include spins (both

left and right), stationary and travel complex tricks and their releases and receptions. The determining factor is the extent to which these are difficult to execute. The intricacy and detailing of the body work included with the aerial.

- Roll Mode; Representation of diverse selections within each type of roll without illogical repetition. This includes all chosen roll forms - Closed, Open, Forward & Reverse, Continuous, Pops, Aerial Rolls, Traps, and the extent to which these elements are hard to execute. The connection of one roll to another is a vital consideration. The intricacy and detailing of the body/foot/arm work included with the roll sequence increases the difficulty when it meets the demands of the musical phrases.
- Contact/connecting material mode; The simultaneous blending of baton and body that reflects the musical elements which include purposeful speed variations and dynamic interrelation with the musical phrases. Contact material including flips, full hand moves, wraps, swings, & slides, fingers, including releases and receptions should use right and left hands equally with consistent risk factor. The difficulty and intricacy of the baton and body acting together as a unit and the appropriateness of the chosen timing with the music determine proficiency.

14.6.2 Additional Demand Focuses to Consider:

- Simultaneous Responsibility - How often must the attention of the athlete be focused on more than one task at the same time.
- Re-orientation Factors - Both visual & mental reorientation requirement have various degrees of demand.
- Adjustment Potential - This typically applies to the aerial mode. A trick with low adjustment potential represents a high level of difficulty. To clarify - a trick that requires perfect synchronization of movement to be successful would have a low adjustment potential.
- Simultaneous Blending - The blending of the baton and the body continuously throughout the routine.
- Readability - The detailing of arm, feet, and body positions which add depth and dimension to the routine without sacrificing technique for difficulty.

14.6.3 Technical Aspects to Consider:

- Skill and quality of execution of the baton and body. How the moves are performed: whether or not correct. Blending of baton and body speed.
- Precision: The quality of being exact, definite, and accurate. In terms of twirling this also pertains to penalties. It is very easy to associate "execution", only with the lack of penalties, however. Because "execution" means the way you do things, whether or not correct, "precision" must include BOTH proper technique

AND the lack of penalties, as well as General Effect. Therefore, you must look at three things:

Body and Baton Technique, Precision and General Effect.

14.6.4 Technical Checklist of Baton Technique:

- Pattern of baton (obliques are acceptable)
- Placement of baton
- Position of baton
- Revolution of baton
- Timing and Control of baton
- Fluidity from reception to follow-through
- Mastery of Material

Considerations Which Affect the Above Are:

- Correct technique of all types of releases
- Wrist snap on releases
- Manual grip
- Arm Flexibility
- Wrist Flexibility
- Fluidity of passes
- Coordination & timing of baton and body
- Twirling from the center of baton (when applicable)
- Visual Tracking

Technical Checklist for Body Technique:

- Turn out is from the hip
- Body should show no strain
- No move affects the upper body
- Transitions between major tricks or series show no let down
- Complete control necessary on every move

Considerations Which Affect the Above Are:

- Posture
- Extension
- Control
- Timing & Rhythm

- Turn out
- Leg alignment
- Foot alignment
- Arm positions and use for accents
- Head positions and use for accents
- Balance
- Weight placement on one foot
- Amplitude

14.6.5 Technique Within A Style:

Whether the style is balletic, lyrical, power or hip hop etc. the expectation of the judge is to evaluate the overall degree of proficiency and excellence of technique within that style. Personal reactions to the style chosen are not within the judge's scope of evaluation.

14.6.6 Composition Factors to Consider:

THE ARRANGEMENT OF PARTS: Determining the complexity and separately evaluating the parts of the tricks or series, then analyzing how the parts are arranged. The factors of this relationship also affect the degree of demand placed upon the athlete:

1. Sequence - The order of succession of the elements.
2. Intricacy - How complicated or intertwined things are. (Fine motor skills involved.)
3. Density - Relationship between complexity and time - the thickness of the consistency.
4. Space Harmony - Harmonious method of connecting places in space in the act of creating a visual phrase through the use of vertical, diagonal, and horizontal planes.
5. Duration of Parts - The actual length of time it takes for a trick or series to be performed.

STAGING: Placing of baton and body moves to best display each movement for viewing. The angles of movement, and the setting and framework.

ELEMENTS: How many involved, both baton and body.

SCOPE: The range of one's maximum action and ability to function with the desired theme. Both small and large movements being used to create highs and lows necessary to good construction.

BALANCE OF MATERIAL: Are they displaying all modes with equal difficulty & depth? This does not mean the same amount of time on each mode, but rather, an equal demonstration of the intricacies, variety and difficulty level of each mode. One mode should not dominate. Are they using both sides of their body? Repetition: Check for the same types of moves for excess. (i.e. all one type of stationary complex or spin move - all one type of roll).

AMBIDEXTERITY: General use of both hands in handling, releasing and catching. Check for right hand dominance.

CONNECTING MATERIAL/TRANSITIONS: What is happening between the features is very important to construction. Does it Flow? Does it make sense?

FOLLOW-THROUGH: Applicable to both baton and body.

CONTRASTS & DYNAMICS: Are there highs and lows in both the baton and body.

CHOREOGRAPHIC EXPRESSION TO THE MUSIC: We expect to see in the composition the use of a variety of techniques and moves that are unique to the sport of baton twirling. There must be an integration of baton and body moves, with the baton moves selected from the three basic modes of twirling: aeriels, rolls, and contact material. The body moves may be chosen from a wide range of dance movements. Difficult material alone does not make that material valuable to a rhythmic/freestyle program. The moves must logically reflect the music!

VISUAL MUSICALITY: The use of a variance of note-rest patterns. Variances of tempo. Directional changes. Speed/Tempo - extremes of either way (slow or fast).

VISUAL & AURAL AGREEMENT: Deals with the harmonious relationship between the moves themselves, the staging of the moves, and the demands of the music. Absence of repetition both baton and body moves

IS THE PROGRAM WRITTEN TO THE ABILITY LEVEL OF THE ATHLETE?

14.6.7 Performance Aspects to Consider:

Precision, Staging, Scope of Movement, Contrasts and Dynamics, Floor Pattern.

The Mental and Emotional Impression the performer makes on the audience and judges.

AMPLITUDE: The largeness and fullness of the athlete's performance to create a better effect.

ENDURANCE & STAMINA: Mental & physical

CONFIDENCE: and the consistency of it.

COMMUNICATION: The ability to communicate the intensities of the emotions of the music.

RECOVERY SKILLS: When they do make a mistake, how well do they recover from it?

VISUAL MUSICALITY: The performer's ability to make the written program come to life. Conforming to the structure of the music - rhythm/pulse, phrasing, accents, dynamics. As well as skills in expressing, interpreting, communicating the mood and personality of the music. Again, this goes back to the performer's technical skills.

ENTERTAINMENT VALUE: The actualization of effect through all qualities of design or performance. The use of techniques or concepts that will, in good taste, evoke the maximum amount of enjoyment from the audience and judges. Audience rapport. A performer must be effective to: (1) to the general audience in that the "show" must be exciting, interesting, beautiful and (2) to the judges, who, due to their superior education and experience, are not just reacting to the obvious, but are also reacting to the very technical and artistic aspects - the subtleties that general audiences may not pick up on or understand.

PROFESSIONALISM: The intangible elements which separate the skilled professional from amateurs. A combination of training, discipline, pride, and a total understanding of the responsibilities of the performance. The quality which enables the performer to handle all situations, meet all emergencies, and display a calm and proud control.

15 THE DUET TWIRL EVENT

15.1 Event Description

2 athletes simultaneously utilizing the 3 twirl modes (similar to the solo event) with the added demands of exchanges, multiple baton and integrated body design in an interdependent and pleasingly staged program

Key Consideration – Interdependency

15.2 Event Focus

15.2.1 Interdependency

Interdependency of both athletes in unison while executing variety and difficulty of the 3 twirl modes

15.2.2 Equality of Execution

Equality of execution of all modes (athletes equally share responsibilities*)

15.2.3 Multiple Responsibility

Exchanges, formation changes and multiple responsibility integration

15.2.4 Performance Connection Between Athletes

*Boy girl pairings may differ slightly

The duet event's primary or main focus is the execution of the 3 major twirl modes (contact, rolls and aerials) with the added demands associated with the team event including exchanges, multiple baton work, movement, synchronicity and layering elements, all in partnership with each other.

The successful duet twirl program will demonstrate all of the above which will reflect an interdependent and seamless program with interest and variety of the required elements all executed with correct technique of both body and baton.

Initial Considerations:

1. **Are the 2 athletes compatible?** Do they have a pleasing look when they are together and moving as one? Does the program take into consideration similar or complimentary body types and movement/twirling styles?
2. **Is there equality in the proficiency of each of the athletes?** Are the athletes well matched in their ability to handle the demands of the program? For example, if only one athlete has good revolution on the baton, has higher technical skills than the other

athlete that are obvious or is responsible for all of the multiple baton content then it is obvious that the duet is not equal in their proficiency.

A successfully designed program will ensure that the higher skilled athlete twirls to the level of their partner. Otherwise, requiring a less skilled athlete to twirl above their ability often results in errors, unison and technique problems.

3. In boy/girl pairs we must look a little deeper into the compatibility and equality –

It is often easier to disguise a lack of equality between a male/female duets due to the perceived strength of the male used to offset the femininity of the female. Do not let this blind you from assessing what is trying to be disguised if anything. It is also a consideration and many times an expectation that the content will also expand to include lifts. These should be done with correct technique without looking over burdensome.

15.3 Score Sheet Analysis:

15.3.1 Variety

In addition to the usual variety considerations, look for balance of material presented. Reliance on one mode of twirling skills or overuse of layering or multiple baton work will lower this score and should cause suspicion that all twirl modes are not equally mastered. This is also where the floor pattern design and staging comes in (as well as in other captions) the athletes should change position in a variety of ways such as under an exchange or with floor moves as opposed to just walking from place to place while using basic baton movements. It is also where the balance between synchronic moves and interactive or layering elements are considered. There should be a balance of synchronic twirling elements as well as interactive highs and lows where each athlete may be doing something different for general effect.

15.3.2 Difficulty

In addition to the usual difficulty considerations, look beyond the obvious. It is easier to twirl side by side far apart versus twirling closer together. Less physical distance between the athletes presents more risk and opens the duet to unison issues being more visible.

- Decide if their interdependent content is of a high degree of risk or not. Lifts executed with a baton in the air are more difficult than lifts executed where the baton is held dead stick or is executing basic material.

This is also where you consider reorientation difficulty. Taking eyes off of the baton while it is in the air to connect with each other requires a higher degree of difficulty than only connecting with each other while holding the baton.

- Consider heights of aerals and the consistent rate of revolution of the baton.

15.3.3 Speed and control

Speed adds to difficulty and it also adds risk to most elements. The speed of the baton, the speed of the lead in and follow through of an exchange element and the speed of the body work when executed with great technique all increase the demands of the program as opposed to when it executed slowly. Exchanges are more difficult to receive when the baton is rotating faster. Control is always a concern in any program but even more so when there is more than one athlete. Success of a duet depends on control and the ability to remain in control when the unexpected happens.

15.3.4 Smoothness and Gracefulness

A smooth and graceful performance can be accomplished regardless of how fast an athlete is performing. It is a goal for any performance is to be fluid and “seamless” and both athletes should move effortlessly throughout the program and not look laboured or chaotic.

15.3.5 Showmanship

Showmanship goes beyond the typical expression of a program for one athlete. The execution of expression should not only strive to be equal, but it should also build off of the relationship of one athlete to the other and complement one another. The interaction between the 2 athletes should be one of support and consideration and never frustration over an error of a team mate. Professionalism here is the culmination of all of the previous score sheet captions and is vital to a successful and satisfying performance.

Exceptional duet programs are built on mutual reliance on each other’s abilities. If the program could be demonstrated by one athlete only and still look like an acceptable solo one baton program, then it has not met the requirement of a successful duet/pairs.

15.3.6 Penalties:

Drop	Total loss of the baton	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands	0.5 points
Break	Unwillingly stop of the baton by lack of control	0.1 point
Off pattern	Unintentionally out of pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Failure to salute	No salute at start or finish each receive penalty	1.0 points
Improper salute	Incorrect or shorter than 2 count salute	0.5 points
Out of area	For each movement (baton) made outside area	0.1 points (max 2.0)
Incorrect costume	Inappropriate or violation costuming	2.0 points
Rules violation	Various see glossary	2.0 points
Acrobatics	See definition in Appendix	Disqualification

16 THE TWIRLING TEAM EVENT

16.1 Event Description

Simultaneous blending of baton and body throughout a team program that is designed primarily to demonstrate the 3 twirl modes being executed by all members of the team in unison.

16.2 Event Focus

16.2.1 Variety and Difficulty

Variety and difficulty of the 3 twirl modes both stationary and with movement, executed by all team members equally.

16.2.2 Teamwork

Exchanges, formation changes and multiple baton integration executed interdependently

16.2.3 Uniformity

Uniformity of style and execution of all members

The program commences with a salute made by at least one member of the team. No twirling is permitted before the opening salute. (small presentations are allowed).

Twirling team is a technical discipline using standard music

16.3 Score Sheet Analysis

16.3.1 Twirling

In this caption you evaluate all twirling content, including the 3 twirl modes of aeriels, rolls and connecting/contact material, exchanges, multiple baton and stationary and travel complex moves. It is not only the combination of variety and difficulty of content but also the execution that is a priority here.

The depth and excellence of the variety and difficulty of the team as a whole is the priority and not the depth and excellence of the individual members of the team even though it may be their individual skill level that creates the overall excellence of the team.

Featured highlight content executed not as an entire team is judged in the effect and originality under caption 3. Although layering (a subgroup performing portions of the program independently of other team members) can be taken in account in this caption for creative impact, it must be a reflection of the excellence of the team as a whole. A balanced program is key as the proficiency of the front line members does not indicate the twirling skill of the entire team.

Multiple baton elements are included in the twirling excellence of the program even though it can also be used as a layering effect. The difficulty created by the multiple baton elements with consideration being given to the lead in and exit and receptions by receiving members of the team are considered here. The goal is that of equal partnerships being demonstrated.

Recognize execution of twirling that leads to TEAM UNIFORMITY. Consider synchronic twirling, baton and body patterns, baton aerals, baton revolution, speed and control. Look for proficiency in rolls as in the solo program – connected roll sections with excellence of technique and lack of handling are as expected here as they are in an individual program. Recognize equality and uniformity of the individuals in the team and how their skills together contribute to the entire successful package of the choreography. Credit releases of the same revolution and receptions with the same timing. Layering of exchanges and formations dictate that aerals may not be at the same height etc.

Definitive and clear baton movements that reflect flow, control and speed throughout the routine indicates technical equality and perfection.

Although the body technique demonstrated by all members of the team is an equal part of the success of the program, in this caption you primarily judge the proficiency of the baton excellence. The body components are judged primarily in caption 4. This being said – **the excellence of the body technique that accompanies the baton skills will have a critical impact on the success of the baton twirling skills demonstrated.**

16.3.2 Teamwork

This caption is about working together as a cohesive unit where only through the success of all members in the execution of both baton and body skills does the teamwork truly become evident. Variety, difficulty and creativity are all evaluated within the team work caption and this is also where the execution of the content is evaluated.

In relation to execution, consider items such as unison, alignment/spacing, timing and control.

Goals for teamwork with relation to baton skills - each twirl is executed with technical precision, and perfection. The program is timed perfectly showing a successful interrelationship between the members and the music.

Goals for teamwork with relation to body skills - perfection in technique and uniformity of style including that of footwork, body posture and positions, head movements, leg and arm lines etc. Excellence and finesse of body movements throughout the program is desired.

*When considering difficulty levels of both baton and body relating to teamwork, consider the entrance / exit of exchanges / multiple baton work and movement.

16.3.3 Production

This is the visual and aural agreement within the program, the design construction of the routine, the clarity of formations, the logic of movement to create new forms and lines, creative effects and continuity of the program itself. Although the twirling team event is performed to standard music and the focus is on the execution of the 3 twirl modes and the simultaneous blending of baton and body, the music has highs and lows and changes of tempo. With this in mind, the choreographer will design the program with the team members reflecting those musical nuances. This team program is not artistic at its foundation and relies on the execution of solid baton twirling skills executed by all members of the team.

Dynamic effects including those as a team and also those of layering and subgroup choreography is evaluated here. Soloist, duet or other subgroups can be entertaining however, if overused, can hide unison deficiencies. Evaluate the exchanges, multiple baton and/ or body movements and how they help contribute to the success of the production.

*When movement occurs – look for the difficulty of the baton to match the body movement as it is much easier to travel with a positive effect when the difficulty of baton and body is reduced.

Audience appeal lies within the spirit of the production. A production with energy, enthusiasm and excellence of both baton and body has it the capability to hold the attention of those watching and evaluating.

16.3.4 Technique & Quality of Performance

Although technique is considered throughout all captions of the scoresheet, this caption is where technical execution and quality of all components of the program is evaluated. Recognition, analysis and interpretation of the athlete's base of skills occurs throughout the program however the overall quality and success of the performance comes together in this caption.

It is important to understand that technique is a combination of smoothness, speed, strength, flexibility, and control and no one element alone constitutes good technique:

We must understand the rationale for crediting excellence of technique for reasons such as safety of the athlete, proper development, and aesthetic value.

Spin, roll and contact material technique is a key consideration as many unison and technical breakdowns are caused by improper technique. If technique suffers, so does the precision, unison general effect and quality of the performance.

Flow of movement is at the same speed and uniformity of body/arms/legs/head etc. Same style and same perfection in execution of the overall team.

Moving out of position to catch inaccurately placed exchanges can and does affect the general effect of the exchange and overall effect of the team routine, adapting to errors with calm and control is a reflection of a well-trained team.

16.3.5 Appearance, Showmanship and Presentation

In this caption uniformity is also important for example, uniformity of all members' free hand positions, head positions and accents. Look at total unison in the presentation.

All members must project similar showmanship qualities at an equal level. The enthusiasm (or lack thereof) displayed by all team members is crucial to the showmanship score.

When variety of showmanship techniques is employed (i.e. air of elegance; serious facial expressions; comic expression of face, body, baton; enthusiastic and jazzy expression, etc) all members must initiate and change expression as the music dictates and/or at the same time and with equal zeal. The team should be given credit in this caption when such sophisticated showmanship techniques are incorporated into the performance.

Expression needs to be with the same energy. Eye contact should be with the judge(s) and not only with each other.

You judge the appearance on professionalism and suitability for the event. The way a team presents themselves in every aspect including their grooming and attire is a reflection of their level of excellence.

The routine is also ended with a salute.

16.3.6 Penalties:

Drop	Total loss of the baton	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands	0.5 points
Break	Unwillingly stop of the baton by lack of control	0.1 point
Off pattern	Unintentionally out of pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Failure to salute	No salute at start or finish each receive penalty	1.0 points
Improper salute	Incorrect or shorter than 2 count salute	0.5 points
Out of area	For each movement (baton) made outside area	0.1 points (max 2.0)
Incorrect costume	Inappropriate or violation costuming	2.0 points
Rules violation	Various see glossary	2.0 points
Acrobatics	See definition in Appendix	Disqualification
Unison	When action is meant to be completed simultaneously and is not.	0.1 points

17 THE DANCE TWIRL TEAM EVENT / ARTISTIC TEAM

17.1 Event Description

A balance of baton, body/dance simultaneously blended together and choreographed to the music using intricacies and floor design that is performed by a group of athletes set to music of choice.

17.2 Event Focus

17.2.1 Simultaneous Blending of Body and Baton

Simultaneous blending of body (dance) both stationery and movement with all modes of baton.

17.2.2 Choreography/Staging to Utilize Full Floor with Musical Interpretation

Blending of the three modes with both stationary and traveling executed musically with logical and interpretive bodywork. Creativity, artistry and innovation will serve as the motivation of the program.

17.2.3 Exchanges, Interdependency and Multiple Baton Integration

Exchanges and multiple baton work integrated and executed interdependently that aligns with the artistic vision of the program.

17.2.4 Performance Qualities and Over All Mastery of message

Performance qualities and “mastery of the message” is inherent within the concept of the choreography. Staging, floor coverage, forms and evolution of forms/transitions is the “blueprint” of the program and will be used to showcase blended baton/body skills and conceptual “vision” of the program.

17.3 Key Considerations

A well-balanced program consists of all 3 modes of twirling blended together with dance, exchanges, choreography using both stationary and travel complex according to the demands of the music. Considerations include:

1. Proper technique of body and baton
2. Musicality (visual/aural agreement)
3. Simultaneous blending of dance composition, both stationary and traveling, with all modes of baton (aerials, rolls, contact material) utilized throughout the entire routine
4. Choreography/ staging to utilize full floor with musical interpretation
5. Clarity of baton, body movements, transitions and formations
6. Uniformity and unison, precision and perfection
7. Overall mastery of the message

17.4 General considerations:

17.4.1 Music Selection

All types of music and styles are allowed. The ability within the style is being assessed. Styling can include fast and dynamic body movements and sequences or slow, soft lyrical and continuous body movements and sequences. Considerations include introduction, highs, lows, change of pace, transitions, turning points and climatic effects. Chosen music should reflect the skill and ability level of the team.

17.4.2 Proper Baton and Body Technique

Every member of the team must be involved so each member is assessed on their individual technical merit as well as the overall technique of the group as a unit. The skill level for weakest member must be taken into account during routine construction.

17.4.3 Choreography

Creativity and innovation are considered in assessing the design of the program. Variety of both baton and dance movements should be demonstrated. Baton and dance should be at the same level and performed simultaneously.

17.5 Score Sheet Analysis:

17.5.1 Twirling Content

This caption reflects the difficulty and variety of baton with dance in stationary and travelling sections. The routine should display a well-balanced combination of difficulty and variety of baton in combination with body techniques.

Complexity and variety of baton execution with proper technique should be demonstrated in all twirling modes.

Variety, creativity and complexity of exchanges is evaluated. Team work, partner work, synchronic twirling while displaying unison should be demonstrated.

Musical expression displayed through use of baton movement reflects the expression of the baton through speed, variety and proficiency.

Team uniformity is the equal execution of the baton through its individual members. It is important to view proper technique and consistency in baton patterns, aeriels and revolutions.

Definition of baton movement is the technical execution of unison and perfection of movement of the baton throughout the entire routine. This should be demonstrated in releases, receptions and series of all modes of twirling including exchanges and multiple baton if incorporated.

17.5.2 Dancing

In this caption a variety and difficulty of dance/body movements styled with the music should be displayed within the ability level of the entire team. Variation in movement/dance steps as well as a well balanced combination of body and baton should be displayed during stationery and travel sequences while maintaining consistency within the style chosen.

Creativity is important, including use of musical expression of body/dance movements, creative effect and surprising elements.

All team members should be of equal ability displaying proper technique of individual execution of dance movement like rhythm, timing, unison, alignment and spacing. Definition of dance movements is clarity of movement with proper technique by each individual member.

17.5.3 Production

Production is demonstrating continuity and flow of routine through artistic explanation of the music, changing of floor patterns and floor coverage.

The routine should have an appealing opening, clear middle section and work to a climactic and logical ending. The entrance and exit should be clear and have a purpose. The theme/interpretation of the music should be characterized throughout with the use of both baton and body movements as well as the use of the allotted floor space, changing of formations, original moves, change of pace and originality.

Complexity should be displayed in the production. A great effect does not necessarily have to be difficult. Demonstrating a combination of complex baton and dance movements makes the overall production more complex.

The routine should maintain a clear and consistent correlation of body, footwork and baton to enhance production.

Demonstrate musical interpretation through use of dynamic effects, following changes of pace of the music and the building of excitement for audience appeal.

17.6 Technique & Quality of Performance

This caption focuses on the overall technical execution of the team, not its individual members.

17.6.1 Baton

All team members should display the same style of twirling (uniformity of style) and demonstrate equal skill level with the baton . There should be perfection, precision and control of the baton. Commitment and energy of all members should be exhibited while demonstrating baton effects in an appealing manner.

17.6.2 Dance Movement

All team members should demonstrate the same style of movement and dance (uniformity of style) and an equal level of body technique. Uniformity in body, arms, legs, head, feet and toes should be maintained. The entire team is responsible for extension, posture, perfection, balance and control of body.

17.7 Appearance, Showmanship, Presentation

Costuming should reflect the theme, be suitable for the music and professional. All team members should be well groomed.

Character interpretation, expression and performance emotion should all be clearly readable.

17.8 Penalties

Drop	Total loss of the baton	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Two-handed catch	Catching the baton unintentionally with both hands	0.5 points
Break	Unwillingly stop of the baton by lack of control	0.1 point
Off pattern	Unintentionally out of pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Failure to salute	No salute at start or finish each receive penalty	1.0 points
Improper salute	Incorrect or shorter than 2 count salute	0.5 points
Out of area	For each movement (baton) made outside area	0.1 points (max 2.0)
Incorrect costume	Inappropriate or violation costuming	2.0 points
Rules violation	Various see glossary	2.0 points
Acrobatics	See definition in Appendix	Disqualification
Unison	When action is meant to be completed simultaneously and is not.	0.1 points

17.9 General Team Comments for Additional Consideration:

All considerations are expected to conform to the standards of excellence of technique for both baton and body!

Difficulty Considerations:

“Stacked” or “build on” difficulty - elements incorporated – singly or in combination?

Degree of skill required to execute with appropriate technique the elements chosen – examples;

Evaluate the skill required to execute the releases and receptions that are selected by the choreographer in addition to the resulting heights of all batons etc.

It is harder to execute a perfect one spin illusion with a difficult reception than do a less than technically correct double illusion with a plain catch.

These are the obvious difficulty issues however judges must look beyond the obvious so recognize the underlying depth of the difficulty.

Receptions with follow through, is there “build on” difficulty? This is when a difficult move or an exchange is executed simultaneously with either added difficulty or simultaneous blending of the difficulty with more degree of difficulty in the musicality such as exchanges with arm or foot choreography to music and all catching on a high point of the music. That is what we call “build on” or layered difficulty. Not to be confused with layering of choreography when different members are executing different skills at the same time for general effect.

Revolution of baton – related to flip technique – on both individual skills and exchanges and multiple baton

Speed - of body and baton moves

Unison – higher degree of difficulty when all members are executing the difficulty in unison with equal technique.

Variety considerations

Have the team incorporated a representation of all modes of twirling – spins, stationary complex, contact, rolls, exchanges, travel complex, multiple baton etc.

Have they relied on one mode to gain a majority of their difficulty points? If they have, this decreases their variety score.

Have they utilized the travel modes of twirling or executed their content in one place and then simply run to another area to continue to twirl?

Do they change their formations in a variety of ways – through layering or exchanges?

Rushed content without flow or logic - This is when there is so much happening in the routine that the team looks chaotic or frantic and can't completely relay their message or their choreography without looking rushed. It also usually leads to technical breakdowns such as unison problems and increased errors such as drops. The stress this kind of routine construction conveys makes it hard to see what is actually happening on the floor.

MORE IS NOT ALWAYS BETTER!!!

Technique Considerations

More than just locked knees and pointed toes and extended free arms

Posture, shoulders down, head position on spins, multiple baton feed outs – technique often suffers farther into the program when athletes are tired. Stamina effects technique.

We need to enforce the necessary stages of our own technical development. As our athletes progress technically, we need to recognize this and reward it.

LOGIC

Now that we have talked about the big 3 captions that should be well known and understood at this level, we need to also consider the things that are not so obvious. All of these falls under one word which can be applied to many facets of the team pairs and individual events and that s **logic**.

In choreography – does the program have a logical and understandable beginning middle and end?

Has the program contained elements that were random and confusing or at the end did it make you feel satisfied?

Is the staging of the elements appropriate and logical?

Is the style chosen appropriate for the age and level of the team?

Ask yourself a question –has the choreographer or coach done the best that he or she can do with the team that he or she has to work with? A choreographer or coach may have a fantastic team concept that would look great on 8 advanced or elite athletes but it will be unsuccessful on an intermediate team – like a toddler trying to walk in high heeled shoes - it would not be logical – if the routine is beyond the ability of the team members then no matter how clever or entertaining the routine it will fail to impress, it will just look awkward

Technique within the style chosen

Remember that it is not the style of the routine that is the priority (unless it is offensive or inappropriate) Rather, it is the technique and proficiency that the team has displayed no matter what the style that is the priority.

Errors

Not all errors are created equal. Some drops are very distracting to the performance some are not. It is not acceptable for a judge to base their decisions solely on errors because then it takes away the responsibility of the judge to make an educated decision. Basing your decision solely on errors means you have not done your job.

Finally

Look at the whole package!! In DT teams did the music, the costumes, and the choreography all blend to paint a picture that was satisfying and logical?? Don't get swept away with novelty or over stylized programs. Judge the whole package but use the technique of the variety an difficulty demonstrated in a logical format be the top priority. Then refine your decisions based on the less obvious elements.

18 THE TWIRLING CORPS EVENT

18.1 Event Description

The Twirling Corps event is a group of athletes performing a musically rhythmic and/or interpretive program showcasing twirling, maneuvering, and bodywork that results in visual effectiveness of quality precision and unison of the trained skills. Program is performed by all group members to music of personal choice.

18.2 Event Focus

18.2.1 Precision and Unison

Trained and quality baton handling, exchanges, and movement are the emphasized components of this event. Multiple baton, though not required, can enhance the depth of baton content credit when completed by a minimum of 12 members

18.2.2 General Effect

Performance qualities and mastery of the trained skills will yield the highest level of general effect.

18.2.3 Baton Handling

Exchanges and baton handling with movement, throughout the whole routine

18.2.4 Production

Choreographed to the music creating an entertaining production with strong esprit de corps. Staging, floor coverage, forms and evolution of forms/transitions is the “blueprint” of the program and will be used to showcase a controlled and uniform display of baton and body skills.

*Unison and technique must be considered in all 5 captions.

18.3 Score Sheet Analysis:

18.3.1 Variety and Difficulty of Twirling Content

Evaluate the actual twirling material completed by 12 or more members, including proper technique in baton handling and placement. All twirling elements should be present in twirling corps. Twirling may be executed at any time during the performance (while executing a drill, changing formations, dancing, etc.) Expect to see twirling series/moves incorporated into the corps choreography, enhanced by the music and score accordingly. It is more difficult to execute twirling while moving or in a tight formation than when standing still or spread out across the floor.

Twirling completed by less than 12 members (such as 4 members doing a double illusion) is given credit in the General Effect and Production caption (not twirling content caption). If 11 twirling members complete a 4 spin and one member completes a 3 spin,

credit would be given to the group for completing a 3 spin (12 members did not complete the 4 spin).

*Emphasis is on twirling in unison with limited use of highlighted tricks by individual athletes or featured small groups.

Sub-caption: Variety Balance -intended to capture the different types of twirling tricks and sections that can be executed with variations intended to enhance the twirling caption score. All twirling modes (full hand, aerials, finger twirls, roll, horizontals and verticals) should be present. Equal use of left and right hand should be incorporated as well as variety of releases and receptions.

The difficulty consideration includes actual twirl difficulty as well as series that are difficult to execute together with the music, the formation, intricate footwork and bodywork. Connections also are important in reaching this caption score as they add interest and keep a section flowing from one trick to the next (instead of tricks being separated by poses or non-twirling dance moves).

2 and 3 baton twirling, while not required is also judged and receives twirl credit in this caption if it is completed by a minimum of 12 members.

Twirling sections, both stationary and traveling, in combination with bodywork appropriate to the music should be incorporated.

18.4 Variety and Difficulty of Twirling Teamwork

Teamwork involves the total cohesion/interaction of all members working together with exchanges being an integral part of this caption. All exchanges, group and partner sequences should be evaluated for variety, difficulty, creativity as well as the release, reception, formation and connection involved. Recognize the variety and difficulty of releases and receptions. Different baton height levels and pattern variety adds to the creativity and interest of exchanges. Be aware of number of members involved with exchange (total group, distance of throw, release and reception variety, preparation moves, etc.) Consider how and when batons are being thrown to members executing multiple baton segments, as it is more difficult to receive a baton in the middle of a series than have all 3 batons and begin the section.

In addition to the variety and difficulty of exchange material, baton control is part of this caption. Exchanges need to be accomplished with perfection, so the receiving member does not have to move out of position, (throwing member also needs to remain in place on release and place baton properly).

18.5 Execution

A group that performs with excellent training, including overall precision, proper technique, coordination, timing, perfection and unity of the team. Recognize the “mastering” of all

essentials to the show (proper technique, perfection, uniformity) all necessary for the success of the show.

Sub-captions: Speed and Smoothness addresses the velocity of the baton, the rate at which the twirling material is performed as well as the continuity and follow through of the performance.

Consider the rapidness of the baton speed, the consistency with the music and control shown. Smoothness considerations include the continuity and follow through in the execution of the twirling sections and if this continuity is consistent with the music.

Sub-caption: Presentation refers to the total effect of the twirling program. Consider the overall performance of twirling evaluating the coordination and choreography of the twirling to the music.

Sub-captions: Control and Unison addresses the perfection of the twirling. All members should execute the routine in a similar way with the same body and baton positions and with the same presentation, as well as - most important, proper technique!

Sub-caption: Timing

Twirling members should perform each twirling movement on the same count in coordination with the music.

Sub-caption: Technique

Proficient technique should be demonstrated.

18.6 Movement

All dance/movement and travelling will be judged in this caption based on variety and difficulty, interpretation of style and musical cohesion. Look for effective formations, creativity and the way this is executed with body and timing. The group should work in the same style, rhythm and speed.

Sub-captions: Variety/Difficulty includes consideration of the pictures, patterns, direction changes and formations that are created to present an interesting visual show.

Sub-caption: Intricacy of Footwork refers to the precision, coordination, variety and style of steps/moves involved throughout the routine that enhance and compliment the shows effect.

Sub-caption: Coordination with Music: While the music provides the backbone of the production and sets the attitude/ theme of the show, the maneuvering, formations, pictures, dance, body moves, twirling and effects all work to complete the mood and theme that the music/production is conveying.

Sub-caption: Uniformity of Movements - a most important element to the success of the show! The mastering of all essentials to the show including proper technique in all phases.

Sub-caption: Formations - A variety of changing formations should be incorporated in a flowing and logical manner.

18.7 General Effect and Production (The “Ultimate Build Up” Caption)

General Effect/Production is the result of all the elements in the corps show. Look for a successful entertaining program which includes outstanding unison twirling, proper staging, effective use of time and space plus a group which shows pride in what they are doing and draws the audience into their performance. The judge needs to think “Overall Impact”- the complete package-a group concept, each member performing to and for the group effect.

Sub-caption: Coordination of the Show is the harmonious presentation of all components into a blend of visual effects that reflect the music and shows intent.

Sub-caption: Overall Presentation of Show -
Total effectiveness is demonstrated by the logical, creative and clever choreography that is performed throughout with the same quality and grace, leaving a lasting impression.

Sub-caption: Choreography is the successful communication of the corps message through creative design and performance including effect and musicality.

Sub-caption: General Appearance and Grooming should adhere to NBTA rules.

Sub-caption: Change of pace - Necessary to create attention and effect.

Sub-caption: Floor coverage -
Effective use of time and space for formations and patterns should be evident throughout the routine. Movement should be logical and well planned. Avoid members ‘running’ from one position to the next.
Different members should be prominently placed in formations throughout the routine.

Sub-caption: Showmanship/Expression should fit the music, show theme and be demonstrated by all members leaving a lasting effect.

18.8 Penalties

Drop	Total loss of the baton	0.2 points
Fall	Full loss of body control resulting in a fall	0.2 points
Two-handed catch	Catching the baton unintentionally with both hands	0.2 points
Break	Unwillingly stop of the baton by lack of control	0.1 point
Off pattern	Unintentionally out of pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Out of area	For each movement (baton) made outside area	0.1 points (max 2.0)
Incorrect costume	Inappropriate or violation costuming	2.0 points
Rules violation	Various see glossary	2.0 points
Acrobatics	See definition in Appendix	Disqualification
Unison	When action is meant to be completed simultaneously and is not.	0.1 points

19 TWIRLING CORPS WITH PROPS EVENT (Show Corps)

Twirling corps with props (show corps) and twirling corps have score sheets that are identical with the exception of show corps having a few sub-captions relating to prop special effects which play a major role in the total show theme and production. While the two divisions have the same base, the impact of prop special effects make show corps a unique and entertaining division. Judges need to consider twirling corps caption definitions as well as the following prop effects explanations.

19.1 Event Description

A total presentation incorporating twirling, maneuvering, dancing, movement, prop effects and musical interpretation to produce an entertaining and audience appealing show.

19.2 Event Focus

As in twirling corps, the emphasis is on precision and unison, general effect, proper twirling technique throughout the performance (see twirling corps focus) with the following additional considerations:

1. Consider the use of prop special effects that enhance the total impact of the show.
2. Prop effects serve a meaningful purpose – an integral part of the shows message.
3. Choreography and staging utilize all elements to complete an audience appealing show.
4. Prop performance qualities enhance general effect and overall mastery of the show's message.

19.3 Scoresheet Captions

19.3.1 Variety and Difficulty of Twirling Content,

Review information included in twirling corps – twirling content caption. Prop effects should not be considered when judging twirling content. Judge twirling completed by 12 or more twirlers. Minimum twirling time requirement is 3 minutes.

19.3.2 Variety and Difficulty of Twirling Teamwork.

Review information included in twirling corps – teamwork content caption. While prop effects are not part of actual exchanges, they may be integrated into exchange formations, etc. thus bringing more interest and excitement to the exchange and performance.

19.3.3 Execution Caption

Review information included in twirling corps – execution caption. There are two additional sub-captions to be evaluated regarding props.

Skill of Equipment/Prop Handling that refers to the technique, unison and quality of moves showing a group that has control, overall unison and confidence in their part of

the production. Uniformity of Specialties refers to the precision and perfection of individual prop moves and placement expecting all props to be working together to create the same style and message.

19.3.4 Movement

Review information included in twirling corps – movement caption.

19.3.5 General Effect and Production

Review information included in twirling corps – General effect and production caption. When considering the sub-caption - Effectiveness and contribution of specialties, consider both the twirling and prop endeavors presented to highlight and enhance the show which causes a positive spontaneous reaction. These twirling and prop special effects should be used to build the theme to a final and exciting show climax!

19.4 Prop Penalties in addition to the Twirling Corps Event

Drop	Total loss of the baton	0.2 points
Fall	Full loss of body control resulting in a fall	0.2 points
Two-handed catch	Catching the baton unintentionally with both hands	0.2 points
Break	Unwillingly stop of the baton by lack of control	0.1 point
Off pattern	Unintentionally out of pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Out of area	For each movement (baton) made outside area	0.1 points (max 2.0)
Incorrect costume	Inappropriate or violation costuming	2.0 points
Rules violation	Various see glossary	2.0 points
Acrobatics	See definition in Appendix	Disqualification
Unison	When action is meant to be completed simultaneously and is not.	0.1 points
Prop Penalty	Per Unit	2.0 points

20 THE POMPON TEAM EVENT

20.1 Event Description

A group program where each member has a set of Pompons that the team uses to create entertainment and special effects through dance, floor coverage, formation changes, and musical interpretation.

20.2 Event Focus

1. Variety and difficulty of the simultaneous blending of body movements (dance) with both stationary and movement with pompons performed with uniformity, precision, grace and perfection
2. Choreography/staging to utilize full floor with musical interpretation and overall mastery of the message/theme
3. Clarity of pompon moves, transitions and formations

20.3 Score Sheet Analysis:

Sub-caption: Routine Content

This caption involves the total show content including the use of poms, formations, dance, co-ordination and musical interpretation. In judging variety of drill, consider the pictures and patterns created through intricate movement. In judging the variety of dance/bodywork sub-caption, consider the range of different dance moves that are completed in the performance within the given styles. Routine difficulty refers to the coordination of music, drill, body moves, pompon effects and group perfection while accomplishing the overall show. Coordination of dance and pompons is the harmonious blend of dance and pompons moves which enhances the shows entertainment value. Music is the base of the presentation and when coordinated with pompons and movement gives applause points, highlights and creates spectacular effects emphasizing the mood that the music is portraying.

Sub-caption: Teamwork Caption

Each team member working together to create one style and present the overall team effects through dance, formations, movement, pom effects, etc. Unison is an important consideration in this caption as all members need to execute moves with the same style, level of skills/technique and perfection of rhythm and timing. Creativity in teamwork refers to a unique and different approach which may involve pompons, body, partner and group sequences adding to the overall entertainment value.

Sub-caption: Production (Choreography)

Production is the overall effectiveness of the routine and includes all sections - (opening, floor coverage, formations, special effects, musical interpretation and closing). The entrance/opening should arouse and maintain visual interest, followed

by an interesting middle section and closing with an exit that is effective and appropriate climax to the performance. Changing of floor pattern refers to the logical and orderly sequence of movement to create formations and pictures presenting an entertaining visual show. Floor coverage is staging of elements and ideas with regard to position and time so the maximum effect is achieved. Continuity of routine is the compatibility of all elements (visual and audio) into one entertaining presentation. Originality is a unique approach to the overall program. Poms and movement should be a reflection of the musical dynamics throughout the routine. Musical interpretation could be demonstrated by a change of pace or mood change through rhythm, movement and visual pom effects which builds audience appeal and leaves a lasting impression. Music and special effects should fit the age and ability of the performers.

Sub-caption: Technique and Quality of Performance

All team members need to perform with equal energy and uniformity of body moves, style, level of skills, coordination with music, etc. Over all execution of the teams technique in bodywork and use of pompons (unison in style and movement) is evident. The routine should be performed with uniformity, precision, grace and perfection. Alignment, spacing and precision in formations, transitions and dynamic effects is considered as part of the quality of performance.

Sub-caption: Appearance, Showmanship and Presentation

All members created the same level of presentation throughout the routine. Costuming should reflect musical interpretation/theme, age of members, etc. Showmanship is the lasting effect of the performance – the groups projection of the shows intent.

20.4 Pompon Rules Clarification

Pompons need to be in full hand at all times. Two pompons may be held in one hand at any time. Passing pompons and exchanges are allowed. Pompons may not be placed on the floor. Aerial (toss) exchanges are not allowed. Each team member must have two pompons during the complete show.

20.5 Penalties

Drop	Total loss of the baton	0.5 points
Fall	Full loss of body control resulting in a fall	0.5 points
Out of Step	Per occurrence	0.5 points

Break	Unwillingly stop of the baton by lack of control	0.1 point
Off pattern	Unintentionally out of pattern	0.1 points
Time per second	Under or overtime per second	0.1 points
Out of area	For each movement (baton) made outside area	0.1 points (max 2.0)
Incorrect costume	Inappropriate or violation costuming	2.0 points
Rules violation	Various see glossary	2.0 points
Acrobatics	See definition in Appendix	Disqualification
Unison	When action is meant to be completed simultaneously and is not.	0.1 points

Appendix

A. WFNBT A JUDGES CONTRACT

This contract is to serve as an Agreement between the selected WFNBT A Judge(s), representing the WFNBT A on the IBTF World Baton Twirling Championships, IBTF World Freestyle Championships or the WFNBT A World Cup Judges Panel,

1. I hereby agree to uphold all WFNBT A rules, regulations and policies as a World Judge.
2. I hereby agree to conduct myself in a professional and dignified manner throughout the World Championships and Meetings.
3. I will adhere to the WFNBT A Judges Creeds and Codes of Conduct.
4. I will prepare well in advance and review all rules and procedures pertaining to the WFNBT A events.
5. I will attend all judges' meetings as scheduled before, during and after the championships (Note: these meetings usually include the judges focus meetings prior to the championships and review meetings after the championships).
6. I will be properly attired and groomed while acting in an official capacity.
7. I will bring the required supplies such as stop watch, pens, paper etc.
8. I will score accurately each and every athlete, so that I may participate in the growth of each country's athletes.
9. I will be accountable and able to substantiate my scores to the WFNBT A.
10. I agree that total unbiased judging is expected from WFNBT A Judges at all times.
11. I will maintain a professional attitude and respect other judges throughout the world championships
12. I agree to judge all events assigned to me
13. I agree to report punctually to my lane for my assignments

I, the undersigned, agree to all of the above responsibilities.

WFNBT A JUDGES CHAIR

WFNBT A JUDGE

Print name: _____ Print name: _____

Signature: _____ Signature: _____

DATE: _____ DATE: _____

B. DEFINITIONS

WFNBTA Definitions			
Type	Title	Definition	Score Captions
Baton	2 hand catch	Reception of baton with both hands	PENALTY
Rhythmic	Ability within Style	Consider the content and the technique for the developed style.	CHOREOGRAPHY
Music	Accent	A stress or special emphasis on a sound.	GENERAL
Space Relations	Accents	Emphasis of move up/down/out/in	GENERAL
Body	Acrobatics/ gymnastics/ mounts	<p>A move will be considered acrobatic in a baton twirling program when the intent of the movement is for both feet to leave the floor, travel over the head and land on the floor on the opposite side. The feet can leave the floor or land on the floor either at the same time or one at a time. This applies when the move is executed on:</p> <ol style="list-style-type: none"> 1) the hands (e.g. a cartwheel done on the hands) 2) the arms (e.g. a cartwheel done on the forearms) 3) in the air without support of the body (e.g. side aerial) 4) in the air with the support of another person's body (e.g. a cartwheel done while supporting the body on the legs of another person) <p>Typical examples are: Front or back walkovers, cartwheels, side aerials etc.</p> <p>Forward and backward rolls on the ground are permitted however it is strongly advised that safety be the top priority when utilizing any form of body or dance moves that can injure the athlete if executed incorrectly.</p> <p>It is expected that common sense be used when programs are choreographed and, if there is a question as to if a move is considered gymnastic, it is encouraged to utilize a move that does not raise that speculation.</p>	GENERAL
Baton	Aerials	Twirls that are free of the hand or the body, more than one revolution	COMPLETE VARIETY
Baton	Aerials-Stationary	Any aerial with movement in a stationary position using either a single body move, or series of body moves	RHYTHMIC/TEAMS - TWIRL CONTENT
Baton	Aerials-Traveling	Any aerial requiring movement from one floor position to another	RHYTHMIC/TEAMS - TWIRL CONTENT
Twirling Team	Alignment/Spacing	Interval (side to side spacing between members) is precise (difficult to achieve in a curvilinear form). Distance (front to back spacing between members) is precise. The straightness of a line side to side as well as front to back is uniform and perfect.	TEAM MEMBER RESPONSIBILITY
Baton	Ambidexterity	Use of both left and right hands as well as movements to the left and the right.	COMPLETE VARIETY
Baton	Ambidexterity	The use of both hands with equal facility (this does not mean having to repeat the same material with each	GENERAL

		hand but means to show material of equal ability with each hand and also movements/turns to the left as well as the right etc. Ambidextrous means balanced, two fold, two-sided, proficient, so it does not just mean right and left hand.	
Twirling Team	Ambidexterity	Equal use of both hands with equal finesse throughout the routine.	TWIRLING
X-Strut	Appearance	Neat and well groomed.	SHOWMANSHIP AND PRESENTATION
Rhythmic	Appearance/Grooming	Costuming should enhance, not interfere with or add nothing to the routine.	SHOWMANSHIP AND PRESENTATION
Twirling Team	APPEARANCE/SHOWMANSHIP PRESENTATION	Presentation should be built into the routine in the same way as variety and difficulty. Showmanship and appearance should be consistent among all members throughout the routine. Facial expressions should be interpreted appropriately and not over done. Costuming/attire should be appropriate to age.	APPEARANCE/SHOWMANSHIP PRESENTATION
Body	Appearance:	The overall picture of the twirler, including all the attributes mentioned above	GENERAL
Body/Dance	Arabesque	This is a long flowing line made by arching the body and balancing it over one foot with the other leg extended behind. The arms extend the pose to make it as long as possible. The head must be poised along the line of the body. There are infinite variations.	GENERAL
Rhythmic	Attitude	A combination of training, discipline, pride and total understanding of the individual responsibility which enables the team to "handle all situations".	SHOWMANSHIP AND PRESENTATION
Body/Dance	Attitude	The body positioned vertically on one leg with the other leg raised behind. Arm positions correspond to the bodyline. The leg can be in front or back.	GENERAL
X-Strut	Audience Appeal	Professionalism, dynamic projection and appeal, levels of expression and maintenance of eye contact, ability to keep the interest of the audience or the judge.	SHOWMANSHIP AND PRESENTATION
Twirling Team	Audience Appeal	Total impact/lasting impression of the show which brings about the maximum amount of enjoyment from the audience and judges.	PRODUCTION
Body/Dance	Back Bend/Lay Back	Executed with weight on one foot, supporting leg may bend slightly, arch back, throw head back, can be executed with straight kick to front or with a kick leg or pique position.	GENERAL
X-Strut	Balance	Executed with excellence is particularly difficult and credit should be given for this.	GRACEFULNESS SMOOTHNESS AND CARRIAGE
Rhythmic	Balance	Excellent body control	DANCE TECHNIQUE
Rhythmic	Balance of Content	Equal balance of content of the 3 modes of twirling blended with body work.	CHOREOGRAPHY
Ballet	Ballet Guide	https://ballethub.com/ballet-terms-dictionary	GENERAL
Ballet	Ballet Guide	www.learntodance.com	GENERAL
Ballet	Ballet Guide	www.step-by-step-dance.com	GENERAL
Body/Dance	Ballet-1st Position	Heels together, turnout from hip, shoulders down, body straight directly over feet, knees straight, stomach taut.	GENERAL
Body/Dance	Ballet-2nd Position	Slide working foot to side from 1st position, weight distributed evenly over both feet.	GENERAL
Body/Dance	Ballet-3rd Position	From second, working foot slide to heel against arch, open legs from hips.	GENERAL

Body/Dance	Ballet-4th Position	From third, slide working foot forward to distance approximate length of your foot. Heel in line with toes, weight centered over legs. Like upside down V.	GENERAL
Body/Dance	Ballet-5th Position	Slide working foot so that feet are heel to toe and toe to heel, knees turned out, weight even over both feet.	GENERAL
Music	Bar	A measure of music.	GENERAL
Body/Dance	Barrel Leap	Chaine turn, leap out, chaine turn leap out, etc, back leg may be straight or in attitude position.	GENERAL
Body/Dance	Basic Alignment	Imagine a line running from the top of your head down through your torso, hips, legs and feet, this is your natural posture. This center axis of your body should be evident in various motions.	GENERAL
Twirling Team	Baton Aerials	(non- exchange) evaluate variety and difficulty of releases and receptions. Baton height should be consistent among members.	TWIRLING
X-Strut	Baton Control	Fluid and precise movements of the baton with an absence of technical penalties.	SMOOTHNESS, GRACEFULNESS & TECHNIQUE
Rhythmic	Baton Pattern	refer to Baton General Handling	TWIRL TECHNIQUE
Twirling Team	Baton Revolution	The spin on the baton should be consistent among all members.	TWIRLING
Music	Beat	The regularly recurring and periodically accented pulse or throb which constitutes the unit of measurement in all measured music, tempo.	GENERAL
X-Strut	Blend of Elements	Seamless transitions from one movement to another. Correlation of body and baton working in simultaneous harmony.	CHOREOGRAPHY
Rhythmic	Body Control	The attainment of excellence, superiority or finesse within each movement and as an overall consideration	DANCE TECHNIQUE
Movement	Body Line	Posture of body and extension of the movement	GENERAL
Rhythmic	Body Lines, Posture, Footwork	The training of each performer in proper carriage, technique and excellence.	DANCE TECHNIQUE
Body/Dance	Body Opposition	The relationship of arms, shoulders, and head to working leg.	GENERAL
2-Baton	Bodywork as Content	While extensive advanced bodywork is not required in an advanced two baton routine, remember that there should be spinning of the body in both directions, high and low body movements, control with the body commanding the batons (not the opposite), proper posture and general technique, and the development of the free hand position whenever one or both hands are free of batons.	GENERAL
Body/Dance	Cabriole	An in-air step in which one leg is extended in front and the second leg is forced to meet it.	GENERAL
Body	Carriage	Stretch of upper body, rib cage, shoulders and head	GENERAL
X-Strut	Carriage	Stretch of upper body, rib cage, shoulders and head.	GRACEFULNESS SMOOTHNESS AND CARRIAGE
Rhythmic	Change of Pace	Creating climax into the routine.	CHOREOGRAPHY
Twirling Team	Changing of floor pattern	The logical and orderly sequence of movement in creating formations and pictures to present an entertaining visual show	PRODUCTION
X-Strut	CHOREOGRAPHY	Performance Objectives include personalization of style and expression. The amount of different ways each element is performed and blended i.e. left, right, forward	CHOREOGRAPHY

		and reverse. The challenging combinations of body and baton work, creating a degree of risk for perfect execution	
2-Baton	Combination Trick Possibilities	Both batons doing finger twirls, both batons doing rolls or a combination of rolls/fingers with aeriels. Combination of any major classification with any other contact material.	GENERAL
X-Strut	Combinations	A coordinated and effective sequence of moves	CHOREOGRAPHY
X-Strut	Combinations	Combining multiple elements into one series.	CHOREOGRAPHY
Baton	COMPLETE VARIETY	A balanced representation of the six classifications of twirls executed in vertical and horizontal patterns and including other material all to be executed with ambidexterity and variety of body, hand and foot positions.	COMPLETE VARIETY
Baton	COMPLETE VARIETY	This refers to the variety of all twirls and body work. Including contact and full hand material (Flips, lobs, full hand, finger twirls swings, wraps), Aerial Mode: Vertical and Horizontal tosses with a variety of releases and catches to include: Stationary Complex, Multiple spins, Interrupted spins, Reverse direction spins, Reorientation factor. Roll Mode: Continuation/ongoing connection, Combination rolls, Seclusion rolls, Open/Closed rolls, traps, ariel rolls. – within radius of extended arm, slaps, combination, recognize difficulty within not just speed, Use of entire baton shaft, Directional changes, reverse direction and transition from hand-to-hand. Using both left and right hand.	(1 Baton) COMPLETE VARIETY
2-Baton	COMPLETE VARIETY (2-Baton)	Variety of 2 baton twirls; Showers – tricks that have continuous releases from one hand with catches in the other hand with a pass between. High-low - tricks that combine a high aerial trick with a low aerial trick or other contact material underneath the high aerial Juggles - tricks with continuous releases and catches in the same hand. Double toss – tricks in which both batons go in the air at the same time – one-handed or two-handed High-high – both batons in the air usually executing body move underneath Complex - the essence of complex material is that which incorporates a variety of continued releases and catches from either hand in any order so designed.	COMPLETE VARIETY
Baton/2-Baton	Complex/Combination trick	This type of trick involves many combinations, which ultimately give the appearance of any ongoing continuous series.	DIFFICULTY
Twirling Team	Confidence/attitude	The overall display of confidence by the team members, excelling in performance and evident knowledge that they are performing with complete understanding of their responsibility.	APPEARANCE/SHOWMANSHIP PRESENTATION
Baton	Connections	Good connections are the key to good flow and added follow through. Good connecting material will help you to lead into and out of series smoothly. Connections help to create consistent speed smoothness and difficulty.	GENERAL
Twirling Team	Connections	Moves leading into and out of a series smoothly creating total baton flow and follow through.	TWIRLING

Baton	Consistency	The degree to which the element of speed can be maintained throughout the entire routine	GENERAL
Baton/2-Baton	Contact Material / Full Hand	When baton(s) are in the hands and tight to the body in any pattern or plane	GENERAL
Baton	Contact material/Full Hand	Twirls that are executed in the hand or close to the body, including full hand, finger twirls, wraps, swings, loops, flips	COMPLETE VARIETY
Baton	CONTENT	The material of both body and baton performed in the routine.	COMPLETE VARIETY
Twirling Team	Continuity	The logical and orderly sequence of effects and the compatibility of all elements to achieve an entertaining performance.	PRODUCTION
X-Strut	Continuity of Routine	Continuous, flowing movements of both baton and body, can be executed in combinations to add to degree of difficulty and overall variety level of the routine.	SMOOTHNESS, GRACEFULNESS & TECHNIQUE
Music	Contrast	The variation of rhythm patterns in relation to one another.	GENERAL
X-Strut	Control	The execution of moves with perfection and showing no signs of strain.	GRACEFULNESS SMOOTHNESS AND CARRIAGE
Rhythmic	Control	Placement of the baton and command of the body.	TWIRL TECHNIQUE
Twirling Team	Control	Technique and general handling of all members with baton placement being crucial.	TWIRLING
Baton/Body	CONTROL	Control relates to the authority demonstrated in regulating the speed and handling of the baton (complete authority)	GENERAL
Twirling Corps	Coordination of show	The harmonious presentation of all components into a blend of visual effects that reflects the music and shows intent	General Effect Caption
Rhythmic	Correlation of Body, Baton and Music	Synchronization of all aspects of motion throughout the performance to the music.	CHOREOGRAPHY
Twirling Team	Costume and accessories	(Appropriate for Age) Presents a uniform look from head to toe including proper fit, flattering to age and adds flash and color.	APPEARANCE/SHOWMANSHIP PRESENTATION
Twirling Team	Creativity	Unique twirling moves or moves presented in a clever/different way	TWIRLING
Twirling Team	Creativity	Unique or different approach or idea – an uncommon move	TEAMWORK
Space Relations	Crescendo	Movement starts small and increases its use of space	GENERAL
Body/Dance	Curtsy	Executed with weight on one foot with opposite foot behind the supporting leg completely pointed with knees in plie position (supporting leg toe turned out).	GENERAL
Baton	Dead Stick	Executed with no baton rotation.	GENERAL
Space Relations	Decrescendo	Starts large becomes smaller	GENERAL
2-Baton	Definition (2-Baton)	Two baton twirling is the continued and simultaneous manipulation of two batons by one person. It encompasses the balanced representation of the three modes: 2 baton aerials, 2 baton rolls, and 2 baton contact material. Unique to multiple baton events is the interrelationship and intricacy created through the use of timing and coordination, multi-patterns/planes and opposition. The finished product should reflect the	2-BATON Definition

		continuous movement and flow of both batons. The athlete should utilize performance skills appropriate for the 2 baton event.	
Twirling Team	Definition in Baton	Each twirl is performed with precision, perfect technique and on routine count.	TEAM MEMBER RESPONSIBILITY
Twirling Team	Definition in Bodywork	Good technique and uniformity of leg lines, foot work, arm/hand positions, head movements, etc. Excellence and finesse of body movements achieved through out routine.	TEAM MEMBER RESPONSIBILITY
X-Strut	Degree of Perfection	Of baton and body movements	SMOOTHNESS, GRACEFULNESS & TECHNIQUE
Body/Dance Movement	Demi Descending/rising	Half	GENERAL
Baton	DIFFICULTY	Parts of the body can move toward or away from floor	GENERAL
Baton	DIFFICULTY	There are two different types of difficulty in baton twirling: Raw Difficulty and Follow Through Difficulty	GENERAL
Baton	DIFFICULTY	Speed Affects difficulty – the faster you twirl increases the chance of dropping the baton. Likewise, fluctuation of speed causes drops. You, as a teacher, must learn to differentiate between the two. Perfection Affects difficulty – it is harder to execute each movement with correct technique. It may look easier, but it is actually more difficult. A trick executed with incorrect technique (off pattern or tossing too far forward) will cause the twirler to catch badly or have to run forward to catch. Incorrect technique affects follow through.	(1 Baton) DIFFICULTY
Twirling Team	Difficulty	Difficulty includes both actual trick difficulty as well as a series of twirls that are difficult to execute together with the formation, intricate footwork and/or bodywork involved. Speed and unison add to the difficulty score. Evaluate difficulty accomplished while moving or in a tight formation. Continuity and follow through concepts involve the creation of difficulty through continuous movement -transitioning from one twirl move to another without hesitation or a variation in speed.	TWIRLING
2-Baton	DIFFICULTY (2-Baton)	The elements which create difficulty: Pattern Blend - The combination of both vertical and horizontal patterns (dual pattern blend). Combination Trick Possibilities - Both batons doing finger twirls, both batons doing rolls or a combination of rolls/fingers with aeriels. Combination of any major classification with any other contact material. Bodywork as Content - While extensive advanced bodywork is not required in an advanced two baton routine, remember that there should be spinning of the body in both directions, high and low body movements, control with the body commanding the batons (not the opposite), proper posture and general technique, and the development of the free hand position whenever one or both hands are free of batons.	DIFFICULTY
Rhythmic	Difficulty created thru Follow through, Timing,	The extent to which it is hard to perform bearing in mind the bodywork that goes with it.	TWIRL CONTENT

	Continuity & Intricacy		
Rhythmic	Difficulty of Twirl/Dance Combinations	The extent to which intricacy of combinations of the baton and dance are incorporated throughout the routine.	TWIRL CONTENT
General	Disqualification	Eliminated from the competition	PENALTY
2-Baton	Double Toss tricks	tricks in which both batons go in the air at the same time from one hand; these may be flat or vertical.	GENERAL
2-Baton	Dual Direction-Opposition	Any time the batons are rotating in exact opposite directions to one another in the same pattern.	DUAL VARIETIES
2-Baton	Dual/Simultaneous release	When both batons are released at the same time from both hands.	GENERAL
Twirling Team	Dynamic Effects	Endeavors presented to highlight and enhance the overall show causing a spontaneous positive reaction.	PRODUCTION
Parade corps	Effective use of time and space for worthwhile drill	The staging of elements and ideas with regard to position and time so the maximum effect is achieved in a logical and orderly sequence of pictures and patterns created through intricate drill from entrance to the final ending pose/formation.	Marching and Maneuvering caption
Twirling Corps	Effectiveness and Contribution of Specialties	Endeavors presented to highlight and enhance the show which causes a spontaneous positive reaction. Specialties should help create a smooth cohesive package fitting music, mood/theme.	General Effect Caption
Body/Dance	Elancer	To dart	GENERAL
Body/Dance	Elevation	In reference to leaps this means the height one attains at the peak of the leap. This takes every bit of strength the dancer has.	GENERAL
Body/Dance	Energy	An exertion which begins, controls and stops movement. Energy is useful only in its relationship to accent (a stress of greater or lesser force) and the quality and intensity of the movement.	GENERAL
Body/Dance	Energy-Force	Style of execution, for example, push/pull, light/heavy, relax/tense, sharp/fluid etc.	GENERAL
X-Strut	Enthusiasm	Dynamic projection, sparkle and spirit of performance.	SHOWMANSHIP AND PRESENTATION
Twirling Team	Entrance & Exit	Entrance should arouse and maintain judges interest and involve all members. Exit should be an effective conclusion and appropriate climax to the overall performance.	PRODUCTION
Twirling Corps	Esprit de Corps	A group that loves their show, gets pleasure from performing it and makes the audience feel their enthusiasm.	General Effect Caption
Body/Dance	Etendre	To stretch	GENERAL
Twirling Team	Exchanges	Exchanges are an integral part of the teamwork caption. Difficulty is enhanced when exchanges are integrated involving all team members using a variety of baton patterns, forms, levels, layering effects, etc. In multiple baton segments, difficulty is increased when batons are received in the middle of a multiple baton section rather than receiving batons and then beginning series. There should be exchanges including in every combination feasible within a team, with reference to number of members. For example with a six man team they should include: 2,3,6 person exchanges, 4/2 or 5/1	TEAMWORK

		feature, including a variety of release and receptions. Note whether all members release and receive the same way. Consider the balance or imbalance between vertical, horizontal or combination of both, multiple batons, etc.	
Body/Dance	Extension	The carriage of the body segments so that they are lifted or stretched. To be correct there must be balance with a controlled bodyline. This term may also be used to describe flexibility of muscle control in holding a leg position.	GENERAL
Rhythmic	Eye Contact	Connection made between the athlete and judge to bring alive the music.	SHOWMANSHIP AND PRESENTATION
Rhythmic	Facial Expression	Expression should complete the musical mood. Pitfall: Obsessive overacting and/or over projection.	SHOWMANSHIP AND PRESENTATION
Baton	Failure to Salute	Lack of salute at routine opening or closing according to event	PENALTY
Movement	Fall	Suspension that gravity pulls	GENERAL
Body	Fall	Unintentional loss of body control resulting in a fall to the ground.	PENALTY
Body/Dance	Fan Kick	Weight on one foot while others move upward into air, straight leg fanning across front or back of body either forward or reverse, circular motion, hips turned out.	GENERAL
Baton	Finger Twirls	The continuous uninterrupted flow of the baton from one finger to another.	GENERAL
Strut	Floor contact	Any part of the body other than the feet touching the floor.	PENALTY
Rhythmic	Floor Coverage	Using the floor space in a logical manner to interpret the music.	CHOREOGRAPHY
Twirling Team	Floor coverage	The staging of elements and ideas with regard to position and time so that maximum effect is achieved.	PRODUCTION
Rhythmic	Flow of Baton	refer to Baton Flow of Baton	TWIRL TECHNIQUE
Baton	Flow of Baton:	A smooth even flow of the baton and body from one movement to another	GENERAL
Twirling Team	Flow of Movement	A smooth even flow of the baton and body from one movement to another from all members of the team.	TECHNIQUE & QUALITY OF PERFORMANCE
Baton/Body	<i>Follow Through Difficulty</i>	Follow through difficulty is as easy to recognize. It is achieved by coming out of one move and going into another movement without hesitation or noticeable variation in speed or control.	GENERAL
Twirling Team	Footwear	Cleanliness and uniformity and complimentary to attire.	APPEARANCE/SHOWMANSHIP PRESENTATION
Baton	General Handling	The correct way to twirl and move with correct execution, discipline, skill, quality of complete performance, absolute accuracy of twirling (technique)	GENERAL
Rhythmic	General Handling	refer to Baton Pattern	TWIRL TECHNIQUE
Body/Dance	Glisser	To glide	GENERAL
X-Strut	Good Execution of Movements	Body moves completed with technical excellence and maximum extension and/or control.	SMOOTHNESS, GRACEFULNESS & TECHNIQUE
X-Strut	Gracefulness	Gracefulness refer to the body, flow and co-ordination of movements.	GRACEFULNESS SMOOTHNESS AND CARRIAGE
Rhythmic	Gracefulness	refer to Body Gracefulness	DANCE TECHNIQUE

Body/Movement	GRACEFULNESS	Gracefulness is the beauty of form and ease of movement that contributes to graceful and pleasing bodylines, an elegant use of the hands, arms, legs and feet.	GENERAL
X-Strut	GRACEFULNESS SMOOTHNESS AND CARRIAGE		GRACEFULNESS SMOOTHNESS AND CARRIAGE
Body/Dance	Grand	Big (full)	GENERAL
Twirling Team	Hair makeup	Uniformity of style and complimentary to attire.	APPEARANCE/SHOWM ANSHIP PRESENTATION
X-Strut	Hesitations	Particularly after corner poses i.e. it is much more difficult to go straight into the next move from the pose than hesitate and come to attention.	TIMING
2-Baton	High-Low trick	a two-baton move where one baton is released high and a one-baton trick is executed under the high baton.	COMPLETE VARIETY
Body/Dance	Hitch Kick	Can be executed forward, backward, working leg is thrust in air and spring off support leg to pass lead leg in air land softly on lead leg in plie. The second leg should be at its highest point when lead leg lands. Executed from one foot to other.	GENERAL
Baton	Horizontal Pattern	Baton is spinning parallel to the ground	SPEED & CONTROL
Body/Dance	Illusion	A spin on one leg while the full leg and upper body rotate similar to a windmill in a vertical plane. Movement is continuous and displays a split position vertically. The leg and torso counterbalance one another while support leg rotates a full turn. Should be balanced, coming up an upright position, back should be arched, head up at conclusion.	GENERAL
Baton	Improper Salute	Does not meet salute requirements	PENALTY
Strut	In Step with Music	March step hits the floor on down beat of the music.	PENALTY
Strut	Incorrect floor pattern	Deviates from the X pattern. Refer to manual for further explanation.	PENALTY
X-Strut	Integration of Body & Baton Movements	Baton blends and incorporates with the body movements.	CHOREOGRAPHY
X-Strut	Integration of Body and Baton	Correlation of body and baton working in simultaneous harmony.	X-Strut Integration of Body and Baton
Music	Interval	Time duration between 2 sounds.	GENERAL
Space Relations	Inward focus	Emphasis of move up/down/out/in	GENERAL
Movement	Inward move	Anything coming toward centre of body, i.e. pulling arms into chest	GENERAL
Body/Dance	Knee Bend	Centre of knee in line with middle toe, pelvis erect, not pushed back or leaning forward with body.	GENERAL
Body/Dance	Knee Spin	May be executed on one leg or transfer weight one half turn for each knee, or on double knees, body may be upright or bent, top of foot should take weight at beginning of spin.	GENERAL
Body/Dance	Leg Balances	Balance on one leg (center core balance) e.g. needle, penche', etc.	GENERAL
Rhythmic	Leg Lines	Quality of execution of leg movements.	DANCE TECHNIQUE
Body/Dance	Leg Rotation	Legs should turn out from the hips.	GENERAL

Body/Dance	Lunge	Weight on supporting leg (bent knee, flat foot turned out) and other leg is to side with no weight but toe touching floor and knee turned out to front - many variations.	GENERAL
2-Baton	Mirrored Synchronization	When both batons are rotating together exactly the same with a mirror image.	GENERAL
Baton	Modes (3) of Twirling	Contact material/full hand, aerals and rolls	GENERAL
Music	Monotone	Flat – no highs and lows.	GENERAL
Twirling Team	MOVEMENT/DANCE	The correct execution of body movements used throughout the routine.	TECHNIQUE & QUALITY OF PERFORMANCE
Rhythmic	Musical Interpretation/Expression	Musical phrases and tempo of rhythm which create the mood or atmosphere of the music demonstrated through the design of the routine and body movements.	CHOREOGRAPHY
Rhythmic	Musical Interpretation/Expression	The performer should strive for originality and creativity of movements and expression with both baton and body to generate a level of excitement and risk.	SHOWMANSHIP AND PRESENTATION
Baton	NONMATERIAL	Nonmaterial would be those tricks or sections that have little or no value in variety or difficulty. Another example would be marching or doing a dance section in a solo routine. It is of no value.	GENERAL
2-Baton	NON-TWO BATON MATERIAL	One baton trick with second baton held dead stick; continuing the routine after dropping one baton; twirling both batons in one hand with no release or connection to a double baton trick; executing a series by twirling one baton and then the other; multiple spins with one baton while holding second baton.	GENERAL
Baton	Off Pattern	When the baton is not vertical nor horizontal	PENALTY
Strut	Omitted Required Basic	Failure to complete all 4 steps at any of the required floor pattern locations.	PENALTY
Twirling Team	Originality	A unique or different approach to the overall program.	PRODUCTION
Body	Out of Area	Performing out of the designated area	PENALTY
Strut	Out of Step	Not in step	PENALTY
Space Relations	Outward focus	Moves going away from the body	GENERAL
Movement	Outward move	Any move that goes away from your body, i.e. a kick	GENERAL
2-Baton	Parallel Shadow Synchronization	When both batons are executing the same twirl but alternating in time (and wrist actions), with a shadow image, moving in parallel motion.	GENERAL
Twirling Team	Partner segments Group segments – Total team involvement in a series, exchange or effect.	Team exchanges or movements that are performed in small groups	TEAMWORK
Space Relations	Path of movement	Straight, curves, etc.	GENERAL
2-Baton	Pattern Blend	The combination of both vertical and horizontal patterns (dual pattern blend).	GENERAL
Body	Pattern- Body	The angle of the body in relation to the judge	GENERAL
Baton	Pattern-Baton	The angle of the baton in which a twirl is executed. i.e. vertical / horizontal	SPEED & CONTROL
Baton	Pattern-Horizontal	Baton is spinning parallel to the ground	GENERAL
Baton	Patterns	Vertical, Horizontal, Oblique	SPEED & CONTROL

Baton	Pattern-Side	Vertical patterns in planes 3 and 4 executed either clockwise or anti-clockwise depending on which surface is the established 'front'.	GENERAL
Baton	Pattern-Vertical	Baton is spinning perpendicular to the ground.	GENERAL
Body/Dance	Penché	Penché is a classical ballet term meaning "leaning." When a dancer is doing or in a penché they are usually bent forward over one leg with the other in arabesque well above 90 degrees. A penché's arabesque leg can be at many different heights and doesn't necessarily need to be pointing straight to the ceiling (referred to as a 180-degree penché) though in most classical ballets a 180-degree penché is ideal.	GENERAL
Baton/Body	Perfection	Affects difficulty – it is harder to execute each movement with correct technique. It may look easier, but it is actually more difficult. A trick executed with incorrect technique (off pattern or tossing too far forward) will cause the twirler to catch badly or have to run forward to catch. Incorrect technique affects follow through.	GENERAL
Twirling Team	Perfection	The confidence of each member to present his/her part to the best of their ability with proper technique, etc. resulting in a unit that performs as one. Technical excellence.	TECHNIQUE & QUALITY OF PERFORMANCE
Twirling Team	Performance Effectiveness	The harmonious presentation of all components into a blend of visual effects that reflects the shows intent.	TECHNIQUE & QUALITY OF PERFORMANCE
Twirling Team	Performance Energy	Commitment and enthusiasm to the performance by all members.	TECHNIQUE & QUALITY OF PERFORMANCE
Twirling Team	Performance expression/emotion	A combination of feelings which help "sell the show", showing a love of what you are doing and pleasure derived from performing!	APPEARANCE/SHOWMANSHIP PRESENTATION
Strut	Performing After the Salute	five tenth penalty for continuing to perform after final salute	PENALTY
Twirling Team	Personal grooming	Members have pride in their team appearance with attention given to cleanliness and neatness.	APPEARANCE/SHOWMANSHIP PRESENTATION
Body/Dance	Piqué	The body moves quickly in a direction to the toe or half toe of a supporting foot being raised to a desired position.	GENERAL
Body/Dance	Pirouette	A full body turn on 1 foot. Preferably many turns, performed in any position.	GENERAL
Baton	Plane	A 'plane' is the direction in which patterns must be established to be correct in relationship to the body, the designated 'front', or in relationship to the routine design.	GENERAL
Body/Dance	Plier	To Bend	GENERAL
Twirling Team	Poise & Grace	All body moves to be executed with poise and grace. Movements should not look erratic.	TECHNIQUE & QUALITY OF PERFORMANCE
X-Strut	Poise & Grace of Execution	All body moves to be executed with poise and grace. Movements should not look erratic.	SMOOTHNESS, GRACEFULNESS & TECHNIQUE
X-Strut	Poise and Grace	Confidence and control, use of head, smile and projection.	SHOWMANSHIP AND PRESENTATION

Rhythmic	Pose & Confidence	Showmanship is the skill of selling oneself, commanding attention, creating suspense and surprise in an exciting way, confidence, and enthusiasm, expressing your feelings to the judge and audience and commanding their attention by your charisma.	SHOWMANSHIP AND PRESENTATION
Twirling Team	Posture	Proper body carriage, bearing	TECHNIQUE & QUALITY OF PERFORMANCE
Body	Posture:	Proper body carriage, bearing	GENERAL
Baton	Precision	The exact execution of twirls and body with absolute accuracy of timing, rhythm and follow through (absence of penalties)	GENERAL
X-Strut	Precision	Every movement of body or baton should be performed clearly and precisely.	SMOOTHNESS, GRACEFULNESS & TECHNIQUE
Twirling Team	Precision	Precise/ all baton moves executed and timed exactly alike	TECHNIQUE & QUALITY OF PERFORMANCE
Rhythmic	Precision/Perfection	Accuracy and Exactness	TWIRL TECHNIQUE
Body	PRESENTATION	Presentation is the manner in which a twirler presents for exhibition - good grooming, conduct, manner, attitude, suitability of dress etc.	GENERAL
Twirling Team	Production	The overall effect of the routine from the entrance, floor coverage, changing floor patterns, original movements and specialties to exit. You must remember twirl team MUST NOT be choreographed to music, therefore music preferences are not relevant.	TECHNIQUE & QUALITY OF PERFORMANCE
Twirling Team	Professionalism	The intangible elements which separate the skilled performers from the amateurs. A combination of training, discipline, pride and total understanding of the individual responsibility which enables the team to "handle all situations".	APPEARANCE/SHOWMANSHIP PRESENTATION
Rhythmic	Professionalism	The intangible elements which separate the skilled performers from the amateurs.	SHOWMANSHIP AND PRESENTATION
Rhythmic	Projection	During the performance, the projection should be evident. The rapport with the audience should be felt.	SHOWMANSHIP AND PRESENTATION
Twirling Team	Projection Eye Contact	The smile, the look, the attitude of all team members performing with love of their show, their activity and their team which makes the judges/audience feel their joy of entertaining.	APPEARANCE/SHOWMANSHIP PRESENTATION
Body	Projection:	To radiate personality, to express emotion outwards from oneself, to reach and impress the judge / audience	GENERAL
Movement	Push	Head, shoulder, ribcage and hips can push in same direction or opposite direction	GENERAL
Baton	Rapidity	Rapidity can be defined as co-ordination of body and baton speed (baton and body speed should be the same)	GENERAL
Rhythmic	Rapidity	The quality of moving or reacting with great speed.	TWIRL TECHNIQUE
Baton	Rate of speed	Refers to the speed of the twirling baton (top speed is that which can be attained without affecting smoothness or control)	GENERAL
Baton/Body	<i>Raw Difficulty</i>	Easily recognized visual difficulty i.e. 5 turn, double illusion, 5 turn catch blind etc.	GENERAL
Baton	Receptions	When the baton returns to the hand.	GENERAL

Baton	Receptions-Back Hand	Receiving the baton with knuckles down and palm up	GENERAL
Baton	Receptions-Bat down/ Slap	Receiving the baton with palm down	GENERAL
Baton	Receptions-Open Hand	Receiving the baton with fingers up/palm up	GENERAL
Baton	Release	When the baton leaves the hand. (3 types of releases: Thumb, Backhand, and Open Hand)	GENERAL
Baton	Release-Back Hand	The baton is released off the back of the hand, horizontal or vertical, right or left hand	GENERAL
Baton	Release-Open Hand	The baton is released from an open hand, not over the thumb or the back of the hand, either horizontal or vertical, right or left hand	GENERAL
Rhythmic	Releases/Reception	refer to Baton Releases and Receptions	TWIRL TECHNIQUE
Twirling Team	Releases/Receptions	Proper release technique on exchanges should be performed with precision and timing so receiving members do not have to move for the reception.	TEAMWORK
Baton	Release-Thumb	The baton turns over the thumb to leave the hand (executed from the center of the baton, either horizontal or vertical, left or right hand)	GENERAL
Baton	Revolution	The spin on the baton.	GENERAL
Baton	Revolution-Reverse	The reverse of standard direction (counterclockwise from the twirler's viewpoint.)	GENERAL
Baton	Revolution-Standard/Forward	Forward is the standard revolution (clockwise from the twirler's viewpoint)	GENERAL
Music	Rhythm	A symmetrical and regularly recurrent grouping of tones according to accent and time value.	GENERAL
Baton	Rhythm	The correct counts of each trick for its timing of movements and the blending together of movement with smoothness, follow through and control	GENERAL
Rhythmic	Rhythm/Timing	Making the most of time allotted, avoiding repetition, which is without reason, demonstration beginning, theme, variance of theme, climax and finale.	DANCE TECHNIQUE
Rhythmic	RHYTHMIC/Dance Solo	Rhythmic Twirl is a variety of dance (rhythmical movements of feet and body) and baton which is correlated to the musical phrases, tempo, rhythm of the chosen music. All dance movements and baton work must be executed with proper technique and appropriate showmanship qualities.	RYTHMIC
Body/Dance	Rolling Arches	Foot Error: Rolling Arches: Pressing small toe to floor. (Do not allow heel to turn back. Do not bend toes over to press on knuckle Don't turn foot in and let heel stick in air)	GENERAL
Baton	Rolls	Smooth movement of the baton balancing over one or more parts of the body	COMPLETE VARIETY
Baton	Rolls-Aerials	Rolls that are used to release the baton in the air without the use of hands and then caught in another roll.	GENERAL
Baton	Rolls-Combinations	The connection of two or more roll types together	GENERAL
Baton	Rolls-Continuation	Those rolls characterized by continual repetition	GENERAL
Baton	Rolls-Continuous-Aerials	Elbow pops, fishtail pops, arm pops, angel catch, back neck pops, hand pops etc.	GENERAL
Baton	Rolls-Continuous-Carries	Fishtail, arm, elbow, side neck etc.	GENERAL

Baton	Rolls-Continuous-Chain Circle	Multiple elbows, back of neck rolls, front of neck rolls, shoulder rolls, mouth rolls etc.	GENERAL
Baton	Rolls-Continuous-Figure Eight	Fishtails, cutbacks, fishtails elbows, back neck figure eight's, front neck figure eight's etc.	GENERAL
Baton	Rolls-Continuous-Front Loops	Elbow pops on one elbow, ladders, fishtail, pops on one hand etc.	GENERAL
Baton	Rolls-Continuous-Traps	Back neck, front neck, wrist, elbow, leg etc.	GENERAL
Baton	Rolls-Feature	Rolls used in a continuous fashion to create a spectacular effect	GENERAL
Baton	Rolls-Novelty	Rolls often used individually outside of a particular section	GENERAL
Baton	Rolls-Open	Those rolls executed away from the body with one or both arms extended	GENERAL
Baton	Rolls-Seclusion	A roll isolated from the roll series for a specific purpose.	GENERAL
Baton	Rolls-Single Element	Arm, hand, elbow, wrist, neck etc.	GENERAL
Baton	Rolls-Tight	Those rolls executed close to the body with the elbows up.	GENERAL
Movement	Rotation	Head, shoulders, torso, hips can all rotate separately or together. Hips can rotate under and back as well as sideways. Whole body can turn	GENERAL
X-Strut	ROUTINE CONTENT	The balance and inclusion of leaps, kicks, lunges, turns, poses, baton movements	ROUTINE CONTENT
Body	Rules Violation	Unsportsmanlike conduct	PENALTY
Baton	Salute	Baton held in right hand with thumb towards tip (grip is at approx.. 1/3 of the length of the baton), point thumb down, then touch knuckles to the left shoulder cavity. (Ball of the baton is up) Baton must not rise higher than the athlete's head. Hold for two counts. Body must be in standing position with both feet on the ground.	PENALTY
Body/Dance	Sauter	To leap	GENERAL
Body/Dance	Scissor Leap	Basic principle of split leap except that legs switch position in air so that support leg (or take off foot) is also landing foot, land in plie.	GENERAL
2-Baton	Series Climax	The impact of each two-baton series is maximized when it concludes with a dynamic ending, i.e. difficult or unusual catch, bodywork, connection into the next trick. It is much more difficult to climax a series in this manner than it is to use a simple catch and/or connection into the next series.	GENERAL
Movement	Shake	Vibration	GENERAL
2-Baton	Shower tricks	Continuous releases from either hand with one baton in the air throughout. This is a repetitive movement. This may be vertical, flat or dual. Including low intricacy can increase difficulty.	GENERAL
Body	SHOWMANSHIP	Showmanship is the skill of selling oneself, commanding attention, creating suspense and surprise in an exciting way, confidence, enthusiasm, good eye contact with the judge, commanding attention by your charisma	GENERAL
2-Baton	SHOWMANSHIP AND PRESENTATION (2-Baton)	Performance skills, artistic expression of the whole performance. (Refer to solo showmanship and presentation).	SHOWMANSHIP AND PRESENTATION

X-Strut	SHOWMANSHIP AND PRESENTATION Definition	The extent to which entire body, hands and feet add to the general effect of the routine. Confidence and control, rhythm of movement, appeal of floor pattern, professionalism and dynamic projection.	SHOWMANSHIP AND PRESENTATION
Baton	SHOWMANSHIP AND PRESENTATION	Performance skills, artistic expression of the whole performance. Presentation is the manner in which a twirler presents for exhibition - good grooming, conduct, manner, attitude, suitability of dress etc. Showmanship is the skill of selling oneself, commanding attention, creating suspense and surprise in an exciting way, confidence, enthusiasm, good eye contact with the judge, commanding attention by your charisma Posture: Proper body carriage, bearing Appearance: The overall picture of the twirler, including all the attributes mentioned above Projection: To radiate personality, to express emotion outwards from oneself, to reach and impress the judge / audience.	(1 Baton) SHOWMANSHIP AND PRESENTATION
Body/Dance	Sickling	Foot Error: Arching outer side of foot (pressing toes out of line with heel)	GENERAL
Baton	Side to Side	Refers to angle of the baton in relation to the judge(s)	GENERAL
Body/Dance	Sit Spin	Executed one leg extended other tucked under body in a spin or fan or plain jump, push off floor with both feet, land on one foot - many variations.	GENERAL
Body/Dance	Skaters Spin	Executed with weight on supporting leg, other leg raised either straight leg or back attitude position and turned out, body upright.	GENERAL
Twirling Team	Skill of Execution -	the mastering of all baton twirls in the show with proper technique resulting in a well-defined and clean twirling presentation free from errors.	TECHNIQUE & QUALITY OF PERFORMANCE
Baton	Slip/Break	Unintentional stop in the flow of the baton	PENALTY
Body/Baton	SMOOTHNESS	Smoothness is the handling and flow of the twirling baton. Smoothness generally pertains to the twirling of the baton and the twirler's ability to proceed from trick to trick, or series to series evenly with overall good timing and uniformity (an uninterrupted flow of the baton and body)	GENERAL
X-Strut	Smoothness	Of baton, slips and hesitations i.e. penalty free.	GRACEFULNESS SMOOTHNESS AND CARRIAGE
Rhythmic	Smoothness	Performed with ease and flow from one movement to the next.	TWIRL TECHNIQUE
Rhythmic	Smoothness	refer to Body Smoothness	DANCE TECHNIQUE
Baton	SMOOTHNESS AND GRACEFULNESS	This is considered throughout the score sheet, perfect technique and execution of both body and baton. Precision of bodywork moving from one twirl to another. Smoothness is the handling and flow of the twirling baton. Smoothness generally pertains to the twirling of the baton and the twirler's ability to proceed from trick to trick, or series to series evenly with overall good timing and uniformity (an uninterrupted flow of the baton and body) Gracefulness is the beauty of form and ease of movement that contributes to graceful and pleasing bodylines, an elegant use of the hands,	(1 Baton) SMOOTHNESS AND GRACEFULNESS

		arms, legs and feet. Flow of Baton: A smooth even flow of the baton and body from one movement to another.	
2-Baton	SMOOTHNESS AND GRACEFULNESS (2-Baton)	Both batons moving smoothly in synchronization. Body movements complimenting the baton movement, performed with gracefulness.	SMOOTHNESS AND GRACEFULNESS
X-Strut	SMOOTHNESS, GRACEFULNESS & TECHNIQUE	Fluid transitions from one movement to another, with body control and proper alignment.	SMOOTHNESS, GRACEFULNESS & TECHNIQUE
Twirling Team	Smoothness/Flow of Baton	A smooth even flow of the baton and body from one movement to another from all members of the team.	TECHNIQUE & QUALITY OF PERFORMANCE
Baton	SOLO DEFINITION	The solo event is a baton dominant event comprised of a balanced representation of the 3 twirling modes: aerial, rolls, and contact/full hand material, all enhanced with body skills and simultaneous blending. It is the job of the choreographer to make sure the 3 modes are connected and demonstrate continuity and flow. The athlete should utilize performance qualities appropriate to solo.	(1 Baton) SOLO DEFINITION
Body/Dance	Space	The level of the dance in regard to the floor surface and direction of the movement.	GENERAL
Baton/Body	Spectacular Tricks	Tricks that are very difficult or unusual, uses excellent timing, or tremendous speed	GENERAL
Baton/Body	Speed	Affects difficulty – the faster you twirl increases the chance of dropping the baton. Likewise, fluctuation of speed causes drops. You, as a teacher, must learn to differentiate between the two.	GENERAL
Baton/Body	SPEED	Speed relates to the rate of revolution of the twirling baton, and also the rate of movement of the body in conjunction with the baton during the performance i.e. twirl to twirl, series to series	GENERAL
Twirling Team	Speed	Routine should be executed as fast as the entire team can perform it in unison, in control and in a perfected manner.	TWIRLING
Baton	SPEED AND CONTROL	The rate of revolution, speed and control of the continuous motion of the baton. In baton twirling, speed relates to the rate of revolution of the twirling baton, and also the rate of movement of the body in conjunction with the baton during the performance i.e. twirl to twirl, series to series Control relates to the authority demonstrated in regulating the speed and handling of the baton (complete authority)	(1 Baton) SPEED AND CONTROL
Body/Dance	Split Jump	Spring from both feet into air, complete a full split and come back feet together before landing on both feet in a plie.	GENERAL
Body/Dance	Spotting	(While turning) - In order to prevent dizziness in turns and to give quality to the turns - focus the eye on a definite spot, the head then lags behind the body and then turns rapidly to refocus the eye.	GENERAL
Space Relations	Staging	Floor patterns are made up of straight lines, curve lines, or combinations of both. Creativity of movements will enhance intricacy and build difficulty.	GENERAL
Rhythmic	Staging	Proper placement of the performer and good connection between movements, ideas with respect with both	CHOREOGRAPHY

		time and place. Controlling the mind and eye of the viewer..	
Body/Dance	Straddle Jump	Split jump both legs forward, knees up to straddle position, land in plie.	GENERAL
Music/Body	Style	One's individual interpretation through personal outlook of the /material.	GENERAL
Rhythmic	Style	Refer to Music/Body Style	DANCE TECHNIQUE
Movement	Support	The body can be supported by standing, sitting, kneeling. It can leave the floor by jumping or being lifted or held	GENERAL
Body/Dance	Supporting Leg	The leg that supports the body weight during a movement in a static position. Also, the last leg to leave the floor on a leap or jump.	GENERAL
Movement	Suspension	Stopping the move temporarily	GENERAL
Movement	Sway	Flexibility like the motion of a branch in the breeze	GENERAL
Movement	Swing	Pendulum more regular than a sway	GENERAL
2-Baton	Synchronization	When both batons are executing the same twirl or sequence rotating with the same type of pattern, the same wrist action and in the same plane and 'time frame'. The batons could be on different planes and could rotate the same direction or different directions.	TECHNIQUE
Twirling Team	Team/Teamwork	Uniformity The execution and perfection of each member leading to a "oneness". The synchronization of members performing the same twirl at the same time with exact timing (including receptions and releases). Everyone must work together to create the same style as opposed to individual style. Working together can also lead to the 'esprit de corps' that is so necessary for a successful group.	TWIRLING
X-Strut	Technique & Control of Body	Every movement, whether large or small, of any part of the body from the head to the toe, should be performed with technical excellence and maximum control.	SMOOTHNESS, GRACEFULNESS & TECHNIQUE
Twirling Team	TECHNIQUE & QUALITY OF PERFORMANCE	As in solo this is considered throughout all sections of the score sheet. Technique of both body and baton both separately and as a whole must be considered. The precision of body movements and the positioning of all team members determines the quality of the performance.	TECHNIQUE & QUALITY OF PERFORMANCE
2-Baton	TECHNIQUE (2-Baton)	Baton Technique -Aerial Placement and Height, Timing/Control. Body technique- Good body technique within the two-baton routine requires attractive body, leg, foot, arm positions throughout the performance.	TECHNIQUE
Rhythmic	Tecnncal Quality of Music	Clear well definded cut of music.	SHOWMANSHIP AND PRESENTATION
Music	Tempo	The rate of speed at which the dance is executed (metronome beat)	GENERAL
General	Time Penalty	One tenth of a point per second (Overtime or Undertime)	PENALTY
Body/Dance	Time-Dynamics	Speed of the move can be fast or slow, accelerating or retarding.	GENERAL
Body/Dance	Time-Motion- Locomotor	Locomotor is moving through space from one spot to another.	GENERAL
Body/Dance	Time-Motion- Nonlocomotor	Nonlocomotor is motion around your own axis, stationary support.	GENERAL

Body/Dance	Time-Rhythm	Rhythm is the beginning, development, ending, bringing together and resolution of the musical element (beat) in relation to the dance material. (e.g. 4/4 timing 3/4 timing)	GENERAL
Body/Dance	Time-Tempo	Tempo is the speed of the given series.	GENERAL
X-Strut	TIMING- Definition	Individual maintaining the beat of the music on both marching and freestyle. Phasing is where a contestant is not on the wrong foot i.e. left foot on the heavy beat, but is in between beats, the score in this caption should be lowered if a contestant does this. If out of step/phasing for all four basic march steps, the athlete's receives a Timing score of 0. The left foot should hit the heavy beat throughout however, some steps/moves will cause the right foot to hit the heavy beat. This is allowed as long as the contestant corrects to the left foot as soon as possible.	TIMING
Twirling Team	Timing/Control	Uniform baton revolution achieved by each member. Exchange releases are placed perfectly.	TEAM MEMBER RESPONSIBILITY
Body/Dance	Tour Jeté	Jump forwards from one foot to other reaching split position in air before landing in a plie.	GENERAL
Body/Dance	Tour Jeté	Jump transferring weight from one foot to other while making complete turn in air.	GENERAL
Body/Dance	Tourner	To Turn	GENERAL
Rhythmic	Transitions	Smooth blending from one move into another.	CHOREOGRAPHY
X-Strut	Transitions	The process or period of time changing from one movement to another	CHOREOGRAPHY
Rhythmic	Travel Sequences/Stationary Sequences	Baton and body combinations while stationary or traveling in correlation with the music.	TWIRL CONTENT
Movement	Travelling	Walk, Run, Hop ,Slide, Gallop, Leap, Jump	GENERAL
Body/Dance	Turn Out	Rotating the leg and foot outward from the hip	GENERAL
X-Strut	Turnout	Is necessary to execute most elements of the X strut.	GRACEFULNESS SMOOTHNESS AND CARRIAGE
Movement	Turns	Part of your body, whole body	GENERAL
Rhythmic	Twirl Composition with Dance	Blending of both body and baton while correlating to the music.	CHOREOGRAPHY
Strut	Twirling	Baton has more than 2 revolutions, release from hand or twirls between fingers	PENALTY
Rhythmic	Twirls appropriate to Musical Interpretation	The execution of the routine content is expressing the music.	TWIRL CONTENT
Twirling Team	Uniformity in style	Performing as one and not individuals. Details on both body and baton (e.g., hands, feet, traveling steps, baton revolutions)	TECHNIQUE & QUALITY OF PERFORMANCE
Twirling Team	Uniformity of style		TECHNIQUE & QUALITY OF PERFORMANCE
Twirling Team	Uniformity; Body/Arms/Legs/Head/Feet	Paying attention to the small details.	TECHNIQUE & QUALITY OF PERFORMANCE
Twirling Team	Unison	The synchronization of each member performing the same twirl in the same way at the same time with exact timing and technique.	TEAM MEMBER RESPONSIBILITY
Team/Duet	Unison	Unintentional lack of synchronization	PENALTY

Rhythmic	Use of Musical Phrasing	Movement and twirling to accent and emphasise the moods of the music. Music may be interpreted through baton and/or body and/or by movement.	DANCE TECHNIQUE
Baton	Utilisation of Time	The twirling routine has a minimal time to show the judge the contestants ability and talent. Tricks or sections that do not contribute significantly to displaying that talent and ability could be considered non-material. It is the judges and teachers job to determine the degree of contribution and whether other tricks or sections would utilise the time allotted more effectively to build points.	GENERAL
Parade corps	Utilization of auxiliary units	Auxiliary units work together with music, drill and shows intent enhancing the overall show impact with special effects as well as being an integral part of formations and pictures.	Marching and Maneuvering caption
Twirling Corps	Utilization of music	Music is the show's base and sets the mood/style/theme etc. All components should be a reflection of the music.	General Effect Caption
Twirling Team	Variety	The total twirling program encompassing all 3 twirl modes completed by a majority of the team members. A balanced representation of the six classifications of twirls executed in vertical and horizontal patterns and including other material to be executed with proper technique. Feature moves accomplished by a few team members will be recognized in dynamic effects in the production caption.	TWIRLING
Dance Twirl team	Variety	The total dance twirl program encompasses all 3 twirl modes blended with dance moves and completed by a majority of the team members. A balanced representation of the six classifications of twirls executed in vertical and horizontal patterns and including other material to be executed in combination with dance and proper technique. Feature moves accomplished by a few team members will be recognized in dynamic effects in the production caption.	VARIETY
Rhythmic	Variety of Twirl/Dance Combinations	The extent to which a sufficient presentation of various twirls are incorporated in correlation to the performance in relationship to the performer's desired effort.	TWIRL CONTENT
Twirling Team	Variety/Difficulty	Various interaction of moves between members which could include aerial exchanges incorporating bodywork with a variety of releases and receptions, roll exchanges, etc. Difficulty of teamwork includes intricate twirl moves, sections/series completed with speed, smoothness and unison in a tight formation and difficult exchange releases/reception with pattern variation accomplished at a distance.	TEAMWORK
Baton	Vert-Hor. Blend	Refers to connections between vertical and horizontal series	GENERAL
Baton	Vertical Pattern	Baton is spinning perpendicular to the ground.	SPEED & CONTROL
Body/Dance	Weight Placement	Should be distributed evenly between feet on tripod between big toe, little toe, and heel. On the balls of the feet weight is never on the little toe, but rather the big toe and second toe.	GENERAL
Body/Dance	Working Leg	The leg that thrusts, slides, kicks, raises or slides into a dance movement of position.	GENERAL

C. QUICK REFERENCE GUIDELINES (Separate File)

D. SCORE SHEETS (Separate File)

E. WFNBTBTA RULES (Separate File)

F. ONE PAGE EVENT SUMMARIES FOR IBTF DISCIPLINES (Separate File)