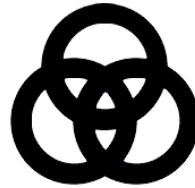


CYMDEITHAS GENEDLAETHOL DAWNS WERIN CYMRU

THE WELSH NATIONAL FOLK DANCE SOCIETY



**CANLLAWIAU BEIRNIADU
DAWNSIO GWERIN A CHLOCSIO**

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

Gan Weithgor o arbenigwyr dan nawdd CGDWC

By a Working group of experts under the auspices of WNFDS

Rhagymadrodd

Mae angen i'r beirniaid :-

1. fod yn ymwybodol o ofynion y gystadleuaeth ac o reolau cyffredinol yr adran ddawns,
2. dilyn rheolau beirniaid y sefydliad sydd yn cynnal y gystadleuaeth,
3. pan osodir dawns osod, gwybod y ddawns yn dda – yn ddelfrydol gweld y ddawns cyn ei beirniadu,
4. bod yn ymwybodol o gefndir a chyd-destun hanesyddol y ddawns a'r arddull ddisgwyliedig e.e. llys, ffair, *ayyb.*,
5. wrth gyd-feirniadu, trafod y dawnsiau ymlaen llaw - ystyried beth sy'n dderbyniol a beth sydd ddim; bod yn ymwybodol o ddehongliadau a/neu amrywiaethau a allai wneud y ddawns yn haws neu yn fwy diddorol; gwybod ble mae anawsterau yn debygol o ddigwydd; *ayyb.*
6. rhoi beirniadaeth bositif - cynnwys cryfderau yn ogystal â llefydd i wella.
7. bod yn hyblyg gyda'r cyfarwyddiadau wrth feirniadu gan amrywio'r safonau cystadlu gyda thimoedd ysgol ac ifanc e.e. safon gwisg,
8. wrth feirniadu clocsio, bod yn gyfarwydd gyda'r DVD clocsio a chyhoeddiadau ar glocsio,
9. cofio fod y marciau ar gyfer yr agweddau unigol yno fel arweiniad yn unig ,
10. rhoi marc terfynol ar waelod y feirniadaeth fel a ganlyn :-
 - 90-100: perfformiad o safon ac ansawdd eithriadol sydd wedi cyrraedd holl ofynion y gystadleuaeth,
 - 80-89: perfformiad canmoladwy yn ymateb i'r gofynion ym mhob prif agwedd,
 - 70-79: perfformiad o safon foddhaol heb gyrraedd y nod yn llwyr ym mhob agwedd,
 - 50-69: perfformiad sydd wedi cyrraedd y gofynion bras ond ble mae eisiau sylw ar rai agweddau pwysig.

Introduction

The Adjudicators need to :-

1. *be aware of the requirements of the competition, and the general rules of the dance section,*
2. *follow the adjudicators' rules for the institution organising the competition,*
3. *when a dance is set, know the dance well – preferably see it danced, before adjudicating,*
4. *be aware of the background and historical context of the dance and intended style e.g. court, fair, etc.,*
5. *when co-adjudicating, discuss the dances beforehand – consider 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.,*
6. *give a positive adjudication - include strengths as well as elements to improve,*
7. *be flexible with the guidelines when adjudicating varying standards of competition such as school and young teams e.g. dance costume,*
8. *when adjudicating stepping/clogging, be familiar with the clogging DVD and clogging publications,*
9. *remember that marks for individual aspects are only there for guidance,*
10. *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,*
 - *50-69: a performance that meets the broad requirements but attention needs to be given to some important aspects.*

Canllawiau Beirniadu Dawnsio Gwerin			
Agwedd		Manylion	Pwysau
Mynediad	a)	addas ar gyfer y ddawns	5
	b)	effaith - "does ond un cyfle i wneud yr argraff gyntaf"	
Diwedd glo	a)	addas ar gyfer y ddawns	5
	b)	o bosib cyfle i bobl werthfawrogi	
Edrychiad	a)	gwisg a chynorthwyr fel rubanau, hancesi, blodau, <i>ayyb</i> . addas i ofynion y ddawns	10
	b)	gwisg, esgidiau ac offer perthnasol	
	c)	gwisg, esgidiau addas ar gyfer yr oedran	
Cerddoriaeth	a)	yn rhan annatod o'r perfformiad	10
	b)	yr offeryn(nau) i gyfrannu'n adeiladol at y perfformiad heb gymylu'r alaw	
	c)	yn hwb i'r dawnsywyr o ran cyflymder priodol, curiad cadarn a brawddeg da	
	ch)	cydsymud a dealltwriaeth dda rhwng y cerddor(ion) a'r dawnsywyr	
	d)	cydsymud a dealltwriaeth dda rhwng y cerddorion a'i gilydd	
	dd)	yr alaw osod pan y'i nodir yn amlwg	
	e)	cadwyn o alawon (pan y'u defnyddir) addas i'r ddawns	
Dehongliad	a)	cywirdeb o ran y cyfarwyddiadau dawns a'r cyfarwyddiadau cerddorol	30
	b)	amrywiaeth (os gwelir hynny yn yr 2il, <i>ayyb</i> bennill) yn gydnaws gyda'r ddawns wreiddiol	
	c)	bod yn ymwybodol o unrhyw nodiadau sydd wedi eu cyhoeddi ynglŷn â chyd-destun y ddawns	

Guidelines for the Adjudication of Folk Dance			
Aspect		Details	Weight
Entrance	a)	suitable/appropriate for the dance	5
	b)	impact - "there is only one opportunity to make that first impression"	
Exit	a)	Suitable/appropriate for the dance	5
	b)	possibly an opportunity for audience appreciation	
Appearance	a)	costume and accessories such as ribbons, handkerchiefs, flowers, etc., appropriate to the dance	10
	b)	dress, shoes and accessories as appropriate	
	c)	dress and shoes appropriate to the age group	
Music	a)	an essential part of the performance	10
	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	
	ch)	good co-ordination and understanding between the dancers and the musician(s) themselves	
	d)	good co-ordination and understanding between the musicians themselves	
	dd)	the set tune when noted to be obvious	
	e)	when used, the choice of alternative tunes to be appropriate for the dance	
Interpretation	a)	accurate and true to the dance instructions and to the music instructions	30
	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	

Perfformio	a)	osgo corff da - craidd cadarn, corff dros y traed <i>ayyb.</i>	40
	b)	troedio ysgafn gyda'r gerddoriaeth	
	c)	defnyddio breichiau, dwylo a phen yn artistig	
	ch)	lleoliad llwyfan cytbwys	
	d)	ymwybyddiaeth o ofod y ddawns ac o ofod personol	
	dd)	rhagweld a llifo drwy bob adran o'r ddawns	
	e)	patrymu clir	
	f)	brawddegu da gan lifo o un patrwm i'r llall	
	ff)	stepio glân e.e. dawns Hoffedd ap Hywel	
	g)	cyfathrebu da gyda chyd-ddawnsywyr a gyda'r gynulleidfa	
	ng)	ymwybyddiaeth o anghenion y ddawns o ran osgo a mynegiant	

Performance	a)	good posture - strong core, body over feet etc.	40
	b)	light stepping to the accompaniment	
	c)	artistic use of the arms, hands and head	
	ch)	balanced stage positioning	
	d)	awareness of the dance's space and of the individual's space	
	dd)	anticipation and flow through each dance section.	
	e)	clear patterns	
	f)	clear phrasing, flowing from one pattern to the other	
	ff)	clean stepping e.g. Hoffedd ap Hywel	
	g)	good interaction with the other dancers and with the audience	
	ng)	awareness of the needs of the dance regarding individual posture and expression	



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Canllawiau Beirniadu Cloccio/Stepio

Mae'r adran "camu", mwy neu lai, yn gyfieithiad o 4 adran o "Adjudication Grid" a luniwyd tua 2005 yn y ddogfen "Canllawiau i Hyfforddwyr, Cloccswyr a Beirniaid"

Dylid defnyddio canllawiau Dawnsio Gwerin mewn perthynas â'r isod wrth feirniadu dawnsiau fel Dawns y Marchog, Hudoles, Morfa Rhuddlan *ayyb*. Gan eu bod yn ddawnsiau gwerin gydag ychydig o stepio ynddynt.

Hyder a Pherfformiad			Pwysau
Edrychiad	a)	Clocc/esgidiau taclus ac addas i ofynion y ddawns	10
	b)	Gwisg addas i ofynion y ddawns	
	c)	Offer, os yn berthnasol, addas	
Cerddoriaeth	a)	Yn rhan annatod o'r perfformiad	10
	b)	Yn hwb i'r dawnsiwr o ran cyflymder priodol, curiad cadarn a brawddeg da	
	c)	Y gyd-ddealltwriaeth rhwng y cerddor(ion) a'r dawnsiwr yn allweddol	
	ch)	Cyd-ddealltwriaeth rhwng y cerddor(ion) a'i gilydd	
	d)	Cadwyn o alawon addas i'r ddawns. Weithiau, gosodir rhai alawon	
Cyfanwaith	a)	Presenoldeb da.	20
	b)	Mynediad pwrpasol fel arfer yn datblygu i uchafbwynt trawiadol	
	c)	Amrywiaeth o ffigurau clir	
	ch)	Defnydd da o'r llwyfan	
	d)	Brawddeg da gan lifo o un cam/patrwm/rhythm i'r llall	
	dd)	Cyfathrebu da gyda'r gynulleidfa a chyd-ddawnsiwr (os yn berthnasol)	
e)	Osgo corff da - ac yn cadw'r traed o dan y corff wrth wneud pitrwm-patrwm a thripledi		

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.

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

Camu			Pwysau
Eglur	a)	A oedd y camau yn eglur a phendant (precise)? Dim "scuffing" na sŵn "muffled".	60
Amrywiaeth	a)	Sawll cam a welwyd? Ni fydd ail-adrodd camau drwy'r ddawns yn cystadlu'n dda yn erbyn dawnsywyr sydd â nifer fawr o gamau.	
	b)	A oedd amrywiaeth o ran sŵn (cryf a gwan) a rhythm?	
Cymhlethdod	a)	Pa mor gymhleth, clyfar neu ddyfeisgar oedd y ddawns?	
	b)	Mae dawnsio camau syml yn feistrolgar yn syniad da. Fodd bynnag, bydd dawnsywyr sydd wedi gweithio'n galed i greu camau newydd a chymhleth a'u meistrolï yn ennill mwy o farciau.	
Traddodiadol?	a)	Rhaid i'r dawnsywyr berfformio camau sawdl a gwadn. Dim siffrwd na thripledi heb ddefnydd o'r sawdl.	
	b)	A glowyd y camau ar ôl 8 neu 16 bar?	
	c)	A wnaeth y dawnsywyr berfformio dawns stepio a nid dawnsio mewn clocs? Dylid osgoi dilyniant <u>hir</u> heb rythm ergydïol.	
	ch)	Pan welir neu pan osodir thema, dylai'r pwyslais fod ar y camau. Derbyn y bydd rhai yn portreadu thema yn haniaethol tra bod eraill yn dweud stori.	
	d)	Disgwylir dawnsio hyderus gyda'r bechgyn yn dangos cryfder tra bod y merched yn dangos ysgafnder. Wrth ddefnyddio offer, ran amlaf, dylai codi a gosod yr offer i lawr fod yn rhan o'r ddawns yn hytrach na'u lluchio i ffwrdd. Perfformir triciau gan fechgyn yn unig.	

Stepping			Weight
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 hard to develop new or intricate steps and dance them well 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.	
	ch)	When a theme is seen/given, the emphasis should be on the stepping. Accept abstract and story telling routines when a theme is seen.	
	d)	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.	