

WELSH NATIONAL FOLK DANCE SOCIETY

**GUIDELINES FOR ADJUDICATION OF
WELSH FOLK AND CLOG DANCING**



Guidelines for Adjudication of Welsh Folk and Clog Dancing

A sub-committee of the Welsh National Folk Dance Society (WNFDS) has prepared guidelines for the adjudication of folk dance and clogging. Other members of the Executive Committee have already given their input into the guideline. The Society's intention is to give an opportunity for everyone to discuss the guidelines at further meetings in possibly five areas of Wales. The Urdd, as well as WNFDS, would like to see guidelines made available to the many judges that are needed in all the Urdd's Eisteddfodau. The latest draft of the guidelines is attached.

List of Dance Adjudicators

WNFDS and the Urdd would also like a list of folk dance and clogging adjudicators to be made available. A number of names of potential adjudicators have already been collected from some areas. We would therefore be pleased to receive the names of those who may be interested and have the necessary experience or background to be included on the list of adjudicators. This would include those who currently adjudicate and those wishing to put their names forward for the first time. All those who have already adjudicated nationally would be automatically included, if they so wish. Those wishing to be included should be prepared to have a working knowledge of the Society's adjudication guidelines.

To be included on the list of adjudicators, a brief resume of experience, background and contact details will be required as indicated in the attached appendix (by email if possible). When a person is nominated, their permission must be sought first. Anyone wishing to remain on the list in the future should ideally be a member of the WNFDS in order that details and particulars can be updated and to be made aware of future publications, amendments to the guidelines and courses. It is the intention of the Society to run courses in the near future for those showing an interest in adjudicating.

CCDWC/WNFDS - Tachwedd/November 2013

Introduction

The Adjudicators need to

- 1. be aware of the requirements of the competition, and the general rules of the dance section*
- 2. when a dance is set, know the dance well – preferably see it danced, before adjudicating*
- 3. be aware of the background and historical context of the dance and intended style e.g. court, fair, etc*
- 4. when co-adjudicating, meet beforehand to discuss the dances – decide what is acceptable and what is not. Be aware of interpretations and/or variations which may make the dance easier or more interesting. Know where there may be difficulties etc*
- 5. give a positive adjudication - include strengths as well as elements to improve*
- 6. be flexible with the guidelines when adjudicating varying standards of competition such as school and young teams e.g. dance costume*
- 7. when adjudicating stepping/clogging, be familiar with the clogging DVD and clogging publications*
- 8. remember that marks for individual aspects are only there for guidance*
- 9. give a final mark at the end of an adjudication as follows*
 - 90-100: a performance of a high standard and of exceptional quality that has satisfied all the requirements of the competition.*
 - 80-89: a commendable performance that meets the requirements of the competition in all major aspects.*
 - 70-79: a performance of an acceptable standard but does not completely meet the requirements of the competition in every aspect.*
 - Up to 69: a performance that meets the broad requirements but attention needs to be given to some important aspects.*

Guidelines for the Adjudication of Folk Dance

Aspect	Details	Weight
Entrance	<ul style="list-style-type: none"> a) Suitable/appropriate for the dance b) Impact-"there is only one opportunity to make that first impression" 	5
Exit	<ul style="list-style-type: none"> a) Suitable/appropriate for the dance b) possibly an opportunity for audience appreciation 	5
Appearance	<ul style="list-style-type: none"> a) costume and accessories such as ribbons, handkerchiefs, flowers, etc., appropriate to the dance b) dress, shoes and accessories as appropriate c) dress and shoes appropriate to the age group 	10
Music	<ul style="list-style-type: none"> a) an essential part of the performance b) the instrument(s) to contribute positively to the performance without losing the tune c) to assist the dancers, as regards appropriate speed, definite rhythm and good phrasing. d) good co-ordination and understanding between the dancers and the musician(s) themselves e) good co-ordination and understanding between the musicians themselves f) the set tune when noted to be obvious g) when used, the choice of alternative tunes to be appropriate for the dance 	10
Interpretation	<ul style="list-style-type: none"> a) accurate and true to the dance instructions and to the music instructions b) any variety (if seen in the 2nd, etc. verses) to be appropriate to the original dance c) to be aware of any published notes regarding the context of the dance 	30
Performance	<ul style="list-style-type: none"> a) good posture - strong core, relaxed arms and shoulders, body over feet etc. b) light stepping to the accompaniment c) artistic use of the arms, hands and head d) balanced stage positioning e) awareness of the dance's space and of the individual's space f) Anticipate and flow through each dance section. g) clear patterns h) clear phrasing, flowing from one pattern to the other i) clean stepping e.g. Hoffedd ap Hywel j) good interaction with the other dancers and with the audience k) awareness of the needs of the dance regarding individual posture and expression 	40

Clogging/Stepping Adjudication Guidelines

The "stepping" section is, virtually a translation of the 4 sections of the "Adjudication Grid" created in 2005 in the document "Guidelines to Teachers, Cloggers and Adjudicators"
Folk dance guidelines should be used in conjunction with the following guidelines when adjudicating dances such as Dawns y Marchog, Hudoles, Morfa Rhuddlan etc – i.e. folk dances which include some stepping

Stepping		<u>Weight</u>
Clarity	a) Did the steps sound clear and precise? No scuffing or muffled sounds.	60
Variety	a) How many steps were danced in the routine? Repeating steps throughout a performance will not contend well with a dancer who has a wider range of steps.	
	b) Did the routine vary in both sound (powerful and soft) and rhythm	
Complexity	a) How complex, clever or inventive was the routine?	
	b) Simple stepping done well is of course a very good idea. However dancers who have worked It is hard to develop new or intricate steps and dance them well, this will gain higher marks.	
Traditional?	a) A dancer must perform heel and toe stepping. No shuffling or triples without the use of the heel b) Were the steps locked at the end of 8 or 16 bars? c) Did the dancer step dance and not simply dance in clogs. <u>Long</u> sequences without percussive rhythm should be avoided d) When a theme is seen/given, the emphasis should be on the stepping. Accept abstract and storytelling routines when a theme is seen e) Confident dancing is expected with the men exhibiting strength whilst the women display lighter movements. When using props, these should usually be picked up and put down as part of the dance rather than be indifferently discarded. Tricks should be performed by men only	
Confidence and Performance		<u>Weight</u>
Appearance	a) Clogs / shoes to be tidy and appropriate to the needs of the dance	10
	b) Dress appropriate to the needs of the dance	
	c) If relevant, any props used to be appropriate,	
Music	a) an essential part of the performance	10
	b) to assist the dancers, as regards appropriate speed, definite rhythm and good phrasing.	
	c) co-ordination and understanding between the dancers and the	

	<p>musicians is vital</p> <p>d) perfect co-ordination and understanding between the musicians themselves</p> <p>e) a medley of tunes appropriate for the dance. Sometimes, some tunes are set.</p>	
Overall	<p>a) Good presence</p> <p>b) An appropriate entrance usually developing to an exciting ending</p> <p>c) A range of clear figures</p> <p>d) Good use of the stage</p> <p>e) Clear phrasing, with one pattern/step/rhythm moving easily on to the next one</p> <p>f) Good interplay with the audience and co-dancers (if relevant)</p> <p>g) Good body stature - and keeping feet under the body for pitter-patter and triplets.</p>	20

Ffurflen Beirniad Dawnsio Gwerin a Chlocio/ Adjudicator's Form for Welsh Folk and Clog Dance

Enw / Name

Cyfeiriad / Address

Côd Post / Post Code

e-bost / e-mail

Ffôn / Phone

Symudol / Mobile

Profiad Beirniadu / Experience of Adjudicating

Profiad Dawnsio / Dancing Experience

Profiad Clocio / Clogging Experience

A fedrwch ysgrifennu'n Gymraeg?

Can you write in Welsh?

Dychwelwch y ffurflen hon i / Return this form to

Eirlys Phillips, Brynmeillion, Bryn Iwan, Cynwyl Elfed, Sir Gaerfyrddin, SA33 6TE

airlys@brynmeillion.fsworld.co.uk