



OFFICIAL COACHES' MANUAL

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Copies of this Manual may be obtained by contacting the
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This coaches manual has been produced by the WBTF to be helpful to all the twirling coaches throughout the world, preparing athletes to reach their goals.

This was made possible and has been successfully completed due to the great supportive spirit of our technical advisors and those coaches who have accepted to share their knowledge.

I wish to express my sincere thanks to the WBTF Technical Committee, to the involved coaches and to Karen Cammer for their dedication to this manual.

Paola De Marchi
WBTF Technical Chair
July 2007

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1

BATON TWIRLING INTRODUCTION

Baton twirling is a sport for male and female athletes which are enhanced through creativity. It combines the skilful mastery of baton manipulation with body movement, dance and gymnastics utilizing an array of musical selections.

Section

2

HISTORY OF THE WORLD BATON TWIRLING FEDERATION

The increasing popularity of the sport of Baton Twirling throughout the world brought about the formation of the WORLD BATON TWIRLING FEDERATION (WBTF). An organizational meeting in London, England in **1977 brought together the leaders of the baton twirling organizations** from many countries around the world.

At that meeting, the WBTF was formed to develop, encourage, and standardize the sport. With the spirit of international cooperation which characterized the London meeting, the second meeting was held in the Canary Island in **1978 at which time the By-Laws** of the Federation were approved and discussion of international rules of competition were debated by the representatives.

As a prelude to the first World Competition, the WBTF conducted the first **World Demonstration of Baton Twirling on March 31, 1979**, in the beautiful setting of Piazza San Marco in Venice, Italy. An estimated crowd of 10000 spectators watched as athletes performed complicated routines with precision and grace.

In October of 1979, the Federation representatives met in Paris, France to finalize all plans for the first WORLD CHAMPIONSHIPS OF BATON TWIRLING, bringing teams of twirlers from ten countries to compete in a spirit of healthy, athletic competition. The United States Twirling Association, Inc. hosted **the first World Championships in Seattle, Washington in 1980**. Each successive year, one member country has hosted the championships.

Affiliate Membership was established for new and developing countries to allow close affiliation with the Federation before moving up to **Provisional Membership**, which then allows these new countries additional involvement prior to obtaining full membership status in the Federation.

Some of the major accomplishments made over the years include the following:

- 1991 – The **Official WBTF Constitution** signed by 14 member's countries with a complete set of By-Laws and Rules and Regulations.
- 1981 - The introduction of the **Teams** new event since the origination of Freestyle and compulsory Moves.
- 1993 - The introduction of the **Pairs** new event.
- **New age classifications** were introduced for world-class competition to ensure fairness and equality.
- **Provisional Memberships** and **Affiliate Memberships** were added to encourage growth and participation of new countries.

- **International Clinics** taught by coaches from around the world are offered to all athletes following world competition.
- A standardized **Judges' Training Program and Master Exam** has been established for all WBTF events.
- Many member countries have been granted **official sports recognition** by their National Sports Governing Body and by their National Olympic Organizations.
- Baton Twirling was presented to the public for the first time as a “promotional sport” at the **1993 World Games in The Hague, Netherlands**.
- In 2005, the W.B.T.F., will be introducing the “International Cup”, which will allow for three (3) new events to be introduced: Solo, 2-Baton, and 3-Baton – Teams – Groups.

The WBTF is committed to the ideals of **democracy, fairness, and honesty**, its Board of Directors works on long-range projects and oversees specific focus areas. The Technical and Judges' Committees have standardized the sport of baton twirling through extensive testing and development. Twirlers, coaches, judges, and parents are looking to the WBTF World Championships as the epitome of baton twirling excellence.

The World Baton Twirling Record Book, continue to contribute to the growth, development and progress made by the WBTF over the years. Baton twirling athletes have successfully raised the image of the sport to be recognized on an international level along with other Olympic sporting events. With the continued dedication and wisdom of its leaders, the WBTF will continue to demonstrate **a vision of the future for the sport of baton twirling**.

Baton twirling has progressed to a physically demanding, world class sport. Baton twirling has developed into a multi-faceted sport for everyone – children, adolescents, and adults. It is a great sport for recreation, school groups, community organizations, and, of course, competition.

But **baton twirling is not only a sport – it is also an art.** It is an art because it requires style and beauty, and a sport because it combines intense coordination to keep the baton in motion while the body moves in a graceful manner, all the while incorporating dance moves, gymnastic manoeuvres, and music interpretation demanding a high level of concentration and physical exertion. In addition, baton twirling promotes sportsmanship and a competitive spirit. **Baton twirling as a competitive sport** encompasses the physical stamina and agility of gymnastics and dance, the artistic expression and beauty of figure skating and ballet, and the technical skill of all these sports combined.

Baton twirling has truly become a sight to behold – an entertaining and exciting sport to perform and watch. Baton twirling has become a great sport and a great activity for boys and girls, and men and women.

Participating in the sport of competitive baton twirling has given many athletes the chance to learn about discipline, perseverance, frustration, uncertainty, pain, victory, even defeat. Baton twirling gives the athlete an opportunity to achieve, to feel a sense of self-esteem and personal accomplishment, and to learn about setting and attaining goals. Our world championships allow our athletes to meet new friends, learn about different cultures, and represent their country in a spirit of patriotism at the most prestigious baton twirling championships with dignity and pride.

The World Baton Twirling Federation is composed of the most devoted leaders, the friendliest twirlers, and the most supportive parents. Its membership contains dedicated people who believe in their organization and its ideals. The leaders of the WBTF devote their lives to an acknowledged cause – the growth and development of competitive baton twirling as a recognized sport with the promise of fair competitions for all.

The beauty of a true sport is that those who work the hardest and show true dedication are more often than not rewarded in many ways. Baton twirling athletes are no exception to this axiom.

Section

3

PURPOSE & OBJECTIVES OF THE WBTF COACHES MANUAL

**THE PURPOSE AND OBJECTIVES OF THE WORLD BATON TWIRLING FEDERATION ("WBTF")
COACHES MANUAL ARE AS FOLLOWS:**

- To upgrade and maintain a high standard of coaching Baton Twirling in all WBTF member countries.
- To ensure standardization of coaching methods throughout WBTF member countries.
- To act as a reference guide for coaches of all levels.
- To establish graduated coaching levels from beginner to elite.
- To provide coaches with accurate information and rules pertaining to all WBTF events.
- To train, assist and provide accurate information to coaches in all WBTF member countries regarding the following:
 - fundamental basic twirls upon which all others are based
 - development of mental training
 - sports psychology
 - anatomy and first aid
 - other related materials & information pertaining to the coaching profession

Section

4

WBTF COACHES CODE OF ETHICS

1. All coaches must, above all, abide by the policies, rules, regulations and Constitution of the WBTF. Coaches must accept both the letter and the spirit of the rules that define and govern the sport.
2. All coaches shall conduct themselves with pride, integrity and professionalism.
3. All coaches shall encourage good sportsmanship among their athletes and athletes' representatives.
4. All coaches shall keep informed of any and all rules and rule changes and shall provide accurate information to their athletes and athletes' representatives.
5. All coaches shall make every effort to keep informed of current techniques and teaching methods therefore providing their athletes with the greatest opportunity for advancement. Educational growth through professional reading, attendance at conferences/workshops/ seminars and continual upgrading is essential.
6. All coaches shall conduct themselves in a respectable and professional manner at all times. Principles of professional conduct shall include:
 - Maintaining professional appearance and conduct.
 - Present a worthy role model
 - Convey no reproach upon oneself, the coaching profession or WBTF
 - Make no false claims regarding coaching credentials
 - Contribute to harmonious and beneficial professional relationships
7. All coaches' conduct towards other coaches, judges, officials, athletes, athletes' representatives, WBTF member countries and the WBTF shall be characterized by courtesy, good faith, fairness and respect.
8. All coaches shall present a positive influence to their athletes with no trace of prejudice or preference due to style, background, previous accomplishments (or lack thereof) or associations. Each and every athlete shall be taught open-mindedly and with consideration, fairness and respect.
9. All coaches shall not, in any manner, approach the athlete(s) of another coach or athlete's representative(s) in order to solicit athletes.
10. All coaches shall refrain from coaching, assisting or prompting an athlete(s) while he/she/they are performing before a judging panel. This would include: facial expressions, body or hand signals or any other action that may be perceived as coaching, assisting or prompting.

Section

5

**BASIC ANATOMY AND PHYSIOLOGY
FOR COACHES**

W.B.T.F.

Basic Anatomy and Physiology for Coaches

Dr. Marco Corvaro, Ph.D. in Molecular and Cellular Biology
With the collaboration of Mrs.

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- | | |
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| C. Casella, V. Taglietti
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1. The construction and function of the Body – Generality.

Our body is an Organism – a living creature or a living wholeness. It develops from a fertilised egg, the eggcell. This Cell grows and divides into two new Cells. These two Cells grow on and each of them divides into two new Cells. This way the Cells continue to grow and divide. This process goes on mostly as we are growing, but will continue for as long as we live.

Science studies the structure and the function of the body through various branches:

Anatomy: Studies of macro-structures in the living organism

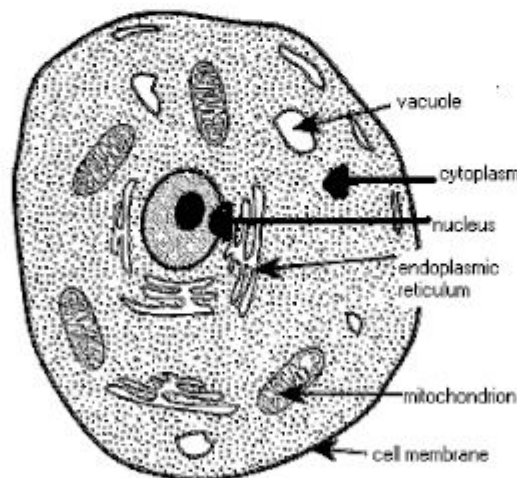
Cytology and histology: Studies of microscopic characteristics of cells and tissue respectively, which determine the function of the various organs.

Physiology: Studies of functions in the living organism.

Pathology: characterization of dysfunction which causes diseases.

1.1 The Cells

The function of each Cell is of fundamental importance for all living Creatures. All life on Earth is based on this little unit. All living organisms are built by Cells and of products made by Cells. The Cells are the individual, living parts of the Organisms. They vary in form and size, but have certain common essential features.



The construction of the Cell

- 80 – 90 % of the Cells are water.
- The Cells have one or several nucleuses which among other things controls their function. In the Nucleus we will find the substance of heritage, DNA molecules.
- Outside the Nucleus the Cells are filled with cytoplasm.
- The Cells need energy to perform their work. This energy is produced by the Cells themselves. In the cytoplasm we will among other things find mitochondria's,

where the bodies aerobic energy production are produced. The anaerobe energy production occurs directly in the cytoplasm.

- The Cells are surrounded by a thin membrane. All substances which the Cells are using will be travelling thorough this membrane. (f.ex. oxygen, glycogen, lipidacits and water) Also the Substances which the Cells want to get rid of such as carbondioxyd and lactic acid travels through the membrane.
- Outside the Cells we will find tissue fluids (extracellular matrix). It is from this fluid the Cells gets its nutricion and the demolish products will be given off. The Tissue fluid, which creates the environment in which the Cells are living, need to be relatively constant (temperature, content of nutrition and salts and so on)

As said earlier, most of the Cells have the ability to generate energy to grow, carry out their specific function and reproduce themselves (Nerve cells on the other hand can not divide). Despite these common essential features the Cells in the various tissues do have different construction and unequal qualities to adapt to specific function. The figure underneath shows examples on different types of cells.

1.2 Tissue, organs, organic systems and organism:

In the development of the organism Cells with the same structure and function will team up in groups. These groups are called tissue for example muscle tissue, nerve tissue and connecting tissue. They are given special assignments in our body. It means that both quality and work are divided between our Cells. We have the following main groups of tissue in our bodies:

- Support and connecting tissue are found in bones, sinews, joints and ligaments
- Muscle tissue builds up the muscles, which are the organs who creates the movements and muscles of the body
- Nerve tissue are found in the sense organs and the nervous system. This tissue constitutes the bodies information system
- Epitel tissue covers all the interior and posterior areas in the Body for example skin, mucous membranes, together with certain parts of the sense organs.

Further on are more tissues joining up to solve different problems in fellowship. We call these functional units organs (f.ex a muscle, a group of muscles, the brain, the heart or the lungs)

Several organs are working together to complete various main tasks (f.ex moving our body, give information to different parts of the body, digesting the food we are eating and transporting oxygen and nutrition out to the Cells in the Body) These main groups are called organ systems (f.ex the skeleton – and muscular system, the nervous system, the digestive system and the circulatory system.

The organ systems adds up to be the complete organism. Its task is to make the best possible environment for each Cell, so that is can function as good as possible. The figure above gives us a schematic survey of how our body is built from Cells, via Tissue, organs and organ systems to the whole organism.

2 The basis of movement: Osteo-articular and neuro-muscular system

Numerous apparatus are involved in movements and in contraction processes. Muscles are the main motors of movements. Osteoarticular apparatus constitute a system of lever necessary for muscular insertion and movement. Nervous system coordinates muscular contractions avoiding energetical waste. Respiratory and circulatory systems are not strictly necessary for the contraction itself but are essential for oxygen and nutrients contribution needed by muscles.

2.1 Bones

Osteo-articular apparatus is composed by bones and other near tissues such as cartilages and ligaments. These structures compose a rigid scaffold which protect body and allow movement through joints.

Cytology and Histology

There are many kind of tissues composing the skeleton and articulations all belonging to the connecting tissue supergroup. The two main tissues are the osseus tissue and the cartilagineus tissue.

Osseus tissue is formed by various cell types which produce (osteoblasts) or remodelate (osteoclasts) the osseus matrix in which they are included. This matrix is an inorganic substance composed with inorganic salts, collagen, and other biomolecules. Matrix is really rigid and may be organized in compact wise or in trabecolas (a kind of scaffold) to host the bone marrow. Osseus tissue mainly contribute to the formation of bones.

Cartilagineus tissue really looks like the osseus tissue since there are cells (chondrocytes) which produce an extracellular cartilagineus matrix. However, the composition of this matrix is really different since it is gelatinous instead of rigid. This is due to the greater amount of collagen and elastin. Cartilagineous tissue is important both for bone growth and for joint formation.

Physiology

The main functions of Osteo-articular Tissue are.

Support: Bones form skeleton, which function supporting the body weight.

Protection: Bones protect the central and peripheric nervous system, the medulla, and inner organs in the torax.

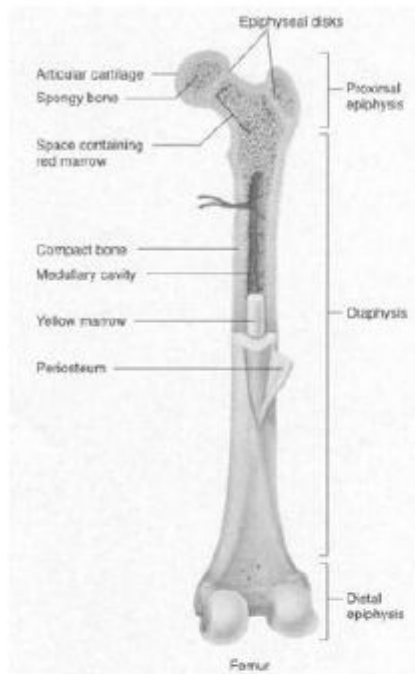
Movement: Volunteer Muscles attach to bones through ligaments. Long bones forms a system of levers which act increasing the strenght of muscular contraction.

Plasticity: malgrado la sua durezza, bone are able to remodel themselves in relationship to normal growth processes, ormonal factor and mechanical stimuli

Calcium Reservoir: Skeleton contains the 99% of calcium amount of the whole body

Emopoiesis: the bone marrow contribute to the formation of blood cells.

Anatomy

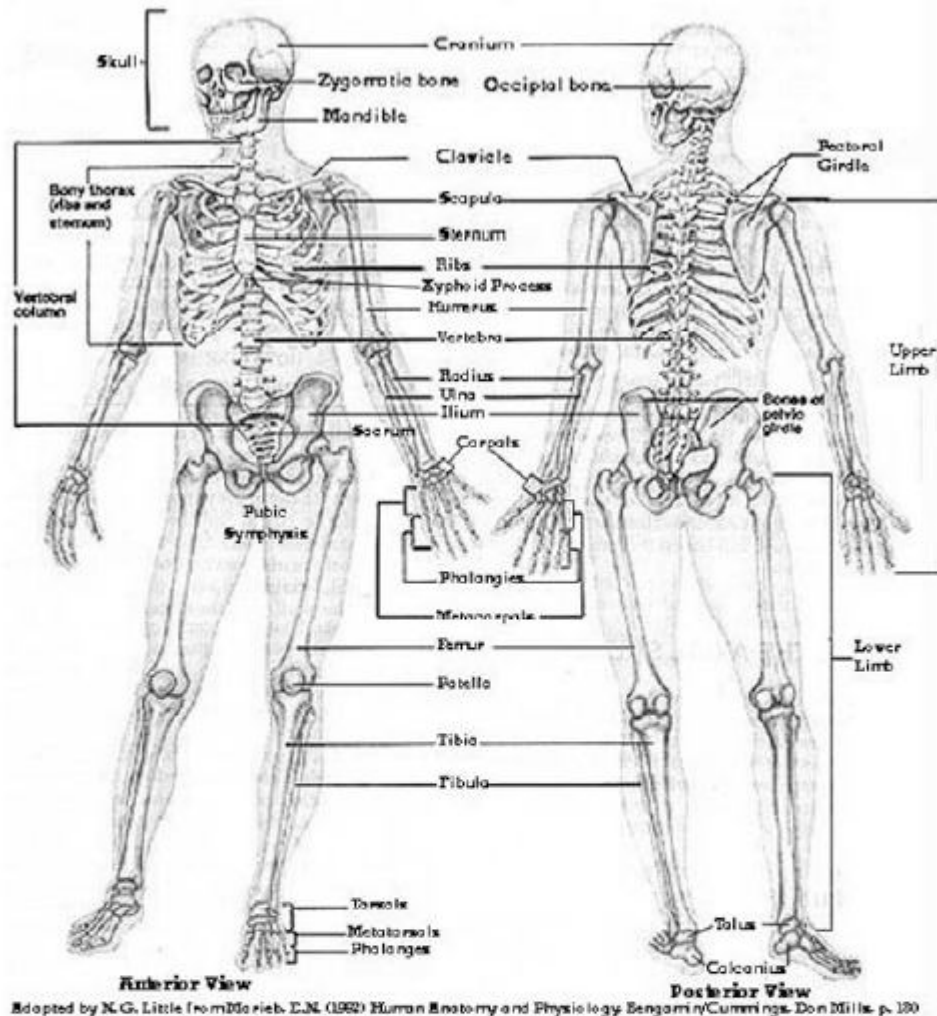


From a macroscopic point of view, bones appear rigid and white and are characterized by many protuberances needed for muscular insertion. Bones may be classified in morphological classes in: long (humerus, femur etc.), flat (breastbone etc.), short (wrist bones etc.) and irregular (vertebras etc.). Long bones are particularly important for movement. They are composed of various parts:

- Diaphysis (central body of the bone);
- Epiphysis (Bone's ends, characterized with projections needed for the formation of joints);
- Articular Cartilage (cover Epiphysis and take part to the formation of Joints);
- Periosteum (a thin membrane which covers the whole bone and allows a correct flow of blood to the inner part of the bone).

The skeleton is composed of 206 bones and is the framework of the body. It is divided in Axial skeleton (Head and trunk) and Appendicular Skeleton (Upper and lower extremity).

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Adapted by N.G. Little from Marieb, E.N. (1982) Human Anatomy and Physiology, Benjamin/Cummings, Don Mills, p. 180

2.2 Joints

Within the skeleton, bones are reciprocally linked by joint (or articulations). Without joints no movements would be possible and our body would be rigid. Joints have really different characteristics depending on the bones they link. Joints are classified in

- **Synarthrosis** are characterized by the absence of fluid in the articulation; these articulations allow no movement or little movements between bones and may be more or less rigid depending on the microscopic structure of the composing tissues. Examples are the articulation between head bones (osseous articulation absolutely rigid in older people), ribs articulation to breastbone (semi-rigid cartilaginous articulation allow very little movements) and tibio-fibular articulation (connective articulation which allow a little rotation movement)

- **Diarthrosis** (or synovial joints) generally link long bones and allow a great mobility. They are composed of a capsule which act as a little cushion between the two bones linked. The capsule is linked to bones through ligaments while contacts directly the fronting surfaces of the bones in which the articular cartilage is present. The capsule is composed of an outer fibrous wrapping and an inner fluid (synovial fluid). This liquid can adsorb efficiently mechanical pressures due to the movement of bones (sliding and compression of bones).

Diarthrosis are subclassified depending on the kind of motion permitted of the two part:

- Enarthrosis (ball-and-socket joints)*. It is formed by the reception of a globular head into a cup-like cavity, hence the name "ball-and-socket." (Examples: hip and shoulder). This allow the greatest variability of movements: flexion, extension, abduction, adduction, circumduction

- Ginglymus or Hinge-joint*. —In this form the articular surfaces are moulded to each other in such a manner as to permit motion only in one plane, (flexion/extension), the extent of motion at the same time being considerable. (Examples knee and elbow)

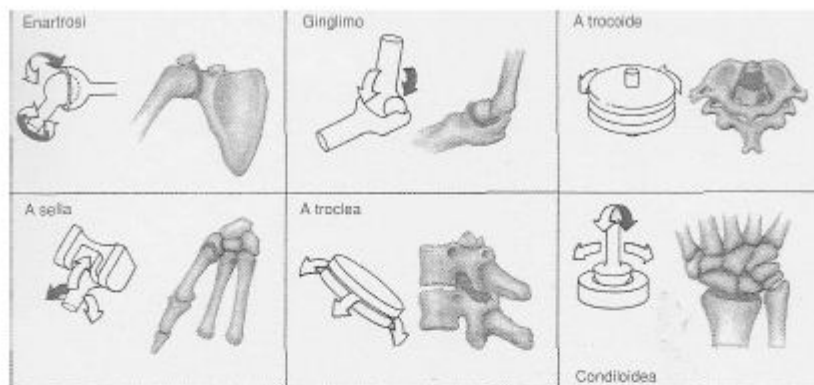
- Trochoid or Pivot-joint* (articulatio trochoidea; rotary joint). — Where the movement is limited to rotation, the joint is formed by a pivot-like process turning within a ring, or a ring on a pivot, the ring being formed partly of bone, partly of ligament. (Example: cervical vertebrae rotation movement),

- Articulation by Reciprocal Reception* (articulatio sellaris; saddle-joint). —In this variety the opposing surfaces are reciprocally concavo-convex. (Unique example: Thumb articulation) The movements are the same as in the preceding form; that is to say, flexion, extension, adduction, abduction, and circumduction are allowed; but no axial rotation..

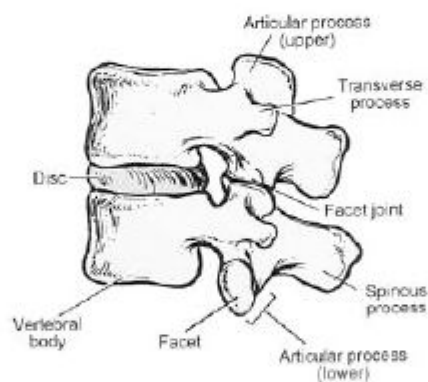
- Arthrodia (gliding joints)* is a joint which admits of only gliding movement; it is formed by the apposition of plane surfaces, or one slightly concave, the other slightly convex, the amount of motion between them being limited by the ligaments or osseous processes surrounding the articulation. (Examples joint between) articular processes of the vertebrae.

- Condylloid Articulation* (articulatio ellipsoidea). —In this form of joint, an ovoid articular surface, or condyle, is received into an elliptical cavity in such a manner as to permit of flexion, extension, adduction, abduction, and circumduction, but no axial rotation. (Example: The wrist-joint).

Basic Anatomy and Physiology for Coaches – W.B.T.F.



- **Amphiarthrosis:** they comprise essentially the intervertebral discs. They have intermediate characteristics since they are composed of an outer fibrocartilaginous disc with an inner cellular and soft core. This structure allows a strong resistance to sollecitation of body weight and a relative elasticity to the pushes.

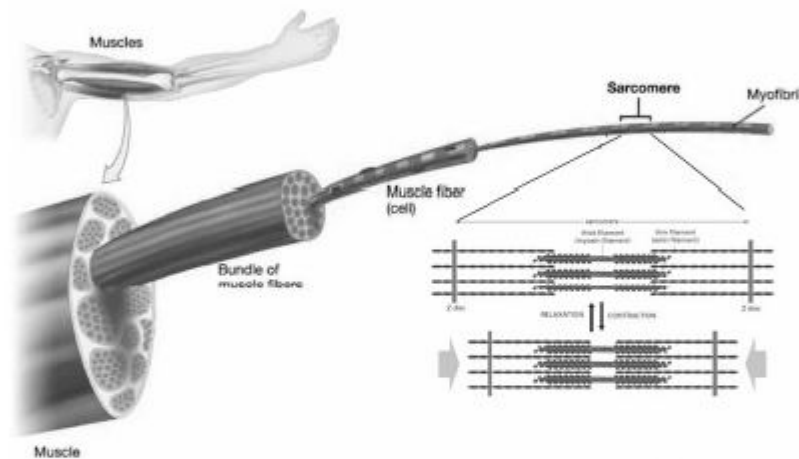


2.3 Muscles and tendons

Cytology and histology of Muscles and Tendons.

Three main types of muscular tissues are recognizable in Man: skeletal muscle, visceral muscle and cardiac muscle.

Skeletal muscle (volunteer) is the more common (1/3 of the body weight) and the more important for the volunteer movement. The single muscular cell is called fiber each. Each fiber is long until 30 cm and is a very specialized cell with several nuclei, really a lot of mitochondria (for energy production) and a specialized cytoskeleton needed for cellular contraction. Actin and myosin are the two main proteins composing the cytoskeleton on muscular cells and are arranged as really finetoothed bilayered combs (Sarcomeres). When the cell is stimulated to contract, "teeth" of myosin and actin may slide one on the other making the combs nearer, lessening the length of the cell.



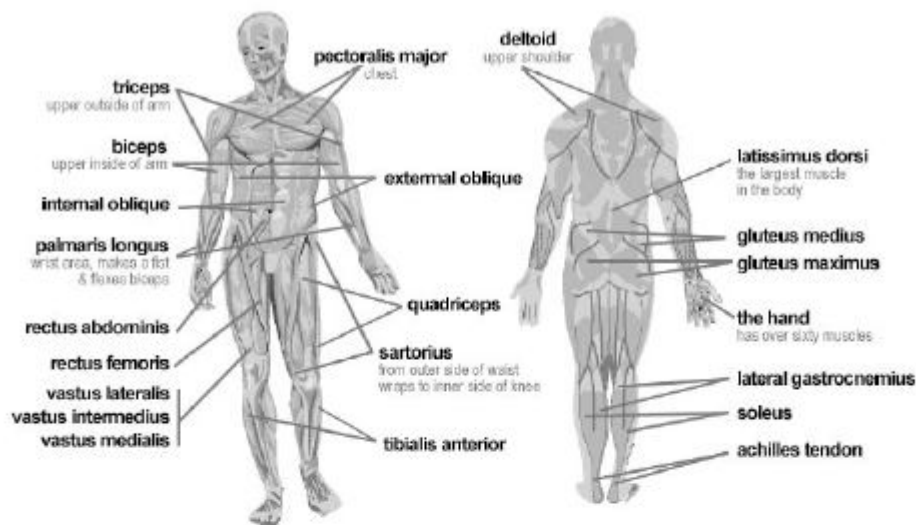
Connecting tissue within muscle is important for the transmission of the mechanical strength generated by muscular contraction. Within a muscle the various fibers and the blood vessels which feed them are ordered in little bundles taken together with connective tissue (perimysium) and wrapped with a resistant connective membrane (epimysium). This is needed to amplify fibers contraction in the same direction. Moreover, at the ends of muscles, epimysium continues in tendons which anchorate muscles to bones. Between tendons and bones, little sack filled with lubricant liquid, called bursa. This structure allows the tendon to slide on the bone while the muscle is contracting reducing the friction.

Anatomy of the muscular system

More than 620 muscles are known in human body; here are described some of the most important for movements.

MUSCLE	FUNCTION	INSERTION	ORIGIN
Muscles moving Upper extremity			
Pectoralis Major	Flexion/extension of the Arm	Humerus	Sternum, clavicle e first rib cartilage
Latissimus Dorsi	Extension/abduction of the Arm	Humerus	Vertebrae and ileum
Deltoid	Abduction of the forearm	Humerus	Clavicle and scapula
Biceps	Flexion of the forearm	Radio	Ulna
Triceps	Extension of the Forearm	Ulna	Scapula and Humerus
Muscles in Trunk			
External Oblique	Compression of abdomen	Median line of the Abdomen	Inferior torax ribs
Internal Oblique	Compression of abdomen	"	Pelvi
Trasversus abdominis	Compression of abdomen	"	Ribs, vertebrae and pelvi
Rectus Abdominis	Flexion of trunk	Inferior torax ribs	Pubis
Muscles moving Lower extremity			
Ileopsoas	Flexion of leg or trunk	Ileum e vertebrae	Femur
Sartorius	Flexion of leg nd rotation of foreleg	Tibia	Ileum
Gluteus Maximus	Extension of leg	Femur	Ileum, Sacrum and coccyx
Adductor group -Adductor longus -Gracilis -Pettineous	Adduction of Leg Adduction of Leg Adduction of Leg	Femore Tibia Femore	Pubis Pubis Pubis
Femoralis (Hamstrings) -Semimembranous -Semitendinuous -Biceps Femoris	Flexion of the foreleg Flexion of the foreleg Flexion of the foreleg	Tibia Tibia Fibula	Ischium Ischium Ischium and femur
Quadriceps Group -Rectus femoris -Vastus lateralis, intermedius e medialis	Extension of the foreleg Extension of the foreleg	Tibia Tibia	Ileum Femur
Tibialis anterior	Dorsoflexion of the foot	Metatarsi	Tibia
Gastrocnemius	Plantar flexion of the foot	Calcaneous	Femur
Soleus	Plantar flexion of the foot	Tarso e Metatarso	Tibia and Fibula

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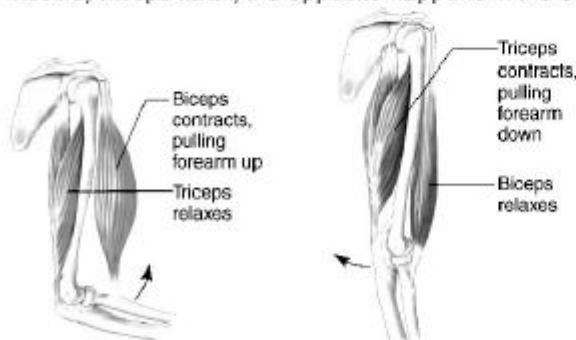


Physiology of muscular Apparatus

There are three main function of the muscular tissue:

Motion: Muscles allow bone reciprocal movements, exercising a traction on them. The most of muscles are linked to two bones which are reciprocally in contact through a mobile joint. Muscles attach their tendon going over the joint. When a muscle is contracting the shortening of muscles make the bones come nearer.

When doing a movement, there are muscular groups which contract while other relax. Among all muscles contracting contemporary in doing a particular movement, the main responsible of the movement itself is called agonist; other muscles acting together are called synergic. Muscles which relax during contraction are called antagonists; when antagonists contracts the produce the opposite movements of the agonist. In example, in the flexion/extension of the elbow, three groups are involved. In the Flexion Biceps is the primary motor, and brachial is the sinergic contracting muscle; triceps relax; the opposite happens in the extension.



The kind of motion due to a muscular contraction mainly depend on the structure of bones and joints.



Posture: Man can maintain the body in posture which means in positions which equilibrate the body weight and then do not sore muscles, tendons, ligaments and bones. Bad posture may affect general physical aspect, tire more rapidly, generate articular disease, have a negative effect on cardiac contraction and respiration.

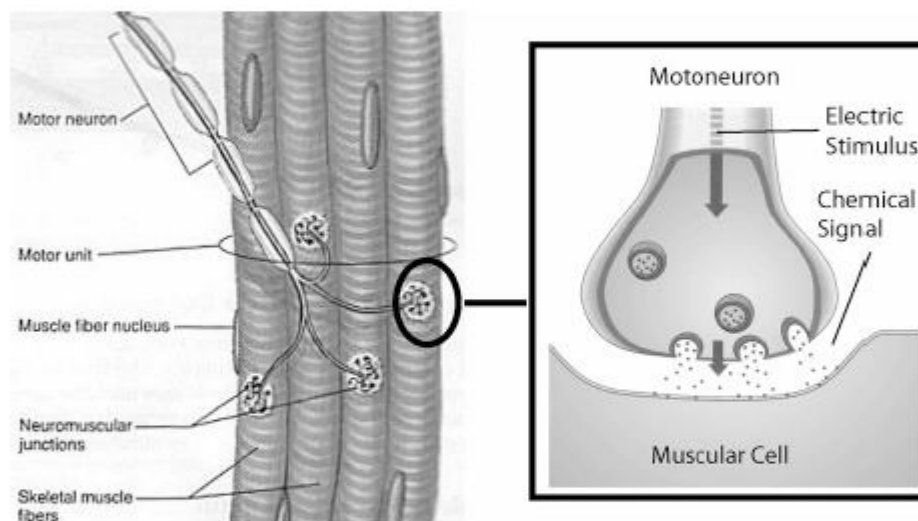
Posture is obtained through a peculiar kind of muscular contraction, called tonic contraction. In the same moment, only several fibers of the same muscle contract; consequently the whole muscular mass is not contracted and no movement is generated but the strength is sufficient for the equilibrium position.

Heat production: The reduction of body temperature (Hypothermy) has a drastic effect on cellular function. Muscular contraction produce the most of heating needed for the body to maintain temperature constant. When muscles contracts the most of the energy of ATP is used for contraction but a little part is dissipated to generate heat.

2.4 Neuro-muscular mechanisms of muscular contraction.

Nervous stimuli allow muscles to contract. Muscular cells (fibers) are stimulated by nervous pulse; this is possible since nerves go deep inside the muscle, each one directly contacting one or several muscular fibers. Nerves are extensions of neurons. Neuronal cells which allow movements (motoneurons) are located in spine medulla. Generally a Motoneuron, receives a stimulus from the central nervous system (Brain) and transfer it to muscular fibers through its nerves. In the contact point between the nerve and the fiber there is a particular junction, called neuro-muscular synapse. Each Motoneuron with its extension, and all the muscular fibers it govern are called Motory Unit.

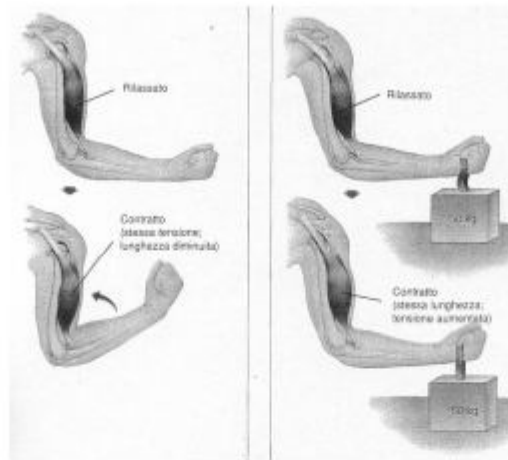
Nervus Pulse (Electric Signal) travel all the neuron arriving to the Synapse. At This point Neuron release particular substances in the extracellular space between neuron and muscular fiber (Chemical Signal). These substances act as a signal for the fiber to contract.



Each single fiber contracts only if the signal is sufficiently strong (threshold-stimulus); Moreover, the fiber contracts only in complete wise. The same is not true for the whole muscle. The various fiber that compose the muscle have different threshold; Then, a different number of fibers contract depending on the level of the stimulus. When the nervous stimulus is really high the muscle contracts quite completely and the developed strenght is higher.

We can also classify contractions depending on how the muscle contracts in relationship with the articulation. In Isotonic contractions there is a movement of one articulation with the effective shortening of the muscle. In Isometric contraction there is not production of movement. Muscle is contracted but its length is the same of the relaxed position.

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Neural tissue also contribute at the sensitivity level since receptors are located at the tendons which allow differential application of strength in relationship with external stimuli.

3. Principles of metabolism in physical activity

3.1 Metabolism e Nutrition

Definition of Energetic Metabolism: Energetic compounds

All body and cellular processes require energy. Among these processes we remind:

- Synthesis of Biomolecules;
- Transport of biomolecules throughout cellular membrane;
- Movement (Transformation of energy on Mechanical strength);
- Thermogenesis (Maintain body temperature higher than environmental).

All the energy used by the body has a chemical origin only. In facts, energy is contained in chemical bond within biomolecules that we normally assume in nutrition: Glucids, Lipids and Protids. The "Energetic metabolism" is defined as the balance between the energy obtained destroying nutritive substances and energy used for vital biological processes.

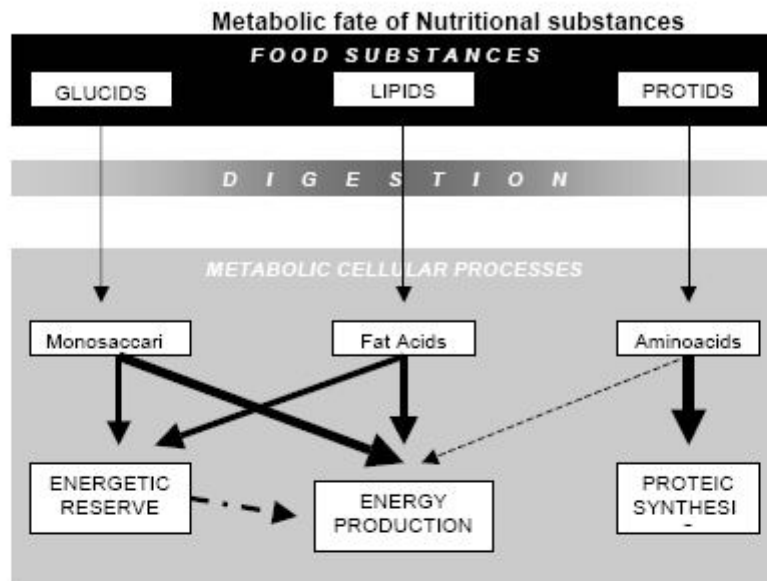
In food, energetic molecules are found great macromolecules which are not utilizable in this form and must be elaborated in digestive apparatus before arriving in various tissues. For examples, the most of glucids forms polisaccarids (as amids) or disaccarid (as sucrose and lactose) which are cleaved in simple monosaccarid (as glucose, fructose or maltose) to be useful for energetic goal in cells. Likewise, huge proteins are cleaved to single aminoacids and lipids must e dispersed in emulsions (to take part to the membranes) or cleaved to their basic elements (fat acids and glicerol). In these simple forms, molecules can pass from the intestine to the blood and, in turn pass through the membrane of single cells to generate energy or to constitute basic material for cell structure.

The three types of energetic molecules may have different energetic meaning for cell economy:

Glucids: once arrived in cells, glucids are normally completely degradated to produce energy. However, if there is an abundance, glucids may be accumulated as a enery reserve material (tipically they are transformed in a polisaccarid called glycogen). This process happens expecially in muscles anf liver where sudden requests of energy may happen.

Lipids: Lipids may also be addressed to demolition to obtain energy even if their use is not so fast and ready for cells as in the case of glucids. Moreover, since fats have a greater energetic content (more or less the double than glucids), they are particularly used as reserve material in fat drops within the cells.

Protids: Instead of Glucids and Lipid, protein and aminoacids are mainly used to built and renovate cellular structures. It is not possible for cell accumulate aminoacid. The "surplus" of amunoacis is used to create energy and generate nitrogen waste (urea, a very toxic substance for cells). In normal conditions, this process is however really limited since it can impoverish cell content of protein compromising cellular physiology.



Water Balance and non-energetic nutritive molecules

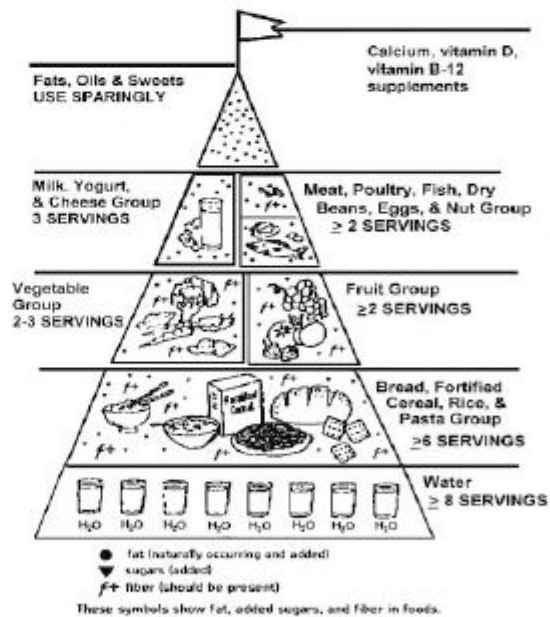
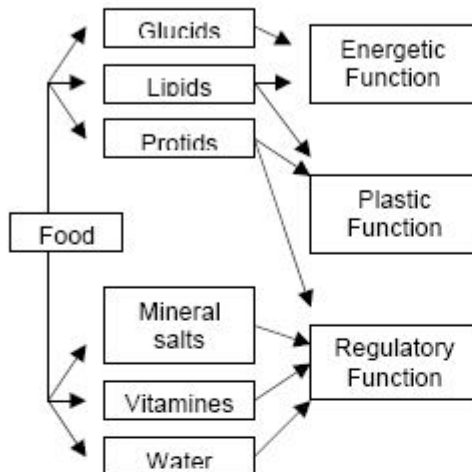
Other non-energetic molecules are contained in food, which are important for the metabolism:

Vitamins are organic molecules really different among them. They are needed in small quantity to allow some specific vital processes necessary for life and good health. They do not contain energy directly and we need to regularly introduce them since we are not able to produce them. They are contained both in animal and vegetable food.

Mineral salts are inorganic substances which do not give energy but likewise vitamins are essential for life processes such as signaling between various districts or regulation of the total volume of water in the body. Since the organism loses salts continuously with urine and perspiration, they must be introduced with diet.

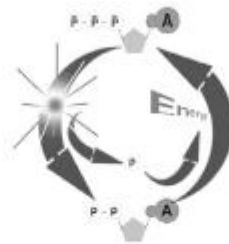
Water is the main component of the body (70% of body weight). It is lost and used and must be integrated through food and drinking. In fact, water is essential for virtually all chemical reactions. The balance of water and salts content in the body is regulated by the urinary system and controlled through a chemical hormonal talking with the central regulatory systems (nervous and glandular).

Diet must ensure all the energetic and non energetic bio-molecules in the right ratio.



3.2 Biochemical mechanisms for energy production: Aerobic and Anaerobic metabolism.

Once within the cell, energetic molecules are transformed by enzymes to obtain energy. These enzymes are able to transfer the energy contained in chemical bonds of glucids/lipids/protids, to “uncharged” molecules of ADP to generate “charged” molecules of ATP (Adenosine Di- or TriPhosphate respectively). The total amount of AdenosinePhosphates (ADP+ATP) within a cell represent a reservoir made of a lot of Re-chargable batteries. All cellular activity are only able to use this really specific energetic source. For this reason, when the energy contained in the charged ATP molecules is used, the uncharged ADP molecule which rest is recharged using the energy contained in glucids/Lipids/protids.



For the most of the cell types, the chemical reactions which produce energy are oxidative or aerobic processes (Aerobic metabolism). This mean that oxygen is needed for reactions and then they are similar to a combustion. If nutritive molecules are degraded completely (to generate only water and carbony bioxide H_2O e CO_2), their caloric content would be:

Glucidi	4.1 Cal/g
Lipidi	9.3 Cal/g
Protidi	4.1 Cal/g

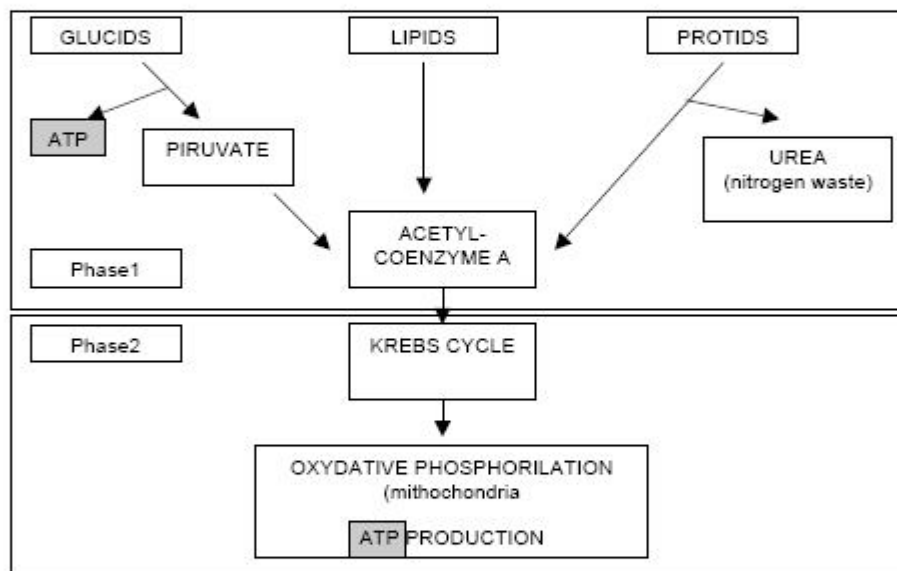
Fats are then more energetic than Glucids and lipids. Moreover, this theoretical assesment is true only for lipids and glicids which can be completely oxydated since they contain only carbony, oxygen and hydrogen). Protids contain also nitrogen and then they can be only partially oxydated giving a little less energy and awaste toxic product (called urea) which is eliminated through the urinary system.

The so-called “cellular respiration” that is the use of oxygen to obtain the maximum energy cna be considered as a two-phase process. In the first phase energetic molecules are used to produce a little energy amount and a very energetic submolecule (called Acetyl-coenzyme-A). In this phase, monosaccarids are metabolized to generate pyruvate through a process called Glycolysis. This process do *not* require oxygen and generate a little amount of energy. However, if oxygene is present pyruvate is in turn transformed to Ac-Coenzyme-A. Likewise, Lipids are converted with oxygen to Acetyl-coenzyme-A (β -oxydation of fat acids). The second Phase is called Krebs cylce and generate great quantity of energy (ATP) demolishing the Acetyl-coenzyme-A.

Aerobic metabolism is compulsory for certain districts (Liver, heart, Brain and muscle in rest). However, in some districts such as the working muscle, energy can be produced without oxygen in absence of oxygen (**Anaerobic Metabolism**). The first energy source that the muscle use is the ATP yet present in the fiber. (alactacid anaerobic metabolism, that is without the production of lactic acid). However, the

amount of ATP normally present in fibers is sufficient for only several seconds of muscular activity. Moreover, muscles have not enough time and oxygen to metabolize completely new energetic substances in aerobic wise. In this condition Muscles use the energetic reserve of glycogen which are accumulated in glycogen. Great amount of glycogen are converted to pyruvate, through glycolysis, with production of a certain quantity of ATP. This ensure to the muscles an energy source for a longer time (30minutes more or less). Since only small amount of oxygen is present, pyruvate is converted to lactic acid (Instead of Acetyl-coenzyme-A - lactic acid anaerobic metabolism). If the production of lactic acid is slow, it can be removed through blood circulation; If else, lactic acid is accumulated in fiber, causing a great acidity of cytoplasm (acidosis) which in turn cause the impossibility to relax completely the muscles. Forced contraction generate pain and the removal of great lactic acid amount is possible only with prolonged rest.

Phases of cellular Respiration (Aerobic Metabolism)



3.3 Aerobic and anaerobic metabolism in muscular fibers contraction.

In *normal physical activity*, after the warm-up/stretching phase, muscular work begins slowly to increase during the training session. After a certain point, respiration rate increase and fatigue is felt. Until respiration rate is appropriate, the oxygen given to muscles is sufficient to have an aerobic work; on the other hand, when the activity begin more intense and oxygen is not sufficient, muscles use anaerobic metabolism using mainly glycogen. The main difference between the two type of metabolism is the presence of lactic acid in anaerobic metabolism. When the production of lactic acid is greater than the possibility to remove it through the circulation, we reach the so-called anaerobic threshold. In resistance sports, the production of energy is obtained by a huge oxygen contribute, with major use of lipids as energetic source and consequently, minor production of lactic acid.

	Mild	Moderate	Intense
Kind	Walking	Running	Fast running
Metabolism	Aerobic	Aerobic	Aerobic/anaerobic
Energy source	Lipids/glucids	Glucids/Lipids	Glucids/Lipids
Cardiac beats	<120	120-150	150
Respiration	Normal	Can talk	Talk is difficult

Kind of work	Involved Mechanisms	Recovery time
Slow	Muscle, liquids, mineral salts	6-24h
Medium	Muscle, glycogen	12-24h
Fast	Muscle, glycogen	12-48h
Competition	Muscle, hormones	12-72h

We remind that fibers may be characterized by the phenomenon of "Figue", that is the lack of contraction even if the cell is stimulated to do it. Factors which can cause fatigue are:

- ATP lack
- Acetyl-Coenzyme-A Lack
- Acidosis due to high concentration of lactic acid
- Alteration in the right ratio of several key mineral salts (calcium, potassium, sodium)
- Dehydration

We also remind that when these factors occur, agonistic performance is compromised and only rest can restore a normal condition.

Agonistic Sports can be classified depending on the psycho-physical commitment and on the energetic request.

- Strength Sports. Require elevated strength applied for little time, high cardio-circulatory activity for little time and huge energetic waste. The effort is maximum for 5-10 seconds and is completely anaerobic. Examples: weight lifting, weight throw, disc throw, running 100m, etc..
- Ability sports. Require elevated psychological reactivity, concentration, little muscular work, little muscle strength, modest use of energy. Examples are golf, ping-pong, clay pigeon shooting.
- Resistance sports. Require elevated physical resistance, modest physical reactivity (repetitive movements), high respiratory and cardiocirculatory activity (aerobic activity), discrete muscle strength and discrete energetic need. Examples are Running, marathon, skydiving, swimming. They can be subdivided in short time resistance (35'-2', anaerobic and in a little extent aerobic in the recovery phase), medium time resistance (2'-10, 80% of aerobic metabolism) and long time resistance (>10', aerobic quite at all).
- Agility and Resistance sports. Require elevated physical resistance, elevated psychological and physical reactivity (agility movements), high respiratory and cardiocirculatory activity (aerobic and partly anaerobic activity), discrete muscle strength, muscular speed and discrete energetic need. Sport di agilità

e resistenza. movimenti. Es. Soccer, Tennis, basketball, rugby, water polo, artistic ice skating, twirling, dancing.

Different muscular fibers types react depending on the qualitative kind of movement which is required in physical activity (speed/strength/resistance).

Type I fibers (red fibers) contract slower. Many mitochondria are present for aerobic metabolism; then, they resist well with high aerobic capacity and less resistance to fatigue. They grow with difficulties and have just a little increase in strength with training. Requires 1-2 minutes of recovery time.

Type II fibers (White fibers) are characterized by fast contractions. They are predisposed to fatigue, require 3-5' of recovery, develop quickly in mass and strength. The type IIA subtype has however high number of mitochondria and, then, recovery is better but not so high as in type I fibers. On the contrary Type IIB fibers prefer glycolytic lactic anaerobic metabolism.

The distribution of the two fiber types is mixed within every single muscle and depends on the type of training (Examples Fiber II are more present in speed sport athletes instead of fiber I more abundant in resistance sport athletes). Moreover the composition of white/red fiber depends on genetic predisposition; this means that people can be more or less "trainable" depending on the practiced sport and on their basic muscular composition.

The principle of Training Specificity must mirror the characteristic of the trained movement. If the effort requires elevated strength (Jumps, acrobatic) training must improve pure anaerobic component; If effort is distributed in time (prolonged speed) anaerobic-lactacid ability must be trained; if the effort is long-time prolonged mainly aerobic ability should be trained.

Modifications in muscles happen with different training. Example: in aerobic training you will obtain an higher ability of fiber to produce lactic acid, increase ATP concentration, produce enzymes for energy production. Moreover in whole body, you will obtain an augment of cardiac range, best use of oxygen by muscles. We remind that each fiber type is trained compatibly with its possibility; since in every muscle you have the three fiber type, you can train each muscle for resistance or speed or strength, depending of fiber composition.

The development of all physical ability (resistance, speed, strength and coordination) is necessary for high performances. However, the request is really different for specific sports. In facts, in sports with lower competition time, athletes need of more strength for propulsive pushes, and speed for higher frequency of movements. Moreover, from the neuromuscular point of view, qualitative request of movements (speed, precision, efficacy) has a major role than in resistance sport. We remind that twirling, as gymnastic in general, is considered a medium resistance sport where automatism in movements is needed and trained to have best neuromuscular performance.

4. The contribution of Cardiocirculatory and Respiratory systems to the Physical Effort.

4.1 The CardioCirculatory system.

The transport of oxygen, nutritive compounds and waste product from and to cells in body is essential for the body function. Blood fluid and blood cells are responsible for this function. The cardiocirculatory system has the role of transporting the blood in all body district. It is composed of heart and blood vessels

Heart function

Heart is the motor of the blood circulation. Its role is to pump blood into vessels to reach all body compartment. Heart is composed mainly of muscular fibres (myocardium) which are quite different from skeletal muscular fibres.

Cardiac fibres are induced to contraction by different nervous centres present within heart structure which are partly autonomous and partly linked to the central nervous system. Contraction of heart fibres has a longer time (until 0.3 seconds vs. the maximum 0.1 seconds of skeletal muscles); the contractions are called systole while the relaxed time period is called diastole. In the heart, the phenomenon of "fatigue" does not occur. This is due to the intermittence of myocardium contraction; the diastole time is in fact sufficient for a complete restoration of heart conditions. Moreover, the metabolism of heart fibre is aerobic quite at all. This is due to the presence of great amount of oxygen arriving with blood circulation, of myoglobin, a protein with high affinity for the oxygen of circulation, the preferential use of lipids (until the 75% of total incoming energy source) and of an huge number of mitochondria.

Heart dynamics in physical activity

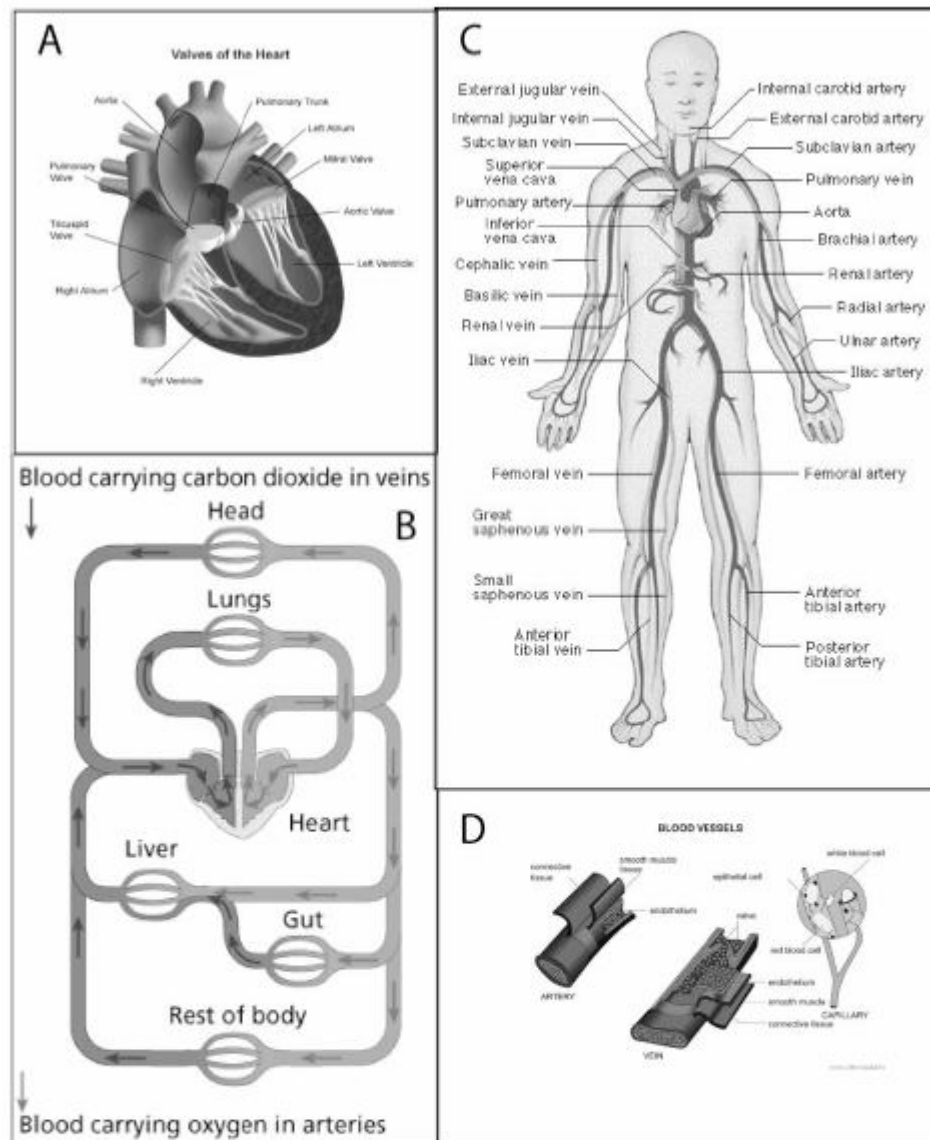
Cardiac output is the quantity of blood which is pulsed from the right (or left) ventricle in a time unit; Example if the time is one minute, the name is Volume/minute. The more intense is the physical activity the more blood is required to arrive to muscles for supplying them. The cardiac output is obtained by multiplying two factors: the systolic output (or Stroke volume: Volume of blood which enter in the ventricle, normally 70ml), and the cardiac frequency (or heart rate: the number of beat for each minute, normally 60-80beats/minute). The normal Cardiac output is 5 lt. of blood for each minute.

Cardiac output = stroke volume x heart rate

Units: ml of blood/minute = ml of blood/beat x beats/minute

When a physical activity is carried out, the cardiac output may reach 30 lt/minute (6 fold blood arriving in the same time to muscles). This may be due to an increase both of systolic output (until two-fold increase) and of cardiac frequency (until 3-fold greater number of beats/minute).

Mechanisms which control the cardiac output are really complex. Both intrinsic (heart-dependent) and extrinsic (hormonal and nervous) stimuli are present which are reported in the following figure.



A. Heart Anatomy. B. Blood flow in heart and in body. C. Main blood vessels. D. Vessels structure.

General blood circulation pathway and function.

The heart is divided into four cavities: two atria (left and right) and two ventricles (left and right). Each atrium is linked to the respective ventricles with great valves which can mediate a physical separation when necessary in cardiac cycle; however, there is no communication between the left and the right parts of the heart. Blood enter in the heart atria, is pushed in the really muscled ventricles through atria contraction, and from there to different body compartments with a strong pressure.

Heart and circulation structure allow blood to reach alternatively the lungs, to be oxygenated, or the other compartments of the body. This is called double circulation system. Let us hypothetically consider a certain amount of blood arriving from the body circulation to heart; this blood is deprived of oxygen, rich of carbonic anhydrite. It arrives to the right atrium, it is pushed to the right ventricle and addressed to lungs. Here, blood can be oxygenated and can throw the anhydrite. Then, blood come back to the left part of the heart (atrium and ventricle) and it is pushed to the other body compartments. The exchange of oxygen is mainly mediated by the haemoglobin contained within the red cells in the blood. Nutritive substances are taken at the capillaries level in the intestine/liver compartments mainly diffusing in the blood serum.

Blood Vessels.

Blood vessels role is to allow blood to reach all body compartment. Vessels form a network of pipes linked to the heart. In the heart, blood is pushed into great vessels (2-3 cm of diameter); vessels fork in smaller and smaller vessels until becoming capillaries (300-fold smaller). In this way blood can reach the inter-cellular space in quite all organs and virtually reach all the cells. In a nutshell, at the cellular level, there is an exchange of oxygen and nutrients from blood to cells and on the contrary of waste product and carbonic anhydrites from cells to blood. Then, blood is converged again to heart in larger and larger vessels.

Vessels starting from the heart to capillaries are called arteries. Arteries have very resistant an muscular walls since the pressure given by the heart must be maintained to allow blood travelling around the body. Capillaries have a very thin wall. Since the blood pressure at capillaries is still quite high, a small quantity of the liquid part of the blood get out of the capillaries walls. This so-called serum, is temporary hosted in the extracellular space and quickly recovered by the lymphatic circulation vessels which allow this fluid to pool with the blood coming again to the heart. In this way total amount of blood within the circulation (the volemia; 4-5 lt of blood in adult) is maintained. Vessels which come back directly from capillaries have a different smaller wall structure, with numerous valves; this structure allow the residual blood to go to heart even if the pressure is strongly reduced.

4.2 The Respiratory apparatus

The main role of the respiratory apparatus is to allow oxygen to enter in the body and to be the interface between the air and the blood by which oxygen is transported in all body compartment for energy production.

Anatomy

Respiratory system is mainly constituted by lungs and respiratory ways. For the respiratory function, some important muscles as the diaphragm and respiratory muscles in the thorax are also essential.

Early respiratory ways start from the nose, continue in the pharynx, the larynx, and the trachea. Their main role is to humidify, warm and purify the incoming air, thanks to the presence of mucus and to the complex air itinerary. The trachea fork in two channels, called bronchial tube, which enter the lung and ramify to become alveoli. The alveoli form the most of the lung mass and are really rich of blood capillaries. At the alveoli, respiratory exchanges with blood take place.

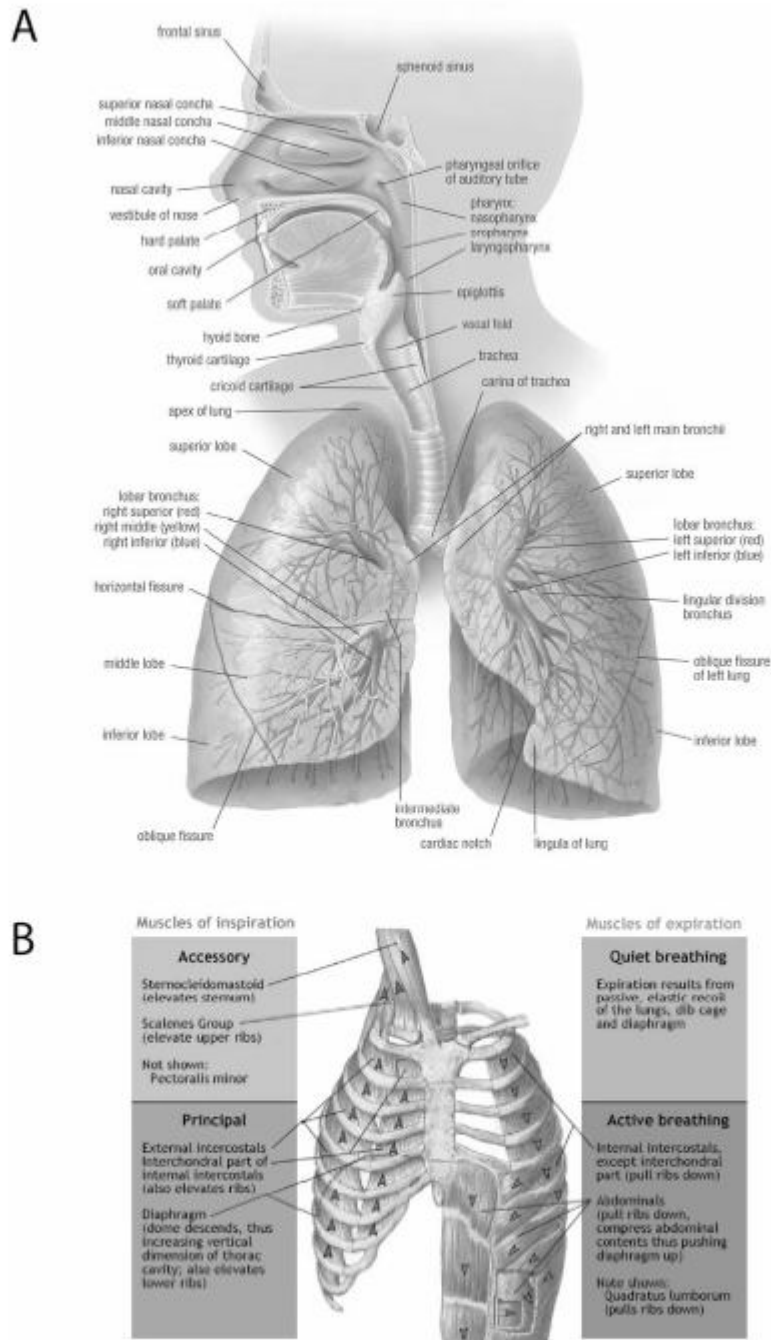
Respiration: mechanics and variation of rhythm

In breathing, Respiratory acts is the action in which the air within the lungs is substituted with the same volume of fresh air. Two phases take place in each act: inhalation (introducing air) and exhalation (breathe out).

The surface of lungs is adherent with thoracic cavity surface. Lungs do not have own muscles and have a very elastic composition; the expansion and contraction of lungs is then completely passive. The expansion of volume of thoracic cavity is due to a lower position of diaphragm (due to its own contraction) and an higher position of ribs (due to the contraction of intercostals outer muscles). When in rest attitude, diaphragmatic respiration is prevalent; when the breathing become deeper the contribute of thoracic muscles contribute in the same way as diaphragm does. The exhalation is generally a passive process due to the elastic force of the lung tissue that pull to the wall of thoracic cavity to the centre of the lung body to come back in a rest position. However, a forced exhalation is possibly mediated by the intercostals inner muscles (antagonists of the outer ones) and by abdominal muscles.

The normal frequency of respiratory acts is 14-15 acts/minutes. The rhythmic contraction of muscles involved in respiration is globally regulated by nervous centre in the hindbrain. They maintain the normal rest rhythm of respiration but can increase and decrease the frequency if necessary. The stimuli for increasing rate are mainly chemical. In facts, as the muscles work some chemical variation take place in blood: the Oxygen concentration goes down, the carbonic anhydrite concentration become higher and blood pH decrease (it is more acid) since lactic acid is released from muscles. The increase/decrease of anhydrite and of acidity (and in a very lesser extent, the decrease of oxygen) are recognized by chemo-sensor present both in the brain centres of respiration and in other body district. As these chemical signals arrive in brain, respiration rate is increased or decreased.

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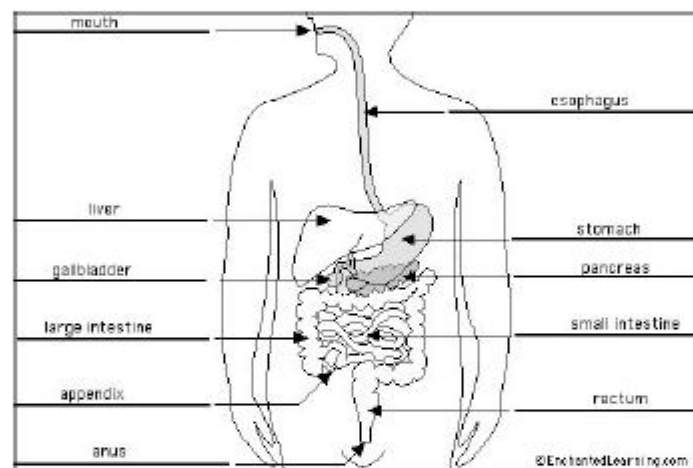
A. Anatomy of respiratory system. B. Muscles involved in respiration.

5. Other Apparata contribute to Physiological functioning of the body

5.1 The Digestive apparatus

The Digestive apparatus consists of the Mouth, Pharynx, oesophagus, ventriculi, small intestine and colon.

We can picture the Digestive apparatus as a long pipe. The food which we eat and drink goes in, in one end of the pipe. On its way through the Pipe the food will be transformed to substances which can be absorbed in the blood and the lymph. The basic biomolecules obtained (aminoacids, carbohydrates and lipids, salts, vitamins) may be used both for energetic and structural goals. The digestion process happens mainly in the first part of the pipe (Mouth, Stomach and duodenum) while the absorption happens mainly in the small intestine and in the colon. What is not absorbed by the Body will come out in the other end of the pipe, the rectum.



The Digestive system

5.2 Urinal system

The Urinal system consists of the Kidneys, the Bladder and the Urethras. Blood runs through the Kidneys. Water and Inorganic useful salts are recovered while some metabolic substances and waste products are separated out of the Body through the Urinal system.

The Urinal System in female and male

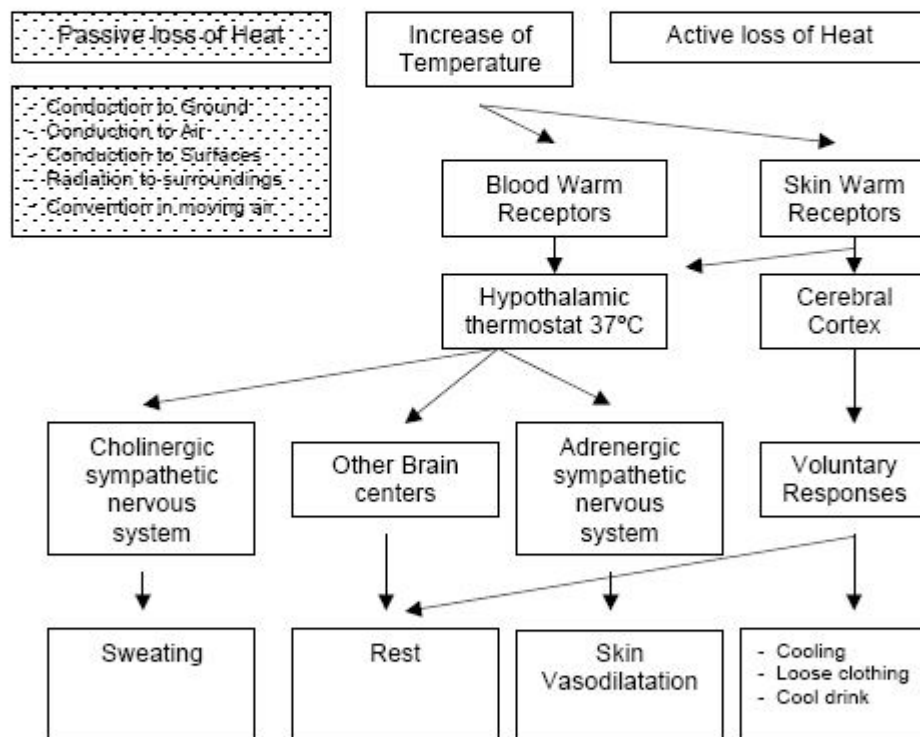


5.3 The Skin (Tegumentary apparatus) and thermoregulation

The Skin have various important functions such as protection against beating, exogenous substances and biological agents; regulation against heat and cold (Thermoregulative function); and as a factor for shaping the Body.

Regarding thermoregulation, When hot blood runs to the Skin, which get heated, the heat are given off. The heat loss from the Skin increases both in passive and active ways. This cools off the Skin and also the Blood. At the level of the skin, heat loss happens both by vasodilatation of local vessels and perspiration. Vasodilatation permits more blood to come to extremity district of the body and to give heat to environment. The Perspiration evaporates, and the evaporation heat will be taken from the perspiration which again takes it from the Skin. The result is that the Skin and the blood will be cooled off.

Mechanisms of thermoregulation



Section

6

W.B.T.F. USE OF PERFORMANCE ENHANCING DRUGS IN SPORTS

BRIX

Dr. Marco Corvaro (ITA), Ph.D. in Molecular and Cellular Biology

Abstract

1. The aim of sport is to promote individual and collective health. Thus, sporting activities must be governed by the ethical principles and educational values set forth in the Anti-Doping Convention, and relative Addenda, opened in Strasbourg on 16th November 1989 and ratified in WAMA regulations. Sporting activity shall therefore be monitored according to the provisions established by the legislation in force regarding the protection of health and the legality of competitions and may not be undertaken using techniques, methodologies or substances of any type which could present a risk to the psycho-physical integrity of the athletes involved.

2. Doping consists in the administration or taking of drugs/substances which are biologically or pharmacologically active, and the adoption of - or the participation in – medical practice which are not justified by pathological conditions and may change the psycho-physical or biological conditions of the organism and thus after the performance of the athletes.

3. Should an athlete suffer from a pathological condition which has been regularly documented and certified by a physician, he/she may be prescribed specific treatment provided such treatment is administered according to the procedures set forth in the WAMA specific regulation. Providing the athlete makes the relevant documentation available to the authorities responsible, he/she may take part to sporting competition in accordance with the rules of the game, as long as such activity does not present any risk to the athlete's psycho-physical integrity.

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4.4 Users of performance-enhancing drugs and the role of the physician

References

- The European Group on Ethics in Science and New Technologies. Ethical Aspects arising from Doping in Sport. European Community, 11 Nov 1999.
- R.T. Dawson. Hormones and Sport. Journal of Endocrinology, 170, 55-61. The Society of Endocrinology, 2001.

1. Definition.

In 1999, The European Group on Ethics in Science and New Technologies proposed to define doping as "the use of substances, dosages or methods with the intention of enhancing sporting performance, which are banned mainly because they may have a harmful effect on sportsmen/women's health and which may compromise the generally accepted conditions of fair play".

2. Introduction: historical background, regulatory aspects and resources.

Sport, as a physical activity, combines, to varying degrees, play and competition. Historical references to the Olympic Games go back as far as the 8th century B.C. These high-level competitions, where the best athletes were crowned victors, also served to unite and pacify the Greek world. But the Greeks also practised sports outside the Games: physical exercise formed an integral part of their humanistic teaching, which sought to strike a balance between body and mind. The modern pattern of sports organisation first appeared in the 18th century - with the emergence of the first clubs in Great Britain - and became widespread in the course of the 19th century. This process of institutionalisation at both national and international level continued throughout the first half of the 20th century, with the development and proliferation of new forms of communication playing a key role. At the same time as competitive sports were developing in the 19th century, another trend began to take hold. Originating in Switzerland and Germany, gymnastics or physical exercises were seen as an important contribution to health and personal fulfilment. This parallel development revived and updated the dual role which sport had played in the Ancient World. It was mainly during the second half of the last century that sport has become increasingly bound up with - or even dominated by - considerations that previously had little bearing on it, whether they be those of the media, money, research and scientific and technical progress or politics.

The use of drugs is evident throughout the history of sport. In the ancient Olympic games in Greece, and in the Roman period, drug use in sport was commonplace, Ancient Olympic athletes were reputedly willing to ingest any preparation which might enhance their performance, including extracts of mushrooms and plant seeds. Prior to the implementation of drug testing programs in the late 1960s, the use of performance enhancing substances by athletes appeared to be commonly accepted within the international sporting community. However, a gradual series of events in modern sport history led to countries eventually speaking out against the harm that drugs were causing the individual and sport. The first significant international anti-doping development occurred in 1960 when the Council of Europe, a group of twenty-one Western European nations, tabled a resolution against the use of doping substances in sport. Governments and international and national sporting organisations continued to implement anti-doping initiatives throughout the late 1960s and 1970s. Unfortunately, the simple fact that testing programs were in operation did not guarantee their effectiveness. Not only were positive drug tests limited because of inadequate technology, but athletes learnt quickly how to beat the system. In recent years, doping cases have increasingly come under the media spotlight. These doping cases damaged the sport's image, provided unquestionable evidence of widespread doping practices, and focused public attention on the many divergent voices, opinions, and efforts at regulation surrounding this complex issue.

The World Anti-Doping Agency (WAMA) was created to promote, co-ordinate, and monitor at the international level the fight against doping in sport in all its forms. WADA combines the resources of sports and governments to enhance, supplement, and co-ordinate existing efforts to educate athletes about the harms of doping, reinforce the ideal of fair play, and sanction those who cheat themselves and their sport. In order to guarantee an external and independent dimension to the fight against doping, certain conditions are indispensable to its credibility and effectiveness. These conditions are: a statute of independence, transparency and accountability, authority, neutrality and the role of conciliation, competence (scientific and ethical), the promotion of a sports ethic, the promotion of an education and research field about doping.

>From a technical point of view, WADA is also responsible for annually preparing and publishing the Prohibited List (the International Standard identifying Substances and Methods prohibited in sport) and to inform athletes on methods, obligations and rights during the doping control. Generally,

National Federations have their own regulation in compliance with WADA even though some differences are likely. For further and more detailed information, we remind to the web sites of WADA and of three other National organisations, which we believe to be exhaustive about doping.

World Anti-doping Agency	http://www.wada-ama.org
Australian sport drug agency	http://www.asda.org.au
Canadian Centre for ethics in Sport	www.cces.ca
United States Anti-doping Agency	http://www.usantidoping.org

3. Ethical aspects.

The immediate reaction which doping in sport evokes is certainly negative. A sportsman/woman who dopes him/herself in order to perform better is quickly condemned. However, a closer look at the circumstances surrounding doping, and the variety of actors involved renders an immediate judgement or actions to be undertaken extremely difficult. The variety of actors involves the sportsman/woman's close environment, the coach, the medical practitioner, the masseur, the nutritional specialist, etc. as well as, in the case of children and adolescents, the parents. The wider environment is composed, inter alia, of the sport club, the sports federation, international organisations, the sponsors, the interim consultants administrating the contracts between the athletes and the federations, the organisers of sports events, sports articles enterprises, the pharmaceutical industry, laboratories, the media, national public authorities in setting up a legal framework, judges, the state as promoter of the athlete as well as the general public carrying out sports activities and being spectators of sports events.

Federations have traditionally played an important role in setting rules, promoting the athletes as well as selling the sports events to the media. If taking into consideration that it is also the federations which carry out doping controls and their analysis, a conflict of competing interests is probable to arise.

When it comes to scientific and medical aspects of doping (c.r. next paragraph), it is difficult to draw the borderline between the medicalization of the sportsperson to preserve his/her health and the prescription of drugs to enhance performance. Most of the doping products - depending on the dosage and on the interaction with other products - are considered dangerous for the health. However, not every substance is unhealthy. Certain substances need to be prescribed to treat the sportsperson state of health, though, within the context of sport, considered as doping substance and thus legally banned. The right of the sportsperson to medical treatment could thus be jeopardised. At the same time, the above-mentioned aspects need to be balanced against the fact that the sportsperson also has the choice to take any decision in a responsible way.

One thing that is clear in spite of the complexity of the doping phenomenon is that the issue comes down to two essential questions: health protection and unfair performance enhancement. Both issues, health and fairness, should be seen in the context of, and sometimes in conflict with, other values: for instance, the right to autonomy which implies that the sportsman/woman can make use of his/her body freely.

However, there are two very cogent ethical arguments related to doping to be considered from various points of view:

- The individual contract argument:

The sportsperson has a contract with the sports organisations in participating in competitions and training, which requires him/her to adhere to certain rules. Sportspersons are aware of lists of banned substances. They also know the sanctions if they contravene their contract.

- The social contract argument:

The individual contract of salespersons with their sports organisations has a wider social dimension based on values associated with sports - namely health, fitness, joie de vivre, overcoming one's limit, winning, discipline, team spirit and training opportunities.

In addition to the sports movement itself, sponsors, business and media, are to some extent also partners in this social contract and they are dependent on this contract for their own goals. Sponsoring industries and the media exert considerable pressure on the athletes to enhance performance and this contributes to doping. On the other hand, the sponsoring industries and the media themselves depend on the unbroken image of fairness in sports.

Since 1999, the European community and the WAMA, have worked to draft a code of good conduct in sports. Several ethical principles which are central to the fight against doping have been drawn. These include: protection of health and safety of citizens, which includes sportsmen/women; integrity and transparency, which requires guaranteeing the honesty of sports events and the outlawing of cheating; protection of vulnerable persons, especially children; dignity of the sportsperson and freedom from exploitation. Moreover, rights, obligations, and respond abilities have been defined for sportsmen/women and sport associations at all level (club, national and international federations;), being both parties should be liable to sanctions (c.r. WAMA web site).

4. Use of drugs and health-related aspects.

4.1 Doping agents and methods

The detailed prohibited list of doping drugs may be found on the WAMA web site. Doping agents may be grossly classified based on their anticipated effect on sport performance or on training:

- Stimulating agents improve performance capacity and prevent tiredness (e.g. pain-relievers, cardio-respiratory analeptics and central nervous system stimulants).
- Substances acting on metabolism increase muscular working capacity (e.g. anabolic steroids, testosterone inducers, growth hormones and other hormone stimulants, somatostatins which inhibit normal growth, and diuretics which increase elimination kinetics and thus mask the uses of other substances).
- Ergogenic substances improve performance (e.g. erythropoietin and related substances which increase oxygen transport, substances which stimulate energy sources or act on body vigilance).

Moreover some methods are forbidden, in which drugs are not used (blood doping, blood “booster”; altering the integrity of samples, intravenous injection; genetic doping)

The rapid development of pharmaceuticals has, to a certain extent, replaced accepted procedures which were designed to improve oxygen transport such as training in high altitude environments.

Genetic technology is increasingly being used in the production of hormonal compounds (e.g. tissue-specific human growth factors) or drug proteins (e.g. erythropoietin (EPO)). Rapid advances are anticipated in the use of molecular genetic techniques for the production of better targeted pharmaceuticals. In the future, genetic technologies may also be applied to the screening of specify desirable or undesirable genetic combinations among top athletes.

4.2 Detection methods

Evidence of doping is demonstrated through the detection of prohibited substances or their metabolites, or unnatural dose levels of an endogenous substance found in the individual athlete's urine sample. Analytical screening methods are sensitive and sophisticated, but the quality of testing laboratories varies. It is possible to avoid detection by diluting or masking the urine sample with other substances or by carefully timing the drug use. Certain banned drugs used in training may be untraceable by the time competition and testing takes place, yet still provide the desired effects on performance. Certain banned drugs can be taken in dosages which do not exceed detection or banned levels; and certain drugs may be banned in one country or under the rules of one federation, but not in others.

Efforts to control and regulate doping in sport have become increasingly complex. Drug testing using blood samples is more accurate, but it is more expensive and requires specially trained personnel. To improve the reliability of doping detection, increased sampling validity is needed, both through routine and spot checks, as well as during competition and training periods. Furthermore, standardisation of analytical methods, internal quality controls, and interlaboratory comparisons have been set out.

4.3 Problems associated with the use of performance-enhancing drug

There are studies available on the beneficial effects of both elite and leisure time sports on life expectancy and on decreased morbidity, e.g. for hypertension, diabetes and head disease. Despite such benefits, accidental deaths and injuries do occur in different kinds of sports both at amateur and top levels. As far as top-level sport and its long-term effects are concerned, vascular problems, bone loss and late effects of frequent bone and joint micro traumas can occur. Repeated head injuries in some type of sports such as boxing or football can lead to loss of cognitive skills and weakening memory functions. Extensive training among young athletes can cause reproductive health problems and anorexia in females, although these problems are generally reversible.

There has been little systematic study of the health consequences of the use of doping agents in sports. It is difficult to carry out reliable epidemiological studies because of inconsistencies in the reporting of drug use among athletes. Nevertheless, the overall toxicological and pharmacological evidence on drugs, together with case studies among patients and the few reported case studies among athletes, clearly suggests an association with health impairment. Such impairment is especially associated with the use of anabolic agents, with overdoses, long-term use and with drug interactions.

Every substance may have preferential target organs. Here is a *general* list of potential targets/risks:

- Cardiovascular (myocardial infarction, cardiomyopathy, cerebrovascular accidents, hypertension, lowering of HDL, reduced Lp(a), reduced fibrinogen).
- Hepatic (development of peliosis hepatitis, liver tumours)
- Genitourinary (Male: infertility, reduction of the testicular volume, risk of prostatic carcinoma. Female: clitoral hypertrophy, menstrual irregularities)
- Cosmetic (for both sexes: Acne on the back as well as facially and have the tendency to be cystic. Male: baldness, hirsutism, oily hair and skin, striae distensae, comedones, secondary gynaecomastia. Female: breast atrophy)
- Musculoskeletal (epiphyseal closure following initial growth especially if used by prepuberal children, ligamentous rupture, alteration of collagen structure, development of acromegaly)
- Psychological (Increased aggression, increased libido, irritability, reckless behaviour, conversion of depression to paranoid reaction, higher response to provocation)
- Endocrine (secondary hypogonadotrophic hypogonadism due to the feedback inhibition of both hypothalamus and pituitary gland)
- Haematological (enhancing of erythropoiesis, eventual polycythaemia and raised haematocrit, alteration of humoral immunity with the lowering of IgG, IgM, and IgA)
- General safety: infection risk (HIV, Hepatitis) sharing same injecting equipment, injection injuries (direct or indirect traumas to nerves and soft tissues);
- General safety: Use of Counterfeit product (quality control, lack of sterility)

4.4 Users of performance-enhancing drugs and the role of the physician

The application of medicine in sports implies specific responsibilities for those who are involved (doctors, trainers, masseurs, psychologists, pharmacists, etc) in that they exercise considerable influence on the sportsman/woman. Even if it is generally accepted that the sports physician does not have a solely preventive and/or therapeutic function, because he/she follows the sportsman/woman's training, he/she nonetheless must scrupulously respect the ethical principles of his/her profession and specifically the preservation of the sportsman/woman's health.

Generally four groups of users are believed to exist:

- Those who are seriously involved in their sport and see the use of performance-enhancing drugs as a tool to achieve their ultimate goal. (They tend to have a definite plan of use, have often read around the subject and feel they are making an informed judgment.)
- Those who have recently become involved in sport or started attending the gym. (They may see use of drugs as a part of the culture that they wish to subscribe or a short cut to their goal. Often with lack of understanding of effects of drugs, effective diet, training techniques etc.)
- Occupational users such as doormen, police and prison warder. (They believe they must increase their size and aggression both to threaten and protect others.)
- "Recreational user" using these drugs in an effort to enhance sex drive, aggression, stamina, and a sense of well being (the use of illicit drugs is also common in this group.)

Exploring the patient's aims and goals allows a dialogue to convey interest and an awareness of their informed decision. At worst this will afford the opportunity of monitoring and advice if problems arise, at best it will persuade the patient not to use drugs at all.



Section

7

FIRST AID

I. INTRODUCTION

Each coach is responsible for health condition of all athletes during a period of their collaboration, a twirling coach included.

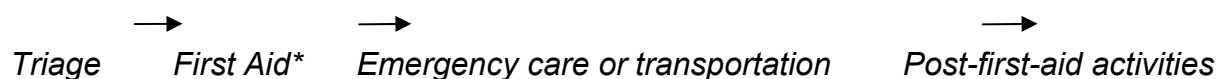
It means that each coach has to create a well-planned training process keeping in mind a balance between sport aims and athlete's psychophysical abilities.

However, the best planned lessons and/or competition performances could be interrupted by injury, mostly because of the fact that a human being is so highly sophisticated system that the highest educated coach with a lot of experience can't predict each response of each athlete to each stimulus. Also, traveling contains a lot of possible dangerous situations that can affect athlete's health.

Each coach ought to be well educated and well trained to give first aid because of the following:

1. Fast and proper first aid prevents more damage by the primary injury and curtails time of healing and convalesce.
2. A coach is the person of a great and special athlete's trust and should be able to help with reducing pain and fear athlete is suffering of at the moment of injury.
3. A coach has to control the situation by knowing what to do and how to organize first aid to avoid panic of the other present people and to reduce emotional and mental stress for the other athletes.

An emergency situation of injury needs the following coaches' activities:



Triage. The coach has to decide how severe injury is.

If there are more than one injured persons, the most injured has to be treated at the first place.

If there are more injuries one athlete has, the most serious injury has to be treated at the first place.

First Aid. Provision for a first-aid procedure contains:

- a) The injured athlete has to be settled in the most comfortable position and the space around her or his has to be cleared off all useless persons and things.
- b) A first-aid kit has to be at coach's disposal (See attachment). The coach has to be able to give first aid for the actual injury.

Emergency care or transportation to a doctor. The coach has to assure a professional emergency care after each injury and/or to inform parents of the injured athlete and let them to decide are they going to visit a doctor or to follow self-care instruction by the coach. Telephone numbers that should be at coach's disposal:

- a) Emergency Care

- b) *Parents of the athlete*
- c) *The nearest hospital*

Post-first-aid activities. *To take care about athletes who were present when injury had happened*

is very important for athletes and a coach. The coach has to explain the present condition of the injured athlete and to answer all questions athletes have about the situation.

If interrupted activities are going to be continued, the coach has to adapt all tasks to athletes who are under a certain level of stress and a new injury can happen.

* First Aid = simple medical treatment that is given to somebody before a doctor comes or she or he can be taken to a hospital (Oxford Advanced Learner's Dictionary)

II. THE PREVENTION OF SPORT INJURES

This section deserves a new little manual, but, unfortunately, there is no formula that a coach can use to prevent all sport injuries of all athletes. If coach is aware of mechanisms of sport injuries and factors that contributing to sport injuries that knowledge can help to prevent them. There are two mechanisms of sport injury:

Macro trauma is a sudden acute injury from a major force (fracture of the long bones, sprains of joint ligaments, strains of muscle tendon units, contusions involving muscle tendon units and their overlying soft tissue).

Micro trauma results from chronic repetitive injury to tissue over an extended period (stress fracture). Other overuse injuries include bursitis, tendonitis, and osteochondral injuries of the joint surface. Chronic problems most of athletes usually have are problems with knee-joint (damage of cartilage, meniscus or ligaments), low back pain (damage of discus intervertebrale and some ligaments) and ankle instability.

Sport injuries are not accidents. They are predictable incidents that are amenable to prevention. Research has identified some factors that can provoke sport injuries (lack of coaches' education, inadequate preparticipation physical exams, conditioning and training errors, training while overtired, improper technique, poor nutrition, psychological stress, growth). Each young athlete has individual risk factors that should be added to a specific risk for injury of sport of the baton twirling (trauma by the baton).

It is estimated that up to one half of all sport injuries may be prevented. Some of the prevention measures are as follow:

- General fitness is the basis for all sports participation.
- In the early stages of training, every emphasis should be given to broad-based participation opportunities to enhance general motor development. Sport specialization should be avoided before the age of 10.
- Adults should allow the children to play (the best way to control the intensity of training).
- Coaches or parents of athletes who place too much emphasis on winning may well contribute to the risk for an athlete sustaining an injury.
- There should be no more than 10% increase each week in the amount of training time or number of repetitions performed in an activity.
- Training sessions should include warm-up and cool-down periods.
- The nutritional status should be monitored carefully.

A good coach is taking care about athlete's health not only during athlete's sport activities but also about quality of life one can have after a sport career. Many of sport injuries result in lifelong disorders and become a chronic problem sooner or later.

A good coach is aware of the responsibility she or he has toward each athlete she or he is cooperating with.

- A coach should know, as much as possible, about: anatomy, physiology, kinesiology, psychology, pedagogy and sport nutrition or a team of specialists should cooperate within training process.

- A coach has to be aware of abilities of each athlete he or she is working with.

- A coach has to be familiar with technique of sport of the baton twirling and methodology of training process as well as with process of planning and programming.
- A coach has to be well trained to give first aid to the injured athlete.

A good coach will do the best to avoid the question: "Have I done all to prevent this injury?"

III. HOW SEVERE AN INJURY CAN BE

1. *The severest injury* could be caused by severity of the injury or inadequate First Aid.
2. *Severe injuries* with permanent invalidity for work and sport.
3. *Mid-Severe injuries* with long period of inability for work and sport (a few months).
4. *Low – Severe injuries* with a short period of inability for work and sport (within one month).
5. *Not difficult injuries* with no or a short period of inability for work and sport.

Note: A situation of the severest injury is not expected during a twirling training or a competition (e.g. wounds with severe arterial bleeding, open fractures with severe arterial bleeding, a severe knock to one's head or stomach, heat stroke). But, a coach could be in a situation to have to know what to do if the severe injury happened. Attachment contains short instructions that can remind anybody how to do CPR, First Aid for Shock and First Aid for Unconsciousness.

IV. TYPES OF INJURIES

1. **Wound** By definition, a wound is an injury of the part of the body, especially one in which a hole is made in the skin.
 - Scratch of the skin
 - Flay and cut of different severity
2. **Contusion** By definition, contusion results from the impact of a blunt object on soft tissue, producing damage to skin, subcutaneous tissue, and underlying tissues (muscle, tendon, and neurovascular structures).
3. **Fracture** By definition, a fracture is a break of a bone.
 - Open Fractures in which the broken bone comes through the skin (dislocated)
 - Closed Fracture (dislocated or not dislocated) in which the broken bone does not come through the skin
4. **Injury of a joint**
 - Sprain, in which a joint was injured by suddenly twisting, ligamentous has been stretched over its normal possibilities but bones are not dislocated.
 - Luxation, dislocation of joint bones.
5. **Musculotendinous Strains and Ruptures** This injuries are caused by either acute or chronic trauma. Acute strains generally result from a rapid, asynchronous contraction of muscles and are frequently the consequence of inadequate warm-up and stretching regimen prior to vigorous exercise.
6. **Heat Stroke** occurs in unacclimatized individual who is exposed to strong sunlight and high temperatures.

V. FIRST AID

V. 1. Wounds

How severe a wound is depends on how abundant bleeding is. Very serious is arterial bleeding recognized as the blood that spurts out in a rhythm that the injured person's heart is beating. Complication of all wounds could be infection (contamination of the wound).

General Principles of First Aid for Wounds

QUESTION TO ASK	FIRST AID OR SELF CARE
Did trauma had happened on a head ? YES →	See Section «Head Injury»
NO ↓ Is there serious arterial bleeding? YES → NO ↓	URGENTLY: Cover the wound by sterile gauze. Compress the wound. Apply a compress bandage. Elevate the injured limb. Compress a big artery. Seek Emergency Care. Immobilize the injured area for a long transportation. Monitor symptoms of Shock (See Attachment).
Are there symptoms of shock? YES → NO ↓	See Section about Shock of the Attachment.
Is there mid-severe or low severe bleeding? YES →	Cover the wound with sterile gauze. Bandage the wound Elevate the injured limb and immobilize the limb. Look for a doctor.

Scratch

Steps of First Aid: 1. Athlete should take the most comfortable position. 2. The scratch should be washed out of dirtiness (flowing water). 3. Apply disinfectant (spray). 4. Do not cover it if it is not necessary or cover by sterile compress.

Blister, Callus

Steps of First Aid: 1. Recommend to the athlete to avoid any further pressing or irritation of the blister. 2. If the liquid flowed out, do not wet it or apply any medicament. 3. Expose it to the air.

Nosebleed

Steps of First Aid: 1. Athlete should take a sitting position, bowing forward, with elbows on the knees and the head leaned on the arm. 2. Apply a cold compress on the athlete's back neck. If a kick to the nose had happened, the cold compress could be applied to the nose, too.

Arm/Leg Wound

Steps of First Aid: 1. The athlete has to take the most comfortable position (to sit or to lie down). 2. Reduce the bleeding: a) elevate the limb to be above the level of the athlete's heart; b) cover the wound with the sterile compress and bandage it. 3. Check consciousness and encourage the athlete to overcome the stress. 4. May drink water if want. 5. Immobilize the injured area (arm in a sling, leg on the pillow or pile of towels, jackets). 6. Inform parents

Note: If bleeding is arterial and severe, reduce bleeding by pressing at arterie brachiale (for arm) or arterie inuinale (for leg) than apply a compressive bandage direct to the wound. Check symptoms of shock. Get Emergency Care. Inform the parents.

V.2. Contusion

The subsequent hemorrhage (bleeding) and severity of tissue damage are functions of the force of impact and may vary from minimal «bump and bruise» to a severe thigh hematoma with up to 1,000 ml of blood loss.

Symptoms: At any situation trauma that can cause a contusion had happened (if the baton or the other heavy equipment had fallen on the athlete's body or the athlete had fallen down) do not wait for the symptoms but apply R. I. C. E. procedure of First Aid as fast as it is possible.

General Principles of First Aid for Contusion

R – Rest. Protect the injured part of the body to be moved (to avoid pain and more damage).

I – Ice. Apply ice or other means of cooling the affected area to stop bleeding and to reduce pain. Apply crushed ice (in a plastic bag wrapped in a towel) for 20 – 30 minutes.

C – Compression. Compressive dressing of bulky cotton and elastic wraps.

E – Elevation. Rice the injured area above the level of the athlete's heart (if it is possible!).

Self Care: *If the athlete will not visit a doctor, it is recommended to apply treatment of ice (20-30 minutes of each hour) and compression in the meantime, until swelling eases or temperatures of the injured and the normal part of the body is similar (48 – 72 hours).*

Minimal Contusion – «Bump and Bruise»

Bumps and bruises are caused by the baton that affects athlete's body.

Steps of First Aid: 1. Apply ice or cold water as soon as possible. 2. Put the athlete in the most comfortable position. 3. Exam how serious injury is (is there a broken bone or ligamentous damage). 4. If the injury is at low level of severity, apply RICE procedure of treatment of contusions and inform the parents.

Arm/Leg Contusion

Steps of First Aid: 1. Put the athlete in comfortable position with elevation of the injured limb. 2. Ice or a cold compress on the injured area. 3. Examination of severity of the injury. 4. Inform parents.

Contusion near or about joints

Contusion near or about joints warrants a special attention. Any history of that contusion should suggest the possibility of ligamentous damage and an examination to document ligament integrity should be performed (e.g. Frequently an athlete complains of medial knee joint pain believing he/she sustained a contusion to the area, when in fact, impact was lateral producing a medial meniscal or ligament tear and resultant medial pain.).

Steps of First Aid: RICE principles of treatment with a strong recommendation to the athlete to see a doctor for further treatment.

V. 3. Fracture

Symptoms of the closed fracture:

- Pain that is getting worse
- Swelling of the injured area (not always!)
- Deformity at the fracture site. Not always but if the wrong shape is present it is sure that the bone is broken.
- Sweating, dizziness, an ashen skin color, thirst.
- Cold, blue skin under the fracture.
- Numbness below the fracture.

General Principles of First Aid for Fractures (closed fractures)

YOU MUST

Put the athlete in the most comfortable position
Immobilize the injured area alone
Apply ice or a cold compress
Inform parents
Seek Emergency Care

IT IS RECOMMENDED

Monitor for symptoms of unconsciousness
Check if the splint is too tight
Give water to drink

NEVER

~~Try to set a broken bone
Leave the athlete~~

Forearm Fractures, (*ulna or radialis*) constitute the most common fractures in children (15 – 20 % of total number of fractures in children).

Caused by F.O.O.S.H. (fall-on-the-outstretched-hand) or direct trauma.

Symptoms: Pain that is getting worse, deformity at the fracture site (not always but if the wrong shape is present it is sure that the bone is broken), sweating, dizziness, an ashen skin color.

Steps of First Aid : 1. Help the athlete to sit down by keeping the injured arm with the other hand (to reduce pain and to avoid moving the injured part of the arm). 2. Apply ice or a cold compress (to reduce swelling and inflammation). 3. Immobilize the arm to rest at a 90 degrees angle (*See Attachment*). Make a splint that will fix wrist and elbow. If you can not make the splint, immobilize the arm with a triangular piece of cloth and tie the ends around the neck. 4. If want, give to the athlete water to drink. 5. Check if the splint is too tight and must be loosened. Check pulse (arterial radialis) or for some of the following symptoms: swelling, numbness, tingling or a blue tinge to the skin of fingers. 6. Inform parents and organize transportation to a doctor who will finally treat the injury.

Note: A pain of the broken bone is very bad. You have to monitor consciousness (an ashen pale color of the face, the athlete feels sick) for the first few minutes and to put athlete to sit down as soon as possible. It is much recommended to talk with the athlete all the time.

Elbow Injury (*a chip fracture around the elbow or an emerging ossific center*) is the second most common injury of the upper extremities in children. Because of the neurovascular structure that surrounds the elbow joint (that is responsible for function of lower part of the arm) it is recommended to act extremely careful.

Caused by falling on the elbow (risky acrobatic elements: walkover, cartwheel, and handstand).

Symptoms: The same as it is at *Forearm Fracture* but now at elbow site.

Steps of First Aid: The same 6 steps as there are in a case of Forearm Fracture.

Clavicle Fracture

Caused by a direct fall on the shoulder.

Symptoms: Pain, displacement.

Steps of First Aid: The same 6 steps as there are in a case of Forearm Fracture but immobilization is done by a figure-of-eight bandage (*See Attachment* - the athlete is sitting with the hands raised over the head and the arm are abducted to 90 degrees).

Finger Fractures, Wrist Injury

Caused by: Direct trauma from the baton or falling on.

Symptoms: Pain. Swelling. Inability of moving or painful movement of the injured part.

Steps of First Aid: 1. Apply cold water or ice. 2. The most comfortable position. 3. Immobilization of the fist/wrist. 4. Give to drink, if want. 5. Inform parents. Organize transportation to a doctor.

Foot Fracture

The most common foot fracture is the fracture of the base of the fifth metatarsal.

Foot fracture occurs when the foot is turning inward or stepping into hole.

Symptoms: Sudden pain

Swelling on the lateral aspect of the foot.

Steps of First Aid: 1. Put the athlete in the most comfortable sitting position and elevate the leg at the same level as hips are or a little bit higher (make a pile of towels or cloths and put the leg on it). 2. Apply an ice or cold compress. 3. Immobilize the ankle by splint. 4. If want, give to the athlete water to drink. 5. Check if the splint is too tight and must be loosened. 6. Inform parents and organize transportation to a doctor.

Stress Fracture is a common overuse injury most often seen in the foot and shine bones. Stress fractures occur when the forces are much lower, but happened repetitively for a long period of time (ballet dancers) or in a situation when unconditioned athlete increases her level of activity over a short period of time. The increased demand causes the bone to remodel and be stronger in the areas of higher stress, but if the response of the bone cannot maintain the pace of the repeated demands, a stress fracture may result. Also, the factors that can contribute to development of a stress fracture are menstrual irregularities and dietary abnormalities (adolescent female athletes are at particular high risk for development of a stress fracture).

Symptoms: If an athlete complains on a mid-foot pain that persists and develops, usually accompanied by swelling in the forefoot and if the athlete does not define any history of trauma, a stress fracture of a metatarsal should be considered and your strong advice to the athlete is to visit a doctor.

Steps of First Aid: 1. Rest the injured leg. 2. Apply ice to the injured area. 3. Elevate the injured leg. 4. See the doctor as soon as possible.

Note: It is difficult to diagnose the stress fracture. As a coach, follow the rule: if there is pain, don't do it. Give an advice to the athlete not to do movement that hurts her and respect her complains about pain.

Neck/Back/Spine Injury

Some neck and spinal injuries can be serious because they could result in paralysis. These injuries are most often in car accidents, but for a twirling coach the most risky situations are teaching and practicing of acrobatic elements (handstand, walkover, and sault).

Symptoms: The athlete complains on a neck pain or a back pain.

Symptoms of spinal injury: Inability to open and close fingers or move toes.

Feelings of numbness, tingling or weakness in legs/arms

Loss of bladder control

Steps of First Aid: 1. Keep the neck and/or back perfectly still until an emergency crew arrives. 2. Immobilize the neck (place rolled towels on both sides of the neck and/or body). 3. Seek Emergency Care. 4. Inform parents.

If you have to move the athlete, several people should carefully lift her/him onto the board.

Suspicion on Neck or Back or Spine Injury demands First Aid Procedure for Neck/Spine Injury.

V. 4. Injury of a joint

Injuries of joints (sprains and/or dislocations of fingers, ankles, elbows) are pretty often sport injuries. They are the result of violent overstretching of ligaments in a joint.

Caused by: Twisting a limb, fall, and overexertion.

In general, joint injuries can be ranged into 3 grades:

<i>Grade</i>	<i>Damage done to ligaments</i>	<i>Treatment</i>	<i>Average healing time</i>
I Mild Sprain	Tearing of some ligament. No loss of function.	Self care after doctor's diagnosis	2 – 6 weeks
II Moderate Sprain	Rupture of portion of ligament. Some loss of function.	Physical therapy after doctor's diagnosis.	6 – 8 weeks
III Severe Sprain	Complete rupture of ligament or complete separation of ligament from bone. A sprain-fracture occurs when the ligament pulls a loose fragment of bone	Surgical repair. Physical therapy	8 – 10 weeks

Symptoms: Pain (as bad as severe injury is and is getting worse). Swollen joint. Bruising at joint. Inability to move the injured limb. Misshapen (when dislocation had happened).

General Principle of First Aid and/or Self-Care for Sprain

R – Rest. Immobilize the injured joint for transportation to avoid pain.

I – Ice. Place crushed ice in a plastic bag, wrap it in a towel and apply to the joint for 20 – 30 minutes. Repeat each hour until swelling eases (ice helps to reduce the bleeding, swelling and pain). For the first 48 – 72 hours ice should be applied periodically.

C – Compression. Apply elastic bandage to the joint. Numbness, tingling or increased pain means the bandage is too tight.

E – Elevation. Raise the injured joint above the level of athlete's heart.

Ankle Sprain. 85% of all ligamentous injuries of the ankle involve lateral sides.

Caused by: Lateral ligamentous injuries of the ankle normally occur when the ankle is plantar flexed and an inversion force had happened (the first ligament to rupture is the anterior talofibular ligament).

Symptoms: Pain. Swelling. The most reliable test to determine whether there is a complete rupture or instability in that ligament is an anterior drawer sign: cup the right hand around the heel and place the left hand along the anterior border of tibia. While stabilizing the tibia, the heel is pulled forward, thus displacing the foot anteriorly out of the ankle mortis. If there is a rupture of the ligament, the foot will come forward significantly as compared with the normal side (one should be well trained to apply this test!!!).

Note: If the athlete had heard audible pop or snap, it would indicate that there may be intra-articular or malleolar fracture, a tendinous avulsion or complete ruptures of the ligaments.

First Aid upon I - III grade:

Grade	Symptoms	First Aid or Self Care
I	No or minimal swelling Able to bear weight but with pain	Elevation of the ankle Ice compress at the ankle for the first 48 -72 hours Ankle support that will reduce flexion and extension. Future ankle support that can be used with a shoe. Should be encouraged to use exercises that strengthen extensors and flexors of the ankle.
II	Swelling Pain Tenderness An anterior drawer sign more positive than the normal side	R. – Rest is obligate I. – Ice should be applied periodically for the first 48-72 hours C. – Compression to reduce swelling E. – Elevate the injury ankle
III	Fast swelling A great pain An anterior drawer sign is positive (the anterior talofibular ligament is completely ruptured)	Elevation of the ankle on the pillow or pile of towels or cloths that will reduce of any movement Ice or other means of cooling Seek Emergency Care as soon as possible

Ligamentous Knee Injury

There are four knee ligaments that could be damaged: the medial and the lateral collateral ligament, the anterior and posterior cruciate ligament. The Lachman test is the best test in determining the presence of acute ruptures of the anterior or posterior cruciate ligaments.

What is specific at knee injury is that **III Grade** (Severe rupture) complete ruptures of two or more ligaments are associated with minimal or moderate pain and minimal or no effusion.

The most often reason of the knee injury is inappropriate landing after jumping.

Symptoms: Pain and effusion. If the athlete has heard an audible pop or snap, there is a great chance that the anterior cruciate ligament has ruptured.

Steps of First Aid: 1. Put the athlete in the most comfortable position with immobilization of injured knee in 20 – 30 degrees of flexion. 2. Apply ice or other means of cooling. 3. Compress the injured knee. 4. Inform parents and organize transportation to a doctor.

Elbow Luxation

The most risky acrobatic elements that could result in elbow luxation (dislocation of elbow joint) are walkover, cartwheel, and handstand.

Symptoms: Falling down during performance of the element. Misshapen elbow joint. Great pain. An ashen skin color of the face with sweating. Swelling of the elbow

General Principles of First Aid for Dislocation

1. Put the athlete in the most comfortable position (to sit or to lie down).
2. Remove clothing without moving the injured joint.
3. Check for internal problems to blood flow and nerves. (Check the pulse at wrist or ankle. Touch the athlete's fingers and ask if she feels your touch. Ask if the athlete can move or wiggle her fingers or toes.).
4. Immobilize the injured elbow in the position in which injury was found. (*See Attachment*).
5. Inform parents and organize transportation to a doctor.
6. **Do not try** to straighten a misshapen joint.

V. 5. Musculotendinous Strains and Ruptures

Strains can vary in severity from minor, with minimal fiber involvement, to severe, with complete muscle or tendon rupture. Achilles tendon rupture is the most common; patellar tendon, quadriceps and gastrocnemius are less common.

General principles of First Aid upon Severity of the Strain

Grade	Damage done to muscle or tendon	Symptoms	First Aid or Self Care Treatment	Healing time
I Mild Strain	No loss of function. No loss of strength. No tearing of muscle tendon, just slightly pulled muscle.	Painful muscle contraction.	Self care after doctor's diagnosis R – Rest is obligate (stop using injured limb). I - Ice should be applied periodically for the first 48-72 hours. C – Compression to reduce swelling E – Elevate the injured limb.	2 – 10 days
II Moderate Strain	Tearing of muscle, tendon or at the bone attachment.	Weak and painful attempts at muscular contraction.	R.I.C.E. – procedure of First Aid Physical therapy after doctor's diagnosis.	10 days to 6 weeks
III Severe Strain	Rupture of muscle-tendon-bone attachment with separation.	Extremely weak yet painless attempts at muscular contraction.	R.I.C.E. – procedure of First Aid Surgical repair. Physical therapy.	6 to 12 weeks

Achilles Tendon Rupture

Symptoms: The athlete frequently feels a «pop» near the ankle at the time of injury. Diffuse pain. Swelling.

Steps of First Aid: 1. Athlete should take the most comfortable position. 2. Apply ice or the other means of cooling the injured area and compress it with elastic bandage. 3. Elevate the leg on the pile of towels or cloths. 4. Inform parents and organize transportation to a doctor.

Partial Rupture of the Gastrocnemius

Symptoms: The searing pain that occurs in midcalf. Standing on the toe is difficult and painful. Swelling. Erythema.

Steps of First Aid: 1. Athlete should take the most comfortable position. 2. Apply ice or the other means of cooling the injured area and compress it with elastic bandage. 3. Elevate the leg on the pile of towels or cloths. 4. Inform parents and organize transportation to a doctor.

Patellar Tendon and Quadriceps Ruptures

These injuries are caused by jumping or abrupt stop.

Symptoms: Swollen knee. Inability to extend the leg.

Steps of First Aid: 1. Athlete should take the most comfortable position. 2. Apply ice or the other means of cooling the injured area and compress it with elastic bandage. 3. Elevate the leg on the pile

of towels or cloths in the position it is (do not extend it!!!). 4. Inform parents and organize transportation to a doctor.

Hamstring

A hamstring strain is tearing of the hamstring muscles (Semitendinosus, Semimembranosus and Biceps femoris). It often results from an overload of the muscles or trying to move the muscle too fast. They are ranged from I to III Grade.

Symptoms: Spasm, tightness and tenderness. With more severe injury, swelling and a black and blue or bruised appearance will follow. Pain most often occurs at the point of tears and strains and can be "tested" (ask the athlete to lay on her/his front and ask her/him to try to bend the knee against resistance).

Steps of First Aid: See General principles of First Aid upon Severity of the Strain.

*Note: **Hip muscle imbalances** can cause hamstring and back troubles. Because of a long period of a healing time (a few to 12 weeks) it is important to compose a well-balanced training program that will prevent the hamstring and back trouble. It means that a coach has to create an individual training program that include a proper balance between strengthening and stretching of hamstring, hip and low-back muscles. Prevention of these two very often sport injuries is starting within a basic phase of training program of each athlete and has to be a part of preparation for each season during her/his sport career.*

V. 6. Heat Stroke

Heat stroke strikes suddenly, with little warning. When the body's cooling system fails, the body's temperature rises fast. Heat stroke is a life-threatening medical emergency. Signs of heat stroke include:

- Very high temperature*.
- Hot, dry, red skin. No sweating.
- Deep breathing and fast pulse – than shallow breathing and weak pulse.
- Dilated pupils.
- Confusion, delirium, hallucinations.
- Convulsions.

* Rectal temperature is 104°F or higher. If the athlete's temperature should rise above 107° F, brain damage occurs and death may follow. The emphasis is on the lack of sweating.

Temperature has to be lower than 101°F /38,3 °C/ one can be sure that the nearest danger is passed.

General Principles of First Aid for Heat Stroke:

- 1. To lower the body temperature**
- 2. To give fluids** (if the athlete is conscious).

QUESTION TO ASK	FIRST AID
Presence of signs of heat stroke + No breathing and no pulse? YES NO	YES → Get Emergency Care Do CPR (See Attachment) Give First Aid for heat stroke before emergency care
Presence of signs of heat stroke + Pulse but no breathing? YES NO	YES → Get Emergency Care Do rescue breaths (See Attachment) Give First Aid for heat stroke before emergency care
Presence of signs of heat stroke + Unconsciousness, confusion, hallucinations or convulsions? YES NO	YES → Get Emergency Care Place the athlete in the recovery position (See Attachment)
Presence of signs of heat stroke: - Skin that is red, dry and/or hot - Pulse that is rapid and then gets weak. - No sweating?	YES → Get Emergency Care Give First Aid for heat stroke before emergency care: - Move the athlete to a cool place - Place the feet higher than the head - Remove the clothing and spray the athlete with cold water or sponge her with a towel that is soaked in cold water. - Fan the athlete - Put ice pack or cold compresses to the neck, under armpits and to the groin area

Heat Exhaustion

Heat exhaustion occurs when the athlete (one who is non-acclimatized* or/and has to work in a heat for a several days) is exposed to excessive environmental temperatures and sweats profusely without adequate fluid replacement. It is a serious condition resulting from losses of water or salt or both as the result of heat stress. Heat exhaustion takes time to develop.

Symptoms of heat exhaustion: Cool, clammy, pale skin. Sweating. Dry mouth. Fatigue. Weakness. Dizziness. Headache. Nausea. Vomiting (sometimes). Muscle Cramps**. Weak and rapid pulse.

Note: As strange as it seems, people suffering from heat exhaustion have low, normal or only slightly elevated body temperatures.

Steps of First Aid: 1. Move to a cool place indoors or in the shade. 2. Loosen clothing. 3. Give to the athlete to drink cold water – if available, add ½ teaspoon of salt in 1 quart /1 litre/ of water. 4. Assure for the athlete to lie down and rest in a cool, breezy place.

* Acclimatization represents a constellation of physiologic adaptations that appear in a normal person as a result of repeated exposure to heat stress. The most important adaptations include retention of salt and water, expansion of the extra cellular fluid volume, and slight hemodilution, which depends on the action of aldosterone produced in the adrenal cortex. When an athlete is exposed to heat, the body temperature rises and signals the hypothalamus to initiate reflexes that initiate cutaneous vasodilatation to deliver heated blood to the body surface. Heat can thereby be lost into environmental air. Reflexes are also activated to initiate sweat

formation. Upon repeated exposure to heat, the ability to sweat increases in terms of the maximal volume of sweat that can be produced. In addition, there is a progressive decline in the sodium concentration of sweat owing to the action of aldosterone. The physiologic adaptation that could be define as acclimatization appear within a few days after heat exposure and become about 90 % complete after 2 weeks of repeated heat exposure, but require up to 6 weeks for their full development.

** See Heat Cramps

Heat Cramps

Heat cramps are characterized by exquisitely painful sustained muscular contractions that usually occur in muscles used during training (mostly in the calf muscles). Athletes with heat cramps tend to be highly trained, physically fit, heat-acclimatized, those who are profuse sweating in a hot environment. Such athletes replace sweat losses with water and inadequate salt (the result is hyponatremia and hypochloremia, reflecting salt depletion). Replacement of sweat volume with water and no salt causes depletion and dilution of body fluids.

Steps of First Aid and Self Care: 1. Athlete should take comfortable position and to relax the limb. 2. Ask from the athlete to stretch involved muscles (carefully). 3. Replacement of salt and water (give the athlete to drink a glass of salt water / ½ tea-spoon of salt in 1 quart /1 liter/ of water). 4. The athlete should rest.

Head Injury

It is recommended to treat all Head Injury as a serious injury because you never know what had happened inside of the cranium (blood from broken vessels may seep into brain even though you may not be able to see any bumps, cut or bruises. This puts pressure on the vital areas of the brain and can cause serious problems). It is recommended to visit a doctor in any case of head injury and to watch for signs and symptoms of a serious head injury during the first 24 hours. Head injury is caused by direct trauma.

Symptoms that alert the need of medical care: Lost of consciousness. Confusion. Drowsiness. Dent, bruise, cut or blood on the scalp. Severe headache. Vomiting. Convulsions.

Note: Some of the symptoms can happen at the time of the injury or come later.

Steps of First Aid: 1. Put the athlete to sit or to lie down (if lay down, raise the head with pillow or pile of towels, jackets). 2. Apply a cold compress. 3. Speak with her/him to be sure that there is no problem with consciousness.

4. Inform parents.

Recommendation: Inform parents that the athlete has to visit the doctor immediately if a symptom of concussion of the brain appears (headache, feels sick, vomiting).

Head Wound

Most of head wounds are bleeding a lot because there are many veins, arteries and capillaries within a head skin. Head wound is usually caused by a certain blow and it is not possible to know how severe it was. Head wound could be followed with concussion of the brain and unconsciousness, rarely but possible, with shock.

Steps of First Aid: 1. The athlete must lie down as soon as possible, with a little raised head (on the pillow or pile of towels, jackets). 2. Cover the wound with a sterile compress. 3. Apply a cold compress on the athlete's back neck. 4. Check symptoms of concussion of the brain (headache, queasiness, vomiting, dizziness). Check consciousness. Check symptoms of shock. Check breathing and puls. 5. May drink water if want. 6. Cover the athlete with blanket.

Tooth Injuries

Any dental injury (fractured, displaced or avulsed tooth or soft tissue lacerations) has potential of being serious and complication may arise weeks or years after the incident.

Steps of First Aid in a case when a permanent tooth (athletes aged 7 or more) is knocked out (dental avulsion):

- a) If it is possible to replace the tooth:
1. Hold the tooth by the crown (with a clean gauze pad).
 2. Replace it in its socket.
 3. Ask the athlete to bite down gently on the gauze.
 4. See a dentist as soon as it is possible.

Note: If contaminated, rinse the tooth with saline or water before replanting.

- b) If the tooth cannot be re-inserted:
1. Give the athlete a gauze pad to gently bite down on.
 2. Put the tooth in the milk or ask the athlete to place it in her/his mouth between the teeth and cheek (if old enough not to swallow the tooth).
 3. See a dentist right away, within 20-30 minutes.

Note: If the tooth is out more than 30 minutes, the chances of saving it decrease. Teeth that are out longer than about 2 hours have a very poor prognosis.

Facial injuries

Keep in mind that contusion, lacerations and other wounds of the face can permanently disfigure the athlete. The eye is a delicate organ and eye injuries are considered as either minor or major injuries.

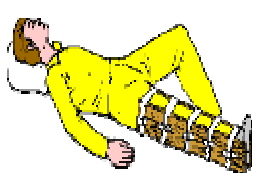
Minor eye injuries. The eye has been struck by foreign object adhering its surface, causing irritation. It is characterized by bloodshot eye, irritation and urges to rub the eye. The treatment is as follow:

1. Irrigate (wash out) the eye and the object out.
2. If this fails, try to lift the object off by the corner of clean wet cloth.
3. Refer to medical aid if vision is affected.
3. Cover the eye if appropriate.

Major eye injuries. These are injuries that involve the penetration of the body of the eye or involve severe blunt trauma to the eye. The treatment is as follow: 1. Lay the athlete with complete rest. 2. Cover the affected eye. 3. Call for an ambulance or organize transport to a doctor

ATTACHMENT

1. A Splint for a leg:



Find a plane objects (boards, rolled newspaper or towels etc.)

Prepare supports for the plane objects (scarves, belts, strips of cloths etc.

Apply the splint in the position in which the injury was found

2. Splints for an arm



Use a scarf or make a triangular by taking a square cloth and fold it on the diagonal



Put the injured arm across the chest at a right angle. Fold the material in half.



Slide the sling at the half way fold at the injured arm, making sure the material is beyond the elbow.



the

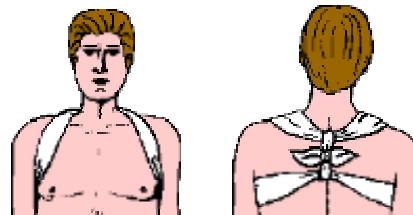
Bring one point of the sling up and over the shoulder of the injured side and



other point straight up over the shoulder.

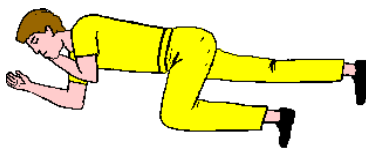
Tie the two points together behind the neck. Tie to the athlete's side so the knot doesn't press into the back of the neck.

3. Immobilization of a broken clavicle



UNCONSCIOUSNESS

There are many causes for unconsciousness: from temporary lowering of barometric pressure to serious



trauma of any part of a body or low blood sugar.

Symptoms:

Collapse – unexpected falling down

No answering and no reaction

Vomiting (sometimes)

First Aid: 1. Recovery position. 2. Monitor for breathing and pulse. 3. Keep the athlete warm (cover her with blanket or cloths). 4. Get an emergency care.

Note: Do not leave the athlete alone and do not give anything to drink.

SHOCK

Shock is an emergency condition that occurs when blood flow or blood volume is too low to meet body's needs.

Shock is caused by: severe or sudden blood loss from an injury, exposure to extreme heat for too long, large drop in body fluids (severe vomiting), fracture of a large bone, a severe allergic reaction and some other causes.

Symptoms: Weakness, trembling. Restlessness. Confusion. Pale or blue-colored lips, skin and fingernails. Cool and moist skin. Weak but fast pulse. Rapid but shallow breathing. Nausea, vomiting. Enlarged pupils. Extreme thirst.

First Aid before Emergency Care: 1. A person should lie down, face up. 2. Stop the bleeding and bandage the wound. 3. Elevate the feet about 1 foot with pile of towels, cloths (if there is no injury of head, neck or leg). Loosen tight clothing. Then cover the person to prevent heat loss. 4. Monitor for breathing and pulse every so often.

Note: Do not give any food or liquids. If the person asks for water, moisten the lips.

If the person vomits, roll him/her on side.

EMERGENCY LIFE SUPPORT – C. P. R.

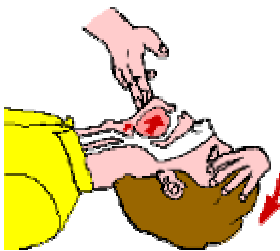
ABC of first aid

Airway - Check if the person breathes (is the chest is moving or do you feel her/his breathing at your cheek). If not, lift her/his jaw and tilt the head back to open her/his airway. You need to perform this check for up to 10 seconds before deciding what to do the next.

Breathing – If still not breathing, prepare yourself to give two rescue breaths. Allow the air to come out of her/his mouth, the repeat. Next, check for the circulation.

Circulation – Check the pulse.

If there is no pulse or no breathing a person needs a combination of mouth-to-mouth breathing (or other artificial ventilation techniques) and chest compressions, cardiopulmonary resuscitation - C. P. R.



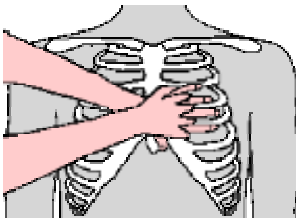
BLOW



TILT HEAD,
LIFT CHIN,
CHECK
BREATHING



GIVE TWO
BREATHS



PUMP



POSITION
HANDS IN THE
CENTER OF
THE CHEST



FIRMLY
PUSH DOWN
TWO INCHES
ON THE CHEST
30 TIMES



CONTINUE WITH 2 BREATHS AND 30 PUMPS UNTIL HELP ARRIVES

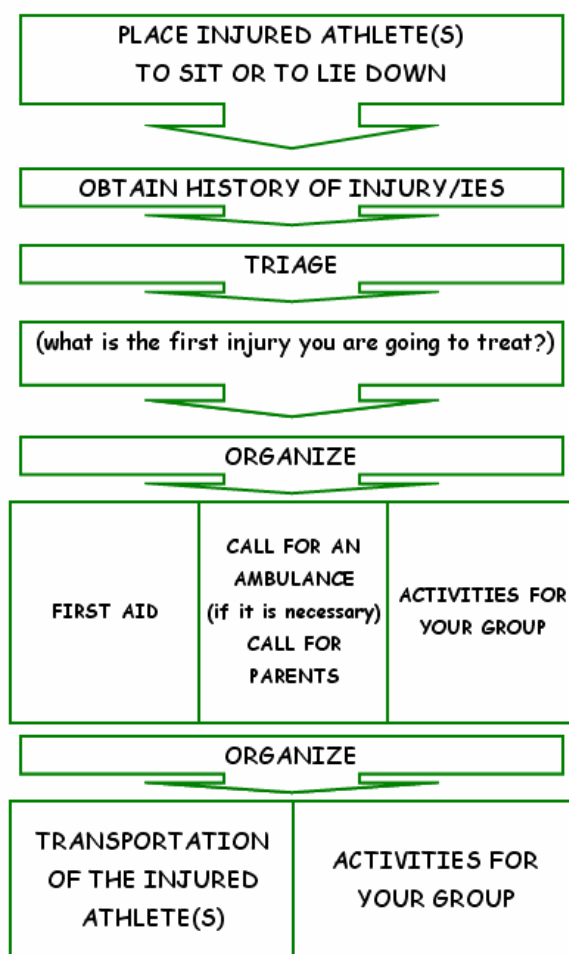
A First Aid Bag

It is a good idea if a coach adds some things to a standard content of the First Aid Bag, things that could be useful in a case of sport injury:

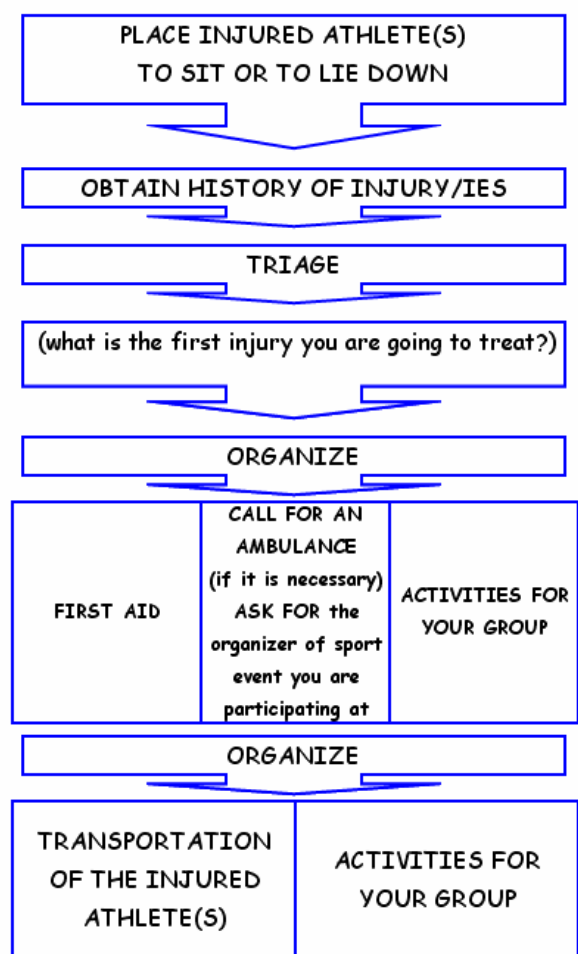
1. Elastic Bandages
2. "Deep Freeze" – Pain Relief Spray
3. "Deep Heat" – Pain Relief Spray
4. Salt

Emergency Plan

In case injuries had happened at home-town:



In case injuries had happened when your group is not at home-town:



** Note: It is recommended if the organizer of a sport event supply each group with local phone numbers for emergency.*

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Section

8

PSYCHOLOGY

WBTF COACHES MANUAL PSYCHOLOGY SECTION

Introduction

As athletes age and mature, psychological training becomes as important as physical training. It is imperative to remember, however, that just as physical skills takes years to develop, so too does psychological skills. Therefore, the training of psychological skills demands just as much attention as training physical skills so that athletes are able to perform at their optimal level consistently. In sport psychology, topics such as anxiety, imagery, confidence, and concentration are all important to performance and the following section is aimed at giving you a brief overview of the topics and strategies that you may want to use with your athletes in order to develop them in body and in mind.

Anxiety

Anxiety is defined as “cognitive concerns and autonomic responses that accompany a stressful situation” (*Naylor, Burton, & Crocker, 2002, p. 134*). Symptoms of anxiety (e.g., sweaty palms, butterflies in stomach, increased heart rate, shortness of breath) are not only evident in sport but in other areas of life including before academic tests and music recitals. Research has shown that the most anxiety provoking situations occur when: 1) a person must perform alone, 2) the performance happens in front of an audience, and 3) the person is performing a new skill. Furthermore, it has been found that individual sport athletes experience higher levels of pre-competitive state anxiety than do team sport athletes. Therefore, it is clear that in many situations in baton twirling, athletes may experience high levels of anxiety.

Anxiety may also be caused by high levels of worry, an inability to reach goals, an athlete’s personal expectations, and high coach and/or parental expectations. There are several strategies that have been recommended for athletes in order to cope with anxiety. Some of these strategies include: relaxation training (i.e., focused breathing techniques, muscle relaxation), setting appropriate and controllable goals, the use of positive self-talk, and imagery.

Imagery

Imagery is defined as “an experience that mimics real experience. We can be aware of ‘seeing’ an image, feeling movements as an image, or experiencing an image of smell, tastes, or sounds without actually experiencing the real thing” (*White & Hardy, 1998, p. 389*). It has been well documented through the sport psychology literature that imagery is crucial to sport performance.

Imagery can be used in a variety of ways; these functions include: 1) imaging combinations of movement (i.e., routines), 2) imaging the execution of specific skills, 3) imaging goal achievement (i.e., winning a medal), 4) imaging feelings of being relaxed or psyched up, and 5) imaging feelings of confidence and mental toughness. Using the different functions of imagery has been found to increase confidence and decrease anxiety in sport. Imagery has been also found to be important in promoting a positive attitude, increasing motivation, and in healing injuries.

Furthermore, recent research has pointed to possible developmental changes in imagery; imagery may be used differently for young children, adolescents, and adults. For example, adolescent athletes (those ages 12 to 15) may prefer using images related to confidence in order to improve confidence in competitive situations whereas

younger athletes (ages 7 to 11) may utilize images related to goal achievement in order to improve confidence before competition*. As imagery is a natural skill for children, it is possible to extend the use of this skill into sport.

Coaches need to encourage athletes to use imagery in practice so that it becomes a habit to use imagery in competition. The skill of imagery can be practiced by initially having athletes image themselves in familiar surroundings (i.e., their home, regular practice gym, beach) and manipulating objects within these surroundings. The next progression may be to have athletes image a particular skill that they are learning, followed by a section, and then a full routine. Imaging should be done in a relaxed environment and also in real time (i.e., not in slow motion!). Therefore, using the music an athlete will perform with should help them to feel more confident and in control of the performance.

(*The study was done specifically with athletes in baton twirling and, therefore, results may be of particular interest to coaches. The full article may be downloaded from the *Journal of Imagery Research in Sport and Physical Activity* at the following address: <http://www.bepress.com/jirspa/vol1/iss1/art3>)

Self-Confidence

Confidence is one of the most important features to develop in an athlete. It is crucial in managing anxiety and also increasing feelings of self-efficacy. Confidence may be developed in a variety of different ways in sport; nine sources of sport confidence have been identified: 1) mastery (i.e., improving skills), 2) demonstration of ability (i.e., exhibiting more skill than opponents), 3) physical/mental skill preparation (i.e., feeling of readiness before a performance), 4) physical self-presentation (i.e., body image), 5) social support (i.e., feedback from significant others), 6) vicarious experience (i.e., gaining confidence from watching others be successful), 7) coach's leadership (i.e., belief in coach's decision making), 8) environmental comfort (i.e., feeling comfortable in a competitive situation), and 9) situational favorableness (i.e., feeling that everything is "going your way").

It is important for athletes to feel confident before competition and it is also important for coaches to be aware of where their athletes obtain confidence. Build confidence in athletes by developing clear, achievable goals *with* them, recalling past successes and achievements, and staying positive. It is also a good idea to evaluate an athlete's performance 24-48 hours after a competition in order to discover a systematic and consistent method to approach pre competition preparation. After all, achieving goals comes from consistent preparation and performances and it is important for athletes *and* coaches to be aware of how an athlete prepares for competition so that an athlete can feel confident and positive in any situation.

Concentration and Focus

Building concentration and focus is crucial in sport. Again – concentration is a skill that can be developed but it takes a concerted effort to help an athlete build these skills. There are many different factors in baton twirling that can be distracting to an athlete – the audience, the type of floor, the ceiling height, other competitors, judges, etc. When one combines the existence of all of these external distractions with internal distractions (i.e., what an athlete is saying to himself or herself in their mind) and with the complexity that exists in the sport, it is no wonder that some athletes cannot handle competition.

Therefore, it is important to build this skill and here are some suggestions:

First, it is important to simulate these distractions in practice as much as possible once routines are learned. For example, invite an audience to watch or 'accidentally' play the wrong music. Having these experiences in practice will help your athlete to cope but will also allow you to see how your athlete reacts and then have a discussion about how to handle the situation.

Secondly, talk to your athlete about what he or she is thinking about as they are preparing to compete. The use of some key words or phrases that your athletes can use (for example – "you can do this" or "trust your training") may help to occupy their mind and focus on the task at hand.

Finally, establishing a performance routine will also help to focus your athlete. The routine is not only for the day of competition but should start up to a week before the performance. This routine should be an outline of how the athlete will prepare for the performance (for example – what time to go to bed each night leading to the competition, nutritional needs, time of arrival at the competition, warm up routines, etc.). Of course, changes may happen to the outline but an athlete should be an idea of what to expect and how he or she can get focused

on the day. Be sure to practice these routines throughout the season as it will take some time (generally a few seasons) for an athlete to find out what works for them. But once the routine is established, this could be an important step for the athlete to feel confident and ready.

Conclusion

It is important for athletes and coaches to be aware of this fact – abilities remain stable. This means, for example, that if an athlete can perform a toss illusion consistently in practice one day, he or she should be able to do that same trick consistently the next day. The fluctuations in performance happen in the mind (i.e., he/she is distracted, he/she has a negative attitude at the practice, etc.). As a coach, it is important to remain consistent and supportive so that you are not fluctuating with your athlete! This is a difficult task but remember that positive experiences in sport can help an athlete's confidence and persistent in sport. So, be positive, encouraging, redefine success, and help your athletes to realize their goals by incorporating mental training in practices. The skills they learn through baton twirling will not only help them in competition but will also help them to develop strategies that they will use throughout their lives.

(For more information on sport psychology interventions specific to baton twirling, please see an article entitled "Twirling through the motions: Applying motor control theory to practice" in the International Journal of Sports Science and Coaching – volume 1 issue 4.)

PHYSICAL AND PSYCHOLOGICAL DEVELOPMENT

Each child's development is individualistic. It is the coach's responsibility to recognize the stages of development in order to plan constructive and safe lesson plans as well as setting realistic goals for their athletes.

Physical Growth

Physical growth refers to the process by which humans increase in size and develop mature forms and function. It is important to remember that not all parts and systems of the body grow at the same rate or at the same time. In addition, various systems and organs follow different patterns of growth. Obviously these varied patterns affect the athlete's coordination and performance.

Motor Skills Development

Motor skills development refers to the production of motion – the means in which the brain instructs the body. Basic motor skills involve involuntary reflexes and distinct sequential patterns (e.g.: walking). After these are developed, children learn to integrate their movement with perception skills such as spatial perception that is critical for hand-eye coordination.

Cognitive Development

Cognitive development refers to the capacity to perceive reason or use intuition. Some cognitive components include memory and attention span and it is used in problem solving activities.

Personal and Social Development

Personal development refers to deeply ingrained patterns of thought, feelings and behavior. Social development refers to learning what is acceptable and what is unacceptable in rules of social behavior.

SELF-IMAGE & SELF-ESTEEM

Coaches play a significant part in a student's self-image and self-esteem. Self-image refers to the way in which the athlete views himself or herself. This includes a complex interplay of body image and self-esteem. Self-esteem and self-acceptance are characterized through evaluation of oneself and one's past experiences. Personal growth is reflected in a sense of continued psychological growth and development:

- ❖ A sense of purpose and meaning
- ❖ Positive relations with others
- ❖ The capacity to manage effectively
- ❖ Independence

- ❖ A sense of self-determination
- ❖ The ability to control one's own life

In essence – does the athlete feel good about himself or herself?

Coping with adversity

Stress and self-esteem are related to each other therefore it is important for the coach to understand the athlete's coping abilities to elevate stress. The ability to cope with adversity or hardship can be vital to an athlete's mental health.

Coping refers to how a successful individual deals with a dilemma. Generally everyone copes differently in their approach to adversity:

Emotion-focused coping – is a strategy that focuses on administering one's emotions. Examples include diverting attention from the problem, denying there is a problem, expressing emotion or sharing emotion with others.

Problem-focused coping – involves attempting to decrease stress by solving problems. People who use this strategy initiate steps to overcome adversity. They may also seek advice from those they feel they trust.

Research has shown that people can be taught new coping skills. To learn these before encountering adversity, or early in the stages of a crisis, appears to be an effective method of preventing poor mental health. Learning effective coping strategies also directly improves mental health by improving one's sense of mastery and self-esteem.

MOTIVATION

KEYS TO MOTIVATING YOUR ATHLETES

Pride – is the internal feeling of satisfaction in relation to exhibiting a great sense of self-esteem or high opinion of one's own qualities to attain dignity and respect.

Self-motivation – is the bridge between thinking about your goals and accomplishing them. To be successful, you must be obliged to make things happen. Self-motivation is the driving force behind high achievement and is essential to succeeding in any endeavor.

Motivation does not come naturally to everyone. It may be learned, developed or enhanced. Learning how to motivate people is an important tool for a coach to possess. In the words of Coach Jerry Tarkanian: *“Coaching is Motivation. In developing a motivational philosophy, I think there are probably two factors a coach needs to keep in mind. First, be open-minded in terms of willingness to consider new techniques, since not everyone responds to the same stimuli. Even the best techniques can grow stale through overuse. Second, have the determination to continue to try to “reach” children who do not respond to your initial efforts.”*

Commitment – is self-generating and usually develops through a feeling of involvement. It cannot be forced. Commitment usually escalates when people are allowed to contribute to the success of the project.

Motivational Technique Suggestions

- ❖ Give members the opportunity to participate in decisions and develop goals.
- ❖ When a request is made, give the reasons or purpose for the decision.
- ❖ Keep the members informed on matters that affect them.
- ❖ Use every opportunity to build importance of teamwork.
- ❖ Delegate responsibility to other members.
- ❖ Show your confidence in all members.
- ❖ Publicly praise members for their efforts.
- ❖ Practice constructive criticism.
- ❖ Be a good listener.
- ❖ Be considerate and respectful to all members.
- ❖ Give credit where credit is due.
- ❖ Show sincere interest and appreciation of others.

- ❖ Act in a positive manner.
- ❖ Establish consistency.
- ❖ Admit to errors in judgment or mistakes.
- ❖ Choose your words and tone of voice carefully.

COMMUNICATION

“The meaning of communication is the response you get.”

Points for coaches to remember about communicating with their athletes:

Verbal and Non-verbal Communication

Over 85% of all communication is non-verbal through body language and tonality. It is the coach's responsibility to develop awareness of the message he/she is sending to the athlete non-verbally. Tonality – the volume and intonation used – affects both the conscious and sub-conscious minds.

Word Selection

Use positive command statements. For example, use “Remember” instead of “Don’t forget”.

Types of Questions

Avoid using “Why” questions. When asked, it will elicit five responses” “I don’t know”, “because”, “why not?”, a belief or an excuse. Rephrase the question so meaningful answers are received. Use who, what, where, when and how.

Allow questions to be asked by athletes and parents. Set up specific times during training for athletes to ask questions. With young athletes, use the warm-up time for them to ask questions and reconnect with the coach.

Critique and compliment the element, trick routine

“The positive worth of the individual I held constant, while the value and appropriateness of internal and/or external behavior is questioned.”

(Richard Bandler, creator of NLP & DHE & John LaValle, NLP Master Trainer)

A coach should offer reassurance, constructive criticism and compliments and enhance the athlete's feelings about himself or herself. Often an athlete will be attentive to instruction if a positive comment precedes constructive criticism. A coach must ensure that his/her comments are warranted and assist the athlete in realizing their goals by implementing a healthy game plan.

Take the time to communicate

Use age-appropriate language and take the time to communicate the message completely. One area where this is very effective is in training. Take the time to explain how the trick works. Tell the athlete the points to remember. Take progression step-by-step. It will be much easier to correct and many times the athlete can self-correct with gentle reminders.

The five senses

We all communicate using our five senses – visual, auditory, kinesthetic, gustatory (taste) and olfactory (smell). Here are some common statements:

Visual - “The big picture is ...”

Auditory – “I hear what you are saying”

Kinesthetic – “Can you feel it?”

Gustatory & Olfactory – “That smells delicious”

Communication breakdown occurs when individuals involved are using different systems. Coaches can develop awareness and modify their own language to be using the same system as the athletes.

Laugh

“Laughter makes good brain juice” *(Elizabeth Payea-Butler, NLP Master Trainer)*

We all learn better when in a relaxed state and laughter helps us relax. So ... relax, have fun and laugh!

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Section

9

TWIRLING AND PEDAGOGY

Notes of pedagogy applied to the sport

FIRST CHAPTER COMPLEXIONS ABOUT SPORT PEDAGOGY

GENERAL NOTIONS OF PEDAGOGY

Education and pedagogy: very important words that are linked together; education is “the process of teaching or learning in a school or college, or the knowledge that you get from this, that means the process that has to develop physical, intellectual and moral faculties that should be proper of a man”, pedagogy is “the study of the methods and activities of teaching to youth”. The word education involves also a practical evaluation, synonyms of education are to form, to create, to develop and to make perfect, all of them have a positive sense as a goal but also as a way. The EDUCATION is at the same time a PROCESS and a GOAL: the intent is to create EDUCATED individuals.

Theoretical pedagogy is a theory of education that proposes to study the education as a matter, the roles that teacher and students carry out into the educational process and also all the methods that could be used; in this way the theory would orientate and conduct the educators in their work.

The theatrical view is anyway centralized on the child, in order to defend his individuality and his character. However between the theory and the practise, there is also a conception of pedagogy as a PRATICAL THEORY, which would like to apply all the results of the human sciences and of the educational philosophy. In this way we can talk about pedagogy as an applied science, as a teaching for teachers, where the education become the object of research and the teaching method is as interesting as the taught matter.

The main human feature is the friendliness; the presence of other people influences a lot our behaviour and because of our daily contact with other peoples, judgments that we give and that we receive influence our relationships, for example if we receive a positive judgment we have more regard and trust in ourselves (rarely people understand that they are judging others).

When we talk about “patrimony” we immediately think about our own cultural roots. These cultural roots could become a way to proclaim the “national identity” and in the same way, a promotional material, in moments when the patriotism is really felt.

All that can be more urgent and more important in the present age featured by a not only economic globalisation but especially by more and more multiethnic.

This is because it's becoming every time more important and necessary to make aware and to bring up the new generation toward a discovery of their own identity and cultural roots and, at the same time toward the respect for the identity and the cultural roots about others.

Only the cultural patrimony and its pedagogy can be the answer at this kind of requirement that could seem complex and paradoxical. The ways to do this are different: to make aware to the different cultural factors, European and extra-European, that have built at the patrimony stratification; to elaborate and to promote projects that would like to get better the develop of all the worth's (responsibility, conscious awareness, cohabitation, solidarity) that are own of a citizenship education; but, over all, to make the most from all the formative characteristics that the patrimony has on its own.

SPORT AND PEDAGOGY

The teaching of physical education and sports in general, needs a certain set of knowledge and pedagogical management. Sport's pedagogy can be defined as a set of procedures and techniques for learning that can develop all the capabilities required to have the right motion behaviour in the world of today and tomorrow. Beyond the sport education, another goal is the body culture as a protagonist in the global education. This education hopes to go over the simple transfer of adaptation techniques but also to further possibilities of development and creation.

Sport activities are, in this context, at the same time object and medium of an education classified as physical and sport education.

The development of human sciences, of cognitive sciences and of neurological sciences and in a special way of the "theory of information" can change the pedagogical thoughts.

In this way the demonstration has less importance and the student needs to go directly into his activity in order to spot his possibilities and his difficulties.

The teacher use the background, with its transformations, and the material in order to objectify the lesson intents , offering to the student the best information before during and after the action; in this way the student can value better procedures and results.

Summing the current pedagogical trend, we need to consider that the sport activity that we are teaching is suggested as assigned tasks that have to be learnt.

These tasks are indicated as elements that call attention to a block of resources (bio-mechanics, bio-energetic, bio-emotional, and bio-informative), that it will be necessary to remind and use in order to realize an armonic and effective skill. The use of resources that imply the study of background and of these tasks, enrich these resources, considered abilities that are necessary for permitting the progressive complexity of special competences.

Abilities of special and general competences have to be inscribed in a programme of physical and sport education, from nursery-school to university. The teaching reflection in subject of sport aims at the agreement of the sociological necessity in order to preserve the various sport-learning, with the need to give expression to the acquisitions that can be reinvested out of the practised activities.

Beyond the material condition and the training hours, as well as the morphological difficulties that can make this ambition illusory, we ought to draft a kind of "grammar of the motion"; we can't forget that every pedagogy don't let itself easily pigeon-hole in an official programme, when we know that the variety of individual experiences in so extreme different contexts makes the apprentice a singular being that have to be accompanied towards a future.

NOTES ABOUT SPORTS-PSYCHOLOGY

Sports- psychology is a stream of thought in which various disciplines coincide: psychology, labours psychology and organisation psychology, psychiatry, medicine, sociology, pedagogy, physical education and so on. So it is a subject with a multidisciplinary competence, which is opened to the contribution that everyone can bring thanks to his own scientific and human knowledge.

Sports psychology analyse mental process and the effects of sport's practice directly to the person, its purpose is the achievement of well-being and welfare for increasing the performance, obviously starting from the psyche.

Its task is supporting the individual and the group in the management of task's demands, helping to code with problems in accordance with abilities and needs, exploiting a specific store of knowledge that want to contribute to make a growth of the person and an optimum development of the motor activities. Specifically, sports-psychologist is a skilled person that works in this field and has three fundamental and correlated tasks:

1) **RESEARCH IN THE SPORTS PSYCHOLOGY:** theoretical and empirical research, basic and applied, in short everything that is necessary for understanding the rule of psyche in the sports framework. Studies examine the motor learning, the motor ability, the physical scheme, the athlete's personality in the different sports, motivations and techniques of intervention.

2) **TRAINING IN THE SPORTS PSYCHOLOGY:** under an academic aspect in order to coach others psychologists; under a professional aspect in order to supply with knowledge trainers, coaches and referees.

3) **APPLICATION OF PSYCHOLOGY IN THE SPORT:** diagnosis and valuation: the sports' psychologist examines the fundamental elements that are necessary for a good conclusion of a sport activity, through his specific instruments. The intervention and the psychological knowledge must follow at the same time the training and the acquisition of the highest physical efficiency.

TWIRLING & PEDAGOGY

Essential pedagogy, focused on sports initiation, has stood out thanks to students' interest and to pedagogical freedom given to teachers.

As far as the realization of an aimed gesture and an effective body technique are concerned, simple knowledge is insufficient: the one which deals with educational processes asserts itself. Pedagogy is based on the tradition of demonstration by which the right idea of gesture is given and which generates a process of imitation. Educational associative theories animate pedagogical participations; the gesture is subdivided in subsequent elements which have to be learnt separately and then bound and coordinate together.

This analytic attitude will progressively be substituted by a more global one, where gestures are learnt as a whole, preserving their original unity.

Working parties are determined no more by morphological and physiological differences, but by the achieved level of effectiveness; along with that, the identification of a pedagogical attitude which avoids formalism (the same exercise for everyone) is made necessary by class heterogeneity.

Physical, intellectual and moral maturity a sport like twirling aims at, are just means to train a competitive sportsman; they are also those who led to mental and physical health which enables people to adapt their reactions and behaviours in accordance with obligations.

Twirling integrates physical and sports activities to improve athletes' skills and to create specific competences.

PEDAGOGY ALONG HISTORY

Pedagogy formerly existed in the days of Homer and appears in famous classical authors such as Socrates, Plato and Aristotle, meant as citizens' ethical training. With the advent of Christianity, the problem of education, at first strictly philosophical, underwent a moral and theological emphasis. The most important contributions in Christian pedagogy were given by St. Augustine and St. Thomas d'Aquino. A decisive turning point in educational field took place during the Enlightenment, thanks to the contribution given by Comenio, Locke and Rousseau who maintained that education has to favour the free development of individual powers and from whose thought the theories of the educationalists of the Romantic period such as Pestolazzi and Froebel derive: they theorized the importance of game. At the end of the XIX century, scholars agreed in considering pedagogy as a science, in whose field it is possible to distinguish an empirical trend which is based on results obtained through experiments and which tends to create a pedagogy founded on inconvertible data and laws, focusing on pupils' nature, laws of development, training and educational skills. Nowadays, pedagogical schools are looking for a method based on an interdisciplinary contributes, along with psychology and sociology, rather than on theoretical speculations.

SECOND CHAPTER TEACHERS' PROFESSIONAL LEARNING METHOD

TEACHER'S ROLE

Suggesting the need for educational change, pedagogy highlighted the fundamental importance of teachers' methodological preparation. It is necessary to guarantee to all the people who want to devote themselves to teaching a wide and deep methodological-didactic learning which includes the specific discipline, comprising, along with a theoretical part, an adequate training period supported by experts from different fields; in this way, it is possible to become conscious of the various problems implied in sports teaching.

For all those who work as trainers it would be necessary to organize refresher courses, not only with pedagogical and didactic aims, but also with the purpose in learning new methodologies concerning several disciplines as to properly satisfy the necessity of innovation in educational methods and contents.

Lots of people believe that "educating" is not a problem, that every well-balanced and educate person can do it, and then that no specific competence and preparation are required. Consequently many people feel they are the best one in this field and the most important thing is to pass on certain knowledge or to induce particular attitudes. In the best situations sickening rudiments are avoided, provided that essential technical skills are supplied and stimulated. It is inevitable that even if pedagogical preparation is not strictly required, teachers have to know their discipline. The systematic nature of training requires a long-term sight of the project where purposes which have to be achieved gradually need to be

determined, starting from the general and reaching the particular. The instructor should know the aims which are strictly related by an evident influence:

- education of vocational qualities
- Health strengthening and reinforcement of a correct development to prevent injuries and traumas.
- Development of the fundamental, conditional and coordinative movement skills
- Adjustment of basic movement abilities
- Development of special movement skills, i.e. the most important ones for athletes
- Acquisition of both practical and theoretical knowledge to value the training
- The ability to realize everything taught during the training

Sports training has to be specifically organized to achieve the purposes; effects depend on what is carried out and therefore it is necessary to measure and check the load which is the main cause of such effects.

Concerning physical load, there are external aspects, which are measurable, and internal ones, that is the internal, physiological and biochemical reaction caused by the training; even if the measurement of external load is possible, internal measure is difficult to obtain. Load intensity and quantity are aspects which characterized it: both are present, but the high level of one is incompatible with the high level of the other. Physical load is realized through exercises and, depending on the degree of likeness with the competition, they can be subdivided in general, specific and competitive. The use of load intensity and specificity generates sports form, the opposite takes it away.

In order to realize an adequate training organization, periods of different length are classified: micro-cycles, monocycles and macro-cycles; the firsts are about one week long, the second ones one month long and the last ones are longer than a month, up to a whole year. Macro cycles are preparatory and competitive periods. They differ from the others for the arrangement of exercises; the preparatory period creates the presuppositions for the form, while the competitive one induces the form itself.

Of course, trainers' role is to spread technical and qualitative knowledge in order to explain technical sports gestures, without undervaluing refresher courses and always considering athletes' spirit, motivation and attitude which are sometimes forgotten because of sports purposes; nevertheless, this process is not pedagogical since if an athlete is motivated in practising a sport in a healthy way, technical gestures will be easier.

Therefore it is necessary to instruct people who won't only be able to teach technical elements, but also who will be life instructors for athletes.

GENERAL CONSIDERATIONS ABOUT LEARNING

Learning is a process which induces a quite steady modification in athlete's actions and thoughts; such modification is progressive and derives from practice, repetitions and experience. Sports technique can be improved just thanks to the repetition of actions realized in proper conditions; trainers' role is to optimize and make learning processes easier and, to create the best opportunities for the purpose.

One of the most relevant aspects in trainer's job is to make athletes understand their task. The way trainers show such a task is very important to facilitate the representation of the movement and should be correct, accurate, steady and above all understandable; short films and pictures are extremely useful, but their function is limited if they are not immediately followed by a concrete representation of the action.

There are several different presentations of an action whose value has to be considered every single time and related to the whole programme. The creation of the representation and of the

motor programme is made much easier if exercises are integrated by complementary information such as the description of the movement, verbalization of athletes' feelings, continual confrontation between trainer's remarks and athletes' sensations.

Concerning the most important tasks of technical teaching there are the development, integration, interpretation and discrimination of experience; trainers' role is absolutely fundamental in linking athlete's feedback with the action to realize. The main thing is to wisely combine verbal information with other visual and auditory ones. Athlete's awareness should rise along with technical level: automation will get the athletes to focus on every singular detail rather on the whole action.

Trainers often pay attention to the external appearance of a movement, that means the coincidence between the action and the points of reference that frequently correspond to skilled athletes; in this way, everything happening inside the athlete is ignored: nervous functions, muscular tension, relaxation,...

Trainers are aware that three different kinds of information are available: visual, verbal and practical: every aspect of a movement should not always be weighted up even if there are mistakes; mistakes are important, but a hierarchy should be introduced in order not to embarrass the athlete with all these pieces of information who in the following occasions will forget everything.

Besides, it is also important that both communicative code and lexis are adequate for the athlete, suitable for his age and skills.

Another aspect that is sometimes ignored by trainers is the interval from a performance to another; such intervals should not be spare time, but opportunities for athletes to realize inputs for a better performance; for example, he may try to imagine a short training living again movements and corrections suggested by the trainer.

Contents of technical learning should aim at:

- Instilling movement knowledge, motivating athletes
- Catching his attention on the main points of the movement
- Drawing someone's attention to what they already know
- Supporting the link between knowledge, experience and sensations
- Keeping in consideration athlete's internal and emotional aspects

METHODOLOGICAL PRINCIPLES AND CURRICULAR PLANNING

Job planning is a trainer's guide because it reminds him of objectives and pushes him towards the continuous consideration on employed means and achieved results. Time spent in planning is saved for the training; moreover, a good organization reduces trainer's stress that will have clearer ideas on his teaching itinerary.

Programming is a track made of fundamental operations followed in order to understand the different phases of a didactic action which should be verifiable, capable of being improved, transferable as it is based on a tested and realized project, but which can not be reproduced as trainers, athletes and conditions are always different and changeable. Planning is especially a mean to organize specific learning actions, to describe actions through selected procedures, to verify strategies, experiences, learning opportunities made available for the athletes to reach their purposes.

Planning through objectives means:

- To precisely define athlete's skills and actions he should know when the sports plan is over;
- To identify the plan of operations subdividing it in all its parts, as to punctually verify if corrections are necessary through the redefinition of strategies and objectives

Necessary operations to define planning are:

- Initial valuation
- Choice of aims
- Choice of strategies (means and methods)
- Practical management of lessons
- Valuation aimed at control

Trainer's decisions are divided in three sequential and coordinate phases:

1. preliminary phase, before trainer's daily entrance
2. interactive phase, the lesson or training during which the trainer, starting from some decisions taken in advance, takes new ones with the athlete.
3. valuation phase, after the lesson the trainer judges results obtained, comparing them with decisions and aims established in the two previous phases

During his activity the trainer has to value; while he looks at his athletes, he compares their performances with his points of reference and expectations, notices possible differences and decides if it is necessary to intervene to modify the exercise.

As training is a difficult process it needs specific, regular and relevant ways of control, which allow to judge athlete's features and performances and the quality of the programme he is following.

Valuation should be put in the general organization of the programme; it is always related to the aims, realized through certain methods and always established ahead of time; it is mainly related to the achievement of purposes, established before starting the activity.

A further useful step in valuation consists of a careful analysis of its organization; its foundation is the measuring of some features of the athlete, the group, their actions and decisions. In his valuation, the trainer has to take into consideration the socio-cultural context athletes come from, the so called social environment, in order to identify its features, dominant values, requirements, attitudes towards sports commitment; furthermore, he should also consider both human and structural resources and bonds of the environment and, last but not least, the athletes, from a psychological and social point of view, which are both relevant to sports continuation. It is very important to understand, through different kinds of valuation, what is the possible level of development of motor, mental, emotional and relational skills

Judgements consist on determining how each aim has been reached by the athlete, also considering the valuation of his technical qualities and his competence.

It is realized in three different moments:

1. Notes about the results of competitions and motor tests, both created to allow the athlete to show his competence.
2. interpretation of results, collected and recorded data obtained through tests
3. Process regulation: starting from the analysis of results, the trainer organizes his programme selecting new objectives in place of the old ones and modifying the ambitious and unsuitable ones.

Points of valuation may be all those which arrange the presentation model of a sport and who appear as limiting factors; it is absolutely evident that some factors are easier to value.

Main objects of valuation are:

- Motor skills and articular mobility. For most of them a quite reliable and objective valuation is generally possible.
- Individual psychological features; steady information can be collected through a careful study of athlete's behaviour.
- Group features; in order to obtain a general idea of the group it is not sufficient to collect observations on every single athlete. Every group has its own features generated from relationships and communication among its members;

group cohesion, the so- called spirit of group, is a very important mean also for individual sport in which the group itself stimulates repetitive and tiring activities.

- Technical and tactical abilities, whose valuation is essential for the trainer to optimize his intervention without exploiting techniques of valuation of such objectives.

CHAPTER 3

THE PEDAGOGY AND THE DIFFERENT AGE GROUP

THE PSYCHOSOMATIC DEVELOPMENT

The growth's process of the human being, from the birth to the old age, concerns his own person, from the physical aspects to the more various components of his personality. The studiosness define the development's process of the human being as a tidy sequence of the behaviour's change in the long run.

Changes of behaviour that happen during the human development, are basically caused by two factors:

- Genetic factors
- Factors of interaction with environment

Genetic factors intensely mark physical aspects of a person (height, hair's colour, body's and face's characteristics...) and from these factors come the likeness between children and parents, the familiar predisposition to particular illnesses or to longelùvity, but also analogies in the physical behaviour (for example the way to walk).

The person's interactions with the environment leave the grandest effects in the psychology, deterring easily the individual's sense of security or insecurity, his degree of sociability, the ways of his posing with someone else and so on.

Studiosness studied hard trying to detect subsequent degrees in the development, pressed by the fact that it takes place through a continuous process, but that it also change sensively in the course of the time; we can recognize the following degrees of growth:

- Pre-natal age
- Early childhood (to 11 – 12 years)
- Adolescence (from 12 to 18 years)
- Maturity or adult age (over 18 years)
- Old age

PRE-NATAL DEVELOPMENT

The psychophysical development begins before the birth: the foetus interacts with his mother, feels the well-being of her and is influenced by substantial that she swallows in the course of pregnancy; so there is a biological relationship between foetus and maternal body and it is proved that since the first months the foetus answers solicitations, shows welfare or opposition to the stimulus and consequently his behaviour presents not only biological aspects but also perceptive aspects. During the first 16 weeks of the gestation, develop almost all the metabolic and sensory systems, whereas the digestive and the respiratory functions improve only after the 20th or 28th weeks, therefore the foetus can't survive out of the maternal body before this period.

EARLY CHILDHOOD

EARLY CHILDHOOD TO THE 2ND YEAR OF LIFE

As soon as the baby's born, he presents a wide index of behaviours and reflections, and a well-developed sensorial organ; we can talk of a downright learning's process because after 3 months his abilities of learning become cleaner and develop quickly.

Some faster is his answer to the sounds: since the birth he can hear human voice. Motor development follows progressive degrees: the first success of the baby consists in the capacity for raising his head and his shoulders from the prone position, thanks to the kinetic posterior-median chain (PM); follow the capacity for torsion of the bust, thanks to the kinetic anterior-lateral chain (AL) and the capacity for lying on his back. Then the baby moves crawling and comes to sit down, and at last to stand up, preliminary position for walking, action in which he will use the posterior-median chain (PM) and the anterior-lateral chain (AL).

EARLY CHILDHOOD FROM 2 TO 5 YEARS

Thanks to the ability to move, the baby's capacity to explore the environment raises considerably: it is an exemple of the interaction among physiological factors of the development and environment. A baby of 2 is a tenacious explorer and shows intellectual faculties that are often superior to his motion's means: he can co-ordinate his limbs, he is able to use simple instruments and in psychologists' opinion begins a "fight for independence" that, together with the difficulty in the distinction of suitable choice, often comes in a conflict with the requests of the adults that surround him. Between the 2nd and the 5th year of life, the baby's capacity to learn and to elaborate the language is really surprising: as a matter of facts, from the thousand speeches that he hears, he can distinguish and use the productive rules of language; from his capacity burn some typical mistakes of early childhood that are only the adaptation of linguistic rules to precincts, that are not in accordance with the use; when a baby says "APRITO" instead of "APERTO" shows that he has acquired the productive rule of language.

His motor capacity is considerable: his sense of equilibrium grows quickly 'till 5, when he gets optimum together with his capacity of articulation that allows him to carry out complicated and co-ordinated motions, as for example to go by bike, to jump with united or alternate foot. Finally he is able to dole out his own strengths in the race, also in resistance race.

EARLY CHILDHOOD DURING THE LATENCY PERIOD (from 6 to 11 years)

This is the period of the so – called "latency". During the latency the pulsations grow weaker and the process of sexual differentiation seems to slow down, before to burst in the next period of adolescence. It is besides an important age; in fact it corresponds to the first concrete school experiences that put to the test the child's abilities.

In this period the child is essentially self-centred. It means that he finds it difficult to consider problems that are not directly connected with his own person. The logical operations that he can carry out are substantially concrete and only with difficulty he can get to the abstract elaboration that will be an achievement of puberty.

However the child acquires the capacity to carry out mental operations, even if concrete, that presuppose the ability to select objects in the space in accordance with shape, placing and number. The child acquires the idea of number even before to acquire the concept of weight and volume and such as they are – more abstract because less rationale.

Between 6 and 8 the growth of stature prevails over the ponderous growth as much as the body acquires a long-limbed appearance, whereas in the next two years it recovers equilibrium of proportions, forestalling the outward appearance of the next maturity; at 12 generally is reached the 80% of the stature of the adult age.

Also the bony development with a total lengthening is noteworthy, especially in long bones that are really important in subsequent six-monthly phases. There is also the possibility of different duration of development among limbs.

From 7 to 10 is organized the basis motor schemes (to walk, to run, to jump, to climb....).

At 7 the capacity of co-ordination is generally developed, as the child ability of climbing are the horizontal bars shows, and he can carry out some plays that foresees the rolling and the somersault. The child shows a good sense of equilibrium too.

The side develops definitively, making easier also the basic school learning's.

Almost 9 his ability of execution improves considerably: the child can generally maximize the rapidity of execution and the precision of operation. Nearly 10 his ability in the race is frankly improved and he can jump generally to an height of 50 cm; also the catching on air, until that moment very difficult to carry out, above all in the moving, is defined.

The side's development is reached among 10-12. After this age the progresses will be often modest.

ADOLESCENCE FROM 12 TO 18

At 12 the basic motor schemes are complete and we can affirm, both from a psychological and a physiological point of view, that the boy starts a process of training for the life, that is to say an apprenticeship of the adult age.

From a physiological point of view, the adolescence begins with the puberty, goes on with the achievement of sexual maturity, with the differentiation of sexes, and finishes with the beginning of maturity.

Today the adolescence is advanced compared to the past, perhaps because of the better alimentary conditions and because the prevailing model of urban life stimulates even more the development; in fact we can mark a slight difference among the times of sexual maturation in the city and in the country.

The bodily schemes already acquired have to be re-elaborated in relation to the morphological alteration. Also the stature develops quickly, so much that the adolescent approaches to the stature that he will have at the adult age, with times of growth that are sometimes exceptionally fast: 10-12 cm every year for girls and 12-15 cm every year for boys.

We can make a similar question for the ponderous growth, even if the two processes are not harmonious and the body of the adolescent alters prevailing phases of the one or the other aspect. The muscular potentiality, especially for boys, is generally noteworthy.

The physical performances in the adolescence reach the maximum between the 16 and the 18, when the increase of the force is in conformity with a maximization of the dynamics of the motor processes.

The case of a precocious or backward development is frequent, often in conformity with a sensitive psychological imprint, caused by the anxiety for the comparison with the persons the same age in the late adolescents, or by the rule of leader that the precocious put on; but almost 16-18 normally a ranging happens.

The same importance has the development of the thought: almost 12 the adolescent is able to carry out abstract operations; also the control of language becomes broader, until it will be divided into concatenation and subordination of speeches that correspond to logical abstract successions.

In the adolescent the sense of morality becomes clear and exact, often thanks to his typical tendency to examine the different aspects of life and the aspects concerning him and the others.

CHAPTER 4

THE INTERVENTION OF THE PEDAGOGY IN THE DIFFERENT AGES

METHODOLOGY OF TEACHING

The progress of knowledge about the physiology of the physical exercise and of the sports, and the better knowledge of the methodology of training are important instruments for the sport preparation and for the identification of its aims; but the teaching realized by the trainer and the instructor has a particular rule. The motor abilities develop and the motor capacities can be learned if the methodological proposal is similar to the athlete, with the right communication, with the best communications that are necessary for their concrete achievement also through the optimum organisation of the means and the training's ground.

In the work's program are included aims, the nature of the content, the way of valuation and the context, namely the more significant characteristics of the athlete; at last the final product describes the long and short terms of acquisition as new store of the athlete.

The development of a good pedagogical process is fundamental for the reinforcement of the athlete's motivation, especially in the young man that founds his adhesion to the sport practice, above all in that of every day.

The rational aspect is rich of many variables and the teaching can control and modify only few of them; often there is a discrepancy between the real behaviour of the teachers in the adoption of a methodology and their intentions concerning the adopted methodology or the time that they devote to the training, the real time of sports activity and at last to the distribution of their attention to the different athletes; that is to say that teachers don't perceive exactly the division of the activities that they directly develop.

In the pedagogical relationship and in the sports teaching, we can identify some principles that increase particularly the efficacy of the trainer's activity's effects. These principles are:

- The principle of awareness: one of the teacher's rules is the increase of the conscience of the athlete's deep sensations with the verbal communication about the impressions that check and identify the same athlete's impressions.
- The principle of evidence: the proof is the first and the fundamental form of communication, where the image of the motion is the primary instrument of teaching.
- The principle of accessibility: the proposal of the motor tasks that the trainer makes to his athlete has often a guaranteed success if it is well-proportioned with the real executive capacities of an athlete.

- The principle of systematic: in this principle is emphasized the sequential logic in the organisation of every mean, in conformity with the principle that the training needs.

There are different kinds of teaching and in my opinion the best are:

- The practical style: it is founded on a clear explication, based on an autonomous realisation of the athlete that knows what he has to do and what not; but in this case the teacher doesn't hold the total power of execution, but only the planning and the valuation.
- The style of order: the teacher keeps all the decisions in the three phases: the athlete must realize, follow and obey.
- The reciprocal style: it is founded on the division of the group in executors and observers; this permits to exploit the positive effects of the feedback in the training.
- The style of self-check: it appeals to the autonomy of the athlete and to his capacities of self-valuation.
- The style of inclusion: it suggests to the athlete an independent program of acts at different levels.

One of the fundamental points of the formation and the adjournment concerns the teacher's possibility to change some of his professional behaviours and to take different styles of teaching.

Through a specific program, also the teacher can change his behaviour.

CHAPTER 5

CULTURE AND SOCIETY

THE DIFFERENT ASPECT OF THE SOCIETY WHERE WE LIVE

Both the geographical and social environment influences the individual behaviour because it puts the individual in front of tasks and situations that can stimulate or interfere with his psycho-physical functions; as the environment acts since the birth of individual, it influences his genetic predisposition. The bodily, mental and social aspects are indissoluble and form the individual with his behavioural expressions. The three different aspects influence each other in these expressions, in an equilibrium that is exposed to continual, imperceptible or sudden changes.

The society is composed of an enormous tissue of individual relationships and groups that interact each other; the main characteristic of the western society is the subdivision of its own followers in relation to the different status; the societies are always been structured basing on the different rules, for example economical, ideological-religious, political...in conformity to its utility.

Every individual evolves and lives in relation to the nucleus which he belongs; so the uniqueness of his acquisitions are the outcome of the interactive process that are established with the others. Consequently, the others represent the group in which the individual identifies himself and in a wider field contribute to form the culture. So the environment is the social world and the external stimulus that are given off before from the familiar system and later from the groups of the quarter or from the bigger national group: these are the groups that the child has to undergo or to accept, without any choice. During the phases of individual evolution, the human being will be comparatively free to make deeper the bonds with members that he directly chooses in relation to his inclinations, tendencies or necessities, so he keeps a relationship of interaction with the group that represents his expectations; we have

told “comparatively free” because the choice to belong to a group depend on the environment or the culture, in relation to the individual characteristics of socialization.

The individual will take over a rule into a group, a sports group too, because of the need to take part in everything that attracts him and that stir up a sense of affection and affiliation, typical elements of the innate need of relationship and tied to the stimulus of self-esteem. At the other side, the group has to keep a steady equilibrium among the different necessities of integration and differentiation of its adherents in order to be able to exist and so that the cohesion between the member would be unchanged in order to answer usefully the tensions of external world. For the individual the assens of a group depend on the acceptance, but when he enters, it will be difficult to come out. When a human being goes into a group he reinforces the bonds with the others through some processes that involve the sense of attraction, affection and affiliation.

Every individual into a social context assumes some kind of behaviours that are variable in conformity to the circumstances; the relationship that occurs, points the rules that is covered in conformity to the age and the sex, to the family, to the profession and to the social class and as regards the group of friends, in the affinities with them. But the rules, are not freely chosen: some of them result from the individual in relation to his natural insertion in the environment, other of them are placed from the cultural group of reference; consequently the specific rules can bring about conflicts that often can't be solved, in relation to the environment where we act.

Studying hard the attitude of human being, we are able to foresee his behaviour, this study is based on three fundamental factors: e fattori fondamentali: the nature and the measuring of attitudes, their formation and their development and change.

The formation of attitudes consists in the learning of concepts; then development reflects the action of social facts and above all familiar facts, being the family the first group of reference. The development and the change of attitudes happen in the course of time because of different reasons: sometimes it can happen that the individual changes group of reference and so assumes new attitudes; the reason could be identified with the change of information about the same object.

In the way they show news and in the kind of used language, the papers and the printing generally, have a function of great importance in the development and in the change of attitudes.

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BIBLIOGRAPHY



Section

10

TWIRL BASIC

Basic Knowledge of Baton Parts of Baton



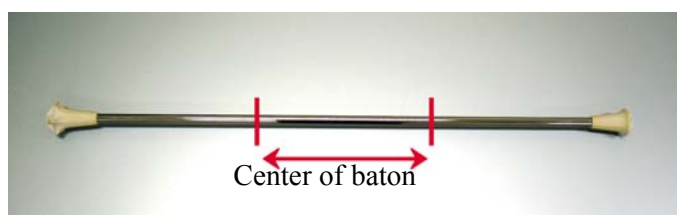
Baton (Regular Baton)	An apparatus used in baton Twirling
Ball	A larger end made by rubber
Tip	A smaller end made by rubber
Shaft	A metal shaft
Center Point	A point where equal distance from both end



Balance Point	Balancing point (slightly toward the ball end)
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Center of Baton	Center area
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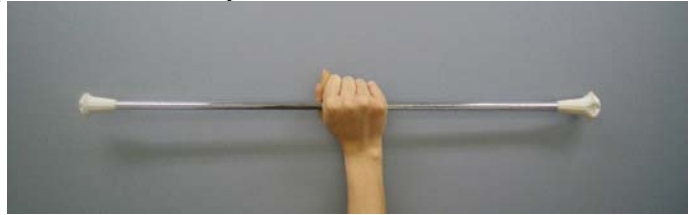


Methods of holding a baton

Regular Grip A grip which the thumb is placed toward the ball end



Reverse Grip; a grip which the thumb is placed toward the tip end



Manual Grip; a basic grip □



Pencil Grip; a grip which is similar to hold a pencil
Putting fingers together, holding a baton with,
thumb, index finger, and middle finger.



Cradle Grip; a grip which the shaft is laid on a forearm
Holding a baton by placing it on top of
the wrist and laying on to the forearm.



End Grip; Holding the end of a baton
 Holding the ball or the tip by one
 Or both hands.

TECHNIQUE

Technique refers to the degree of accurate mastering the basic skills.

3 elements of technique

SAFETY

It is important to execute a technique with safety.

AESTHETIC

Accuracy in aesthetic

PERMITS SKILL DEVELOPMENT

Correct technique should lead to further development of higher techniques in proper progression.

Baton Techniques

Pattern
Placement
Position
Revolution
Timing Control
Smoothness
Preparation
Follow Through
Proficiency

Teaching Tips

Work on basic twirls
Proper pattern
Maintenance of basic rhythm

Body Techniques

Posture
Relaxed without unnecessary tensions
Turn out from the hip joint
Body Control
Extension of body Ribcage Up
Extension of legs
Free Arm
Position of arms and head
Balance

Teaching Tips

Basic foot works
Proper body movement

About the safety

Without mastering the correct techniques for baton and body, it would place tremendous physical stresses onto an athlete's body.

If one tries to learn difficult movement which does not meet the level of an athlete's, it would lead to an over training, and also to injury.

It is important therefore, to obtain correct knowledge for techniques, so that the safety of athletes are assured, and reduce the risk of injuries.

Need of warm up and cool down

Warm Up	A preparatory exercises to reduce the risk of injury, and enhance the ability of any reflex. Athletes need to property warm up, especially all the body parts that will be worked on for the training. (must be done to reduce injuries)
Cool Down	Exercised done at the end of training to reduce any fatigue and provide faster recovery. By stretching and work on trained muscles to reduce tensions and muscle temperature.

PATTERN and PLANE

Pattern

A plane which is crated by the revolution of a baton

Vertical	Any twirl done parallel to the vertical axis Example; Figure 8, Thumb flip
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Horizontal Flat	(Any twirl done parallel to the horizontal axis Example Flat Wrist Twirl, Flat Toss)
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Oblique	Movement along diagonal planes Example Shoulder Wrap, Neck Rolls
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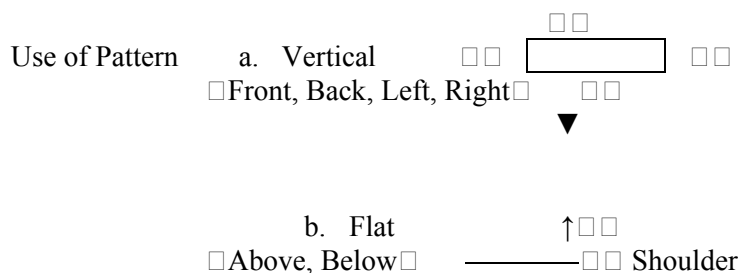
Off Pattern	Any twirl out of a correct pattern
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Pattern Change	Any twirl intended to change its pattern from one to another
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Diagram of Patterns

Let us pretend that a person is in the room which has 6 different planes (front, back, left, right, above, and below). In this case, any twirl done must be parallel to one of the above planes.

Standard Pattern

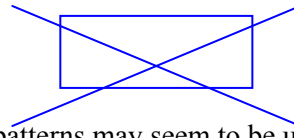


Non-Standard Patterns ☐ Use of Oblique movements ☐

Oblique

Vertical

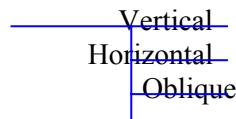
Horizontal



Oblique patterns are seen in wraps, pretzels, and rolls. Their patterns may seem to be unregulated, yet their patterns are intended.

Dead Stick ☐ Use of a baton as stick-like

Dead Stick



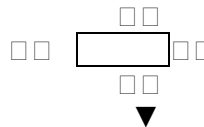
Plane

Positions in space which a baton is spinning

Diagram of Planes

Use of Planes

Vertical twirl in front, back, and sides



Horizontal twirl in above, below, shoulder

below

shoulder

Placement

Intended position in the air where a baton was projected to.

CONSTRUCTION OF TWIRLING

Twirling is divided into 3 different categories (or modes).

Three Mode

Contact Material; movements around the body where reachable

Aerial; projection of a baton to the air

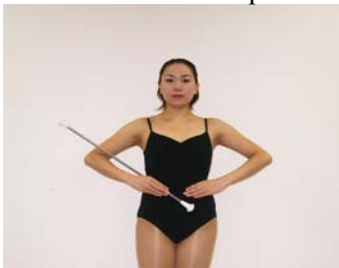
Roll; rotation of a baton by using any part of the body

Others

Exchange; switching of batons with more than 2 members

Basic Movement

Attention Feet on 6th position. Fingers of both hands together, placing them by the hip



Keeping back straight, feet on 6th position,

body weight on both feet.
Holding a baton with pencil grip at the ball end (with space between the ball end and finger tips) placing hands by the hip at about 45 degrees.

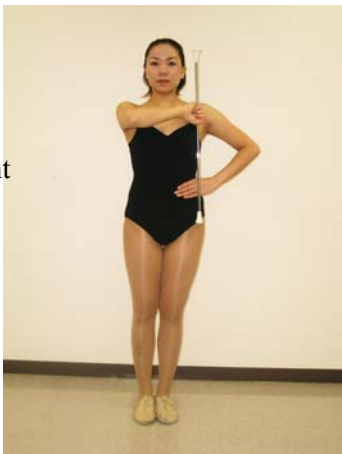
At Ease Feet at shoulder width, place both hands at the back



Placing both toes on the same imaginary line, keeping equal weight on both feet. Holding a shaft of a baton with reverse grip, placing a baton at the back (waist height)

Salute Reverse grip, place the back of RH to the front of left shoulder

right



Holding a baton with reverse grip, placing the back of right hand in front of the left shoulder.

Right elbow is bent, and place at shoulder level with

elbow and wrist at the same height, keeping the baton perpendicular to those parts.

Left hand is in the same position as the attention.

Basic Movement

Basic Strut

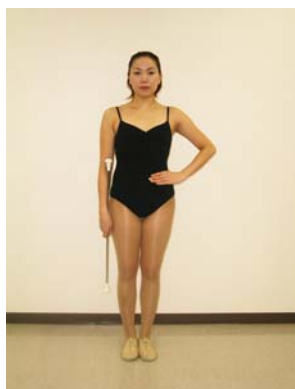


From the 6th position, lift the left hip at 90 degrees until the left thigh comes to parallel to the floor, extending ankle and toes.

equal

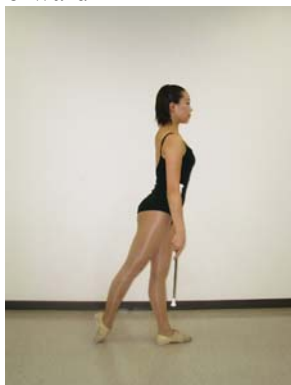
Keeping the back straight, keeping each step at distance, with the weight bearing leg straight.

Mark Time Marching in place



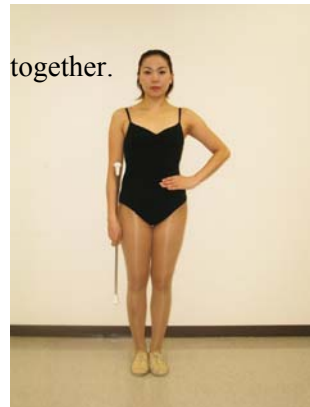
From the 6th position, flex hip at 90 degrees, and marching in place.

Forward March Marching forward



Shifting the body weight forward as move forward. Keeping each step at the same distance, keeping the weight bearing leg straight.

Halt Stopping



Closing the right foot to left foot in 6th position, and stop.
Placing the weight on both feet, keeping the back straight, toes

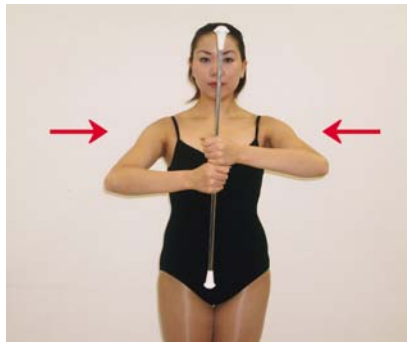
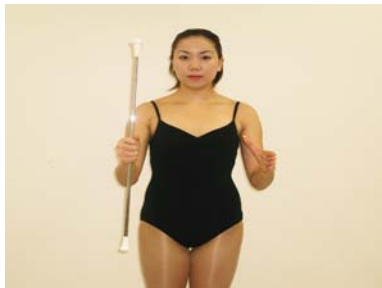
Pre-Twirl

Basic skills to be acquired prior to the twirling of a baton. Understanding the nature of baton as well as rotation of baton.

Pass

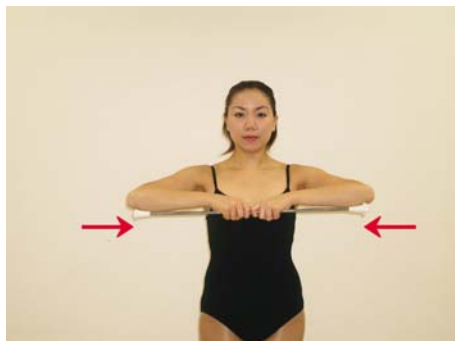
Handing of a baton from one hand to another

Vertical Pass



Handing of baton
in vertical
position.
Wrist can be
twisted as
passing.

Flat Pass



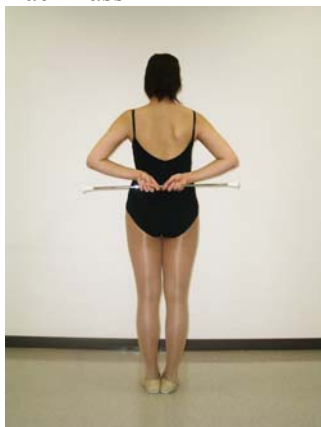
Handing of baton in horizontal

Leg Pass



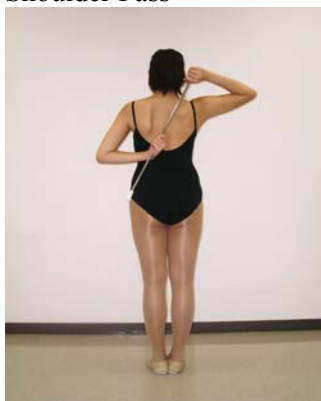
Handing of baton under the legs

Back Pass



Handing of baton at the back

Shoulder Pass



Handing of baton over shoulder, across the back.

Down and Up Pass

Starting with a baton on left hand, keeping the elbow straight as move the left arm above head as making a semi-circle, and hand over baton above head. Keeping the right elbow straight as move the right arm below as making a semi-circle, and hand over baton in front. (passing of a baton is done when the baton becomes horizontal)

Balance

Placing of a baton at a part of body, and hold as keep the balance
Hand Balance



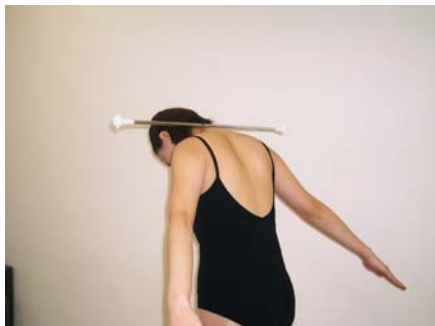
Placing a baton above the palm, and keep the balance.

Elbow Balance



Placing a baton above the elbow, and keep the balance.

Neck Balance



Placing a baton behind the neck, and keep the balance.

Leg Balance



Placing a baton on the leg, and keep the balance.

Finger Balance

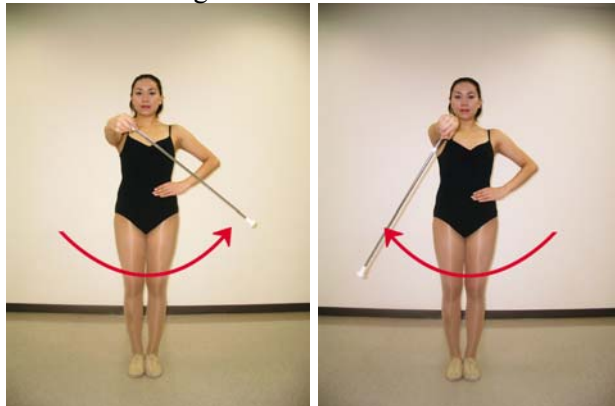


Placing a baton on a finger, and keep the balance.

Swing

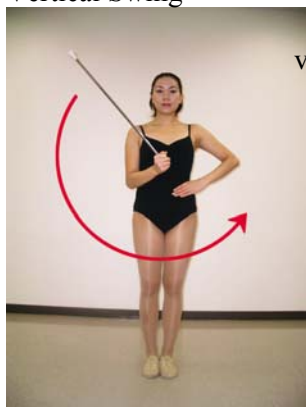
Swinging of baton while holding the end

Tick Tack Swing



Swinging of a baton by holding at the end, moving left to right, by keeping the fulcrum in place

Vertical Swing



Holding a baton at the end, and make a full swinging rotation in vertical pattern

Full Swing

- using a wrist as a center of circle
- using an elbow as a center of circle
- keeping the arm straight and circle

Flat Swing



Holding a baton at the end, and make a full swinging rotation in horizontal pattern
Using a wrist to swing horizontally

Slide

Sliding a baton inside the palm

Vertical Slide



Sliding vertically



Section

11

TWIRL CATEGORIES

The Category of twirl is divided into 3 categories.

AERIAL

ROLL

CONTACT MATERIAL

AERIAL MODE

There are vertical pattern and flat (or horizontal) pattern in the aerial mode and releasing of a baton is done at the center part of it. It is important to handle a baton at correct position.

Type of body movements during the aerial mode

Spin

*Rotation of body with one leg

Multiple Spin

Multiple spins toward the same direction spin

Interrupted Spin

Movement is added to interrupt spin: Spin + pose + spin, etc.

Reverse Direction Spins

Changing of direction while spinning; Spin; 2 Spin, etc.

Stationary Complex

Performing movements in one place during aerial (Toss & illusion, etc.)

Traveling Complex

performing movements in motion during aerial

Toss & grand jete/walkover, etc.

Types of Release

Thumb Releasing from thumb

Open hand Releasing by opening a palm

Back hand Releasing from reversed hand

Full hand Releasing with push by palm

Grab Keeping 4 fingers together pointing them upward, and receive a baton with thumb and fingers

Catch Receiving a baton with palm facing up

Blind Receiving a baton without looking at it

	Left Hand→within the left side blind box
Inside Blind	Receiving a baton without looking at it
	Left Hand→behind head to right side, Right Hand→left side
Back	Receiving a baton at the back
Head	Receiving a baton by the head
Back hand	Receiving a baton with reversed hand
Face	Receiving a baton by the face or above the face
Leg	Receiving a baton under the leg
Slap	Receiving a baton by hitting (or slapping) on it
Pull out	Receiving a baton as pulling it out from a position
Under arm	Receiving a baton under the arm
Angel Catch	Receiving a baton as doing an angel roll

Teaching Aerials

Baton Techniques

- Release
- Reception
- Rhythm, height and timing
- Footwork
- Follow Through
- Pattern
- Placement
- Place to hold a baton
- Revolution
- Manual grip
- Arm flexibility
- Wrist flexibility
- Coordination of timing of baton and body

Body Techniques

- Posture
- Extension
- Control
- Timing & Rhythm
- Turn out
- Leg alignment
- Foot alignment
- Arm position
- Head position
- Balance

ROLL MODES

Rotating and twirling of a baton at any part of the body, without a help or holding by hands

- Continuation
 - “Continuous” standard direction
 - Reverse direction
 - With variations
- Combination
 - Simple
 - Complex
- eclusion

Connection material
Highlight

ROLL VOCABRALY

SINGLE ELEMENT; One rotation of a baton at any part of the body

Hand

Wrist

Arm

Elbow

Neck

Leg

CONTINUOUS

Chan Circle

- a. Multiple elbows
- b. Back neck rolls
- c. Front neck rolls
- d. Shoulder rolls
- e. Mouth rolls
- f. Forearm rolls

Figure Eight

- a. Fishtails
- b. Cutbacks
- c. Fishtail elbows
- d. Back neck figure 8's
- e. Front neck figure 8's

Front Loops

- a. Elbow pops on 1 elbow
- b. Ladders
- c. Fishtail pops 1 hand

CONBINATION COMPONENTS (examples)

Head bobs; to move the head down and up in a quick motion allowing the baton to roll across the back of the neck.

Drop ins; allowing the baton to drop between the shoulder blades.

EXTENDED (OPEN)

Definition: rolls executed on the extended arms

Angel

Lay out

Arm Fishtail

Elbow extension

Fishtails

CARRIES Carrying of a baton from one position to another

Fishtail Carrie

Arm carry

Elbow carry

Side neck carry

AERIAL Combination of aerials and rolls

Elbow Pop

Back Neck Pop

Angel Catch

TRAP squeezing of a baton at any part of the body

Back Neck Trap

Elbow Trap

Chin Trap

Knee Trap

Teaching Rolls

Rhythm

Pattern

Footwork

Pose, or posture and positions of hands

Not to touch a baton unnecessarily

To feel the pathway of a baton that should be rolling on

ROLL MODE (USAGE)

Definition of roll; Any movement where the baton makes one or more revolutions on the surface of the without being held or caught in the hand.

CONTINUATION

Definition; Marked by uninterrupted in space, time or sequence□
characterized by continued occurrence continual repetition of the same roll.

STANDARD DIRECTION□"CONTINUOUS"

Rolls executed in the standard direction of twirl

REVERSE DERECTION

Rolls executed in opposition of the standard direction of twirl

WITH VARIATION

A single element roll inserted within a continuation series

TYPES OF CONTINUATION ROLLS

Chain Circle

Rolls executed with a perpetual rotation of the body in the same direction

With the floor design a large circle with loops

Examples Multiple elbows

Back neck rolls

Front neck rolls

Shoulder rolls

Mouth rolls

Forearm rolls

Figure Eight

Rolls executed the baton design of a figure eight

Examples; Fishtails
Cutbacks
Fishtail elbows
Back neck figure 8's
Front neck figure 8's
Front loops

Rolls executed with the baton making more than one loop in the same plane.

Examples; Continuous elbow pops
Ladders
Fishtail pops in 1 hand

COMBINATION

Definition; To merge 2 or more elements together in a close relationship.

The connection of 2 or more roll types together to create more rolls.

SIMPLE

Fundamentally connecting 2 or more rolls together with a low density level and without sophisticate

Example; L elbow roll, extension to hand roll

COMPLEX

The highly developed connection of 2 or more rolls in such an intricate blend as to obscure the individual characteristics of the separate parts.

Example; fishtail, retraction to elbow carry to R, extension to 1 R fishtail, retraction to R cutback, 1 cutback, R cutback, R "drop in", R cutback, R "drop in", L elbow carry to L, R elbow, back neck figure 8's

SECLUSION

Definition; To isolate from the roll mode (series) for a specific purpose.

CONNECTION MATERIAL

The use of a roll or rolls as a factor in a "contact" series for the express purpose of a connect maneuver between 2 other modes.

Example; 4 turn catch RH, flash to back, R layout roll, flourish in back, 3 turn catch backhand RH

HIGHLIGHT

A roll often used for a spectacular effect, to display visual musicality, or to focus on the degree skill required to execute the move.

Example; 3 turn catch in angel roll flip catch on the neck and finish in angel roll.

CONTACT MATERIAL MODES

Twirling tight around the body. By using body work, foot work, and speed, to make the contact material move more effectively.

Types of Contact Material

Full hand

Manual grip

Wrist flexibility

Arm flexibility

Pattern & Planes

Manual transfer

Finger Twirls

Digital grip

Digital transfer

Wrist control

Pattern

Flips

Revolution of a baton

Ambidexterity

Pattern

Swings

Rhythm & Timing

Control of speed

Pattern

Wraps

Timing and smoothness when a baton contacts body or arm

Combination

Rhythm & Timing

Consistent Speed

Follow Through

Others; Pretzel, Flash, Slide, etc.

Teaching Contact Material

Pattern

Placement

Position of hands

Posture

Smoothness

Speed

Timing

Coordination of baton and body

Baton Techniques

Pattern of baton

Placement of baton

Position of baton

Revolution of baton

Timing and control

Smoothness

Handling

Pattern Change

Direction Change

Body Techniques

Posture
Control
Timing & Rhythm
Turn out
Leg alignment
Head alignment
Balance



Section

12

DANCE BASIC

Dance.....and movement As it relates to..... The sport of baton twirling

DANCE is defined by Encyclopedia Britannica as:

“A form of expression that uses bodily movements that are rhythmic, patterned (or sometimes improvised), and usually accompanied by music.

One of the oldest art forms, **dance** is found in every culture and is performed for purposes ranging from the ceremonial, liturgical, and magical to the theatrical, social, and simply aesthetic.”

We, in the sport of baton twirling, could add that dance is also performed for the purposes of combining the skill of twirling with the skill of dance to create aesthetic competitive programs in Freestyle, Pairs, and Teams, as well as all other related competitive events under the auspices of the WBTF.

MOVEMENT is defined as: “ (1) : the act or process of moving; *especially* : change of place or position or posture (2) : a particular instance or manner of moving.”

IN BATON TWIRLING, it is important for coaches to understand that athletes should begin their training in dance and movement from the first lesson, along with learning the basics skills of baton twirling.

DANCE AND MOVEMENT is critical to the performance value of any Freestyle, Pair or Team. In actuality, all movement is dance, therefore, as this statement relates to baton twirling; every move in a performance should be considered a “dance move”.

Included in this section is the following information:

- Document entitled: “Movement Technique At a Glance”
Eight levels of dance movements ranging from very simplistic to very difficult that can be utilized in the training process of athletes, to coordinate the movement skills along with baton skills.
- Document entitled: “Movement Technique Skill Development Chart”
A chart of dance moves and the skills they develop.

- Document entitled “Major and Minor Body Moves Section”
- Article on Movement entitled: “Teaching Movement”
- Article on Movement Skills entitled: “Movement Skills for the Coach”
- Article on Movement entitled: “Teaching Movement”
- Article entitled: “Physics of Ballet”
- Article entitled: “ Barre Work”

MOVEMENT TECHNIQUE AT-A-GLANCE

CLASS C

1. Attention - Jazz 1st
2. Arms out - T position
3. Demi Plie' - Jazz 1st
4. Pivot Turns -L & R

CLASS B

1. Ballet Positions - 1st, 2nd, 3rd - R & L
2. Port de Bras, facing front - R & L
3. Demi Plie', Releve' in 1st & 2nd position - front & side
4. Battement Tendu' - front, side, back - R & L
5. Demi Lunges -2nd position - R & L
6. Chasse' - R & L

CLASS BI

1. Ballet Positions - 4th & 5th - R & L
2. Jumps in 1st & 2nd position
3. Soussus, 5th position, R & L
4. Degage' - front, side, back - R & L
5. Demi Lunges - 4th Position - R & L
6. 3rd Arabesque a Terre - R & L

CLASS BII

1. [2] Pique' Passe' - R & L
2. Pas de Bourree' Combination
3. One Chaîne' Turn - R & L
4. Arabesque en l'Air - R & L
5. Sous-sus One Spin - L & R
6. Needles - R & L

CLASS A

1. Grand Battement 45 to 90 Degrees - R & L
2. Jete' - R & L
3. One Chaîne' Turn - Chasse' - Pique' Arabesque - R & L
4. Two Spin to Left
5. Forward Illusion - **R or L Leg**
6. Reverse Illusion - **R or L Leg**

CLASS AA

1. Glissade - R & L
2. Outside Fan Kick - **R or L Leg**
3. Saute' Arabesque - R & L
4. Grand Jete' - L Leg
5. Grand Jete' - R Leg

CLASS AAA

1. 2 Pique' Turns - R & L
2. Fouette' Arabesque - **R or L Leg**
3. Sissone - R & L
4. 1 1/2 Spin to Right
5. One Spin L - R Reverse Illusion

ELITE CLASS

1. Attitude - Front & Back - R & L
2. Tour Jete' - **R or L**
3. Grand Jete' with Develope' - R leg
4. Grand Jete' with Develope' - L leg
5. Double Reverse Illusion - **R or L Leg**

MOVEMENT TECHNIQUE SKILL DEVELOPMENT CHART

EXAMPLES

SKILLS DEVELOPED

Stationary Development Exercises/Moves

Attention - Jazz 1st	Body Positioning
Arms Out - T position	Body Alignment - Shoulders Down
Plie' - Jazz 1st	Bending knees-Maintaining Posture
Plie' - 1st and 2nd	Ankle Flexibility - Turn out
Five Ballet Positions..	Balance
Battement Tendu	Control - point
Port de Bras..	Discipline - use of arms
Sous-sus - 5th position	Ankle strength - balance on toes
Degage'	Foot flexibility
Cou-de-pied	Proper placement of feet and ankles
Fondu Develope'	Turnout
Grand Battement	Toe point
2nd Position Demi-lunge fluidity - turn out	Arm development with control &
4th Position Demi-lunge	Equal development & isolation of muscle groups - turn out

Transition Moves

Chasse'	Slide - Movement covering distance - Timing
Retire' Position Derriere	Foot and ankle strength - brush
Temps lie' [R & L]	Turnout
Pas de bourree' [R & L]	Rhythm
Pique' coupe' pique' retire' back (right & left)	Foot and ankle strength Shifting of weight
Glissade [R & L]	Controlled movement with proper timing

SKILL DEVELOPMENT - PAGE 2

Jumps and Leaps

Jumps in 1st & 2nd Position	Skill of jump - strength
Jete'	Motion & strength move - landing with control - Brush & Springing from one foot
Saute' Arabesque	Combination of motion & strength moves - Springing from one foot
Grand Jete' with Develope'	springing from ground by muscular action of feet, ankles and legs
Fouette' Arabesque	Continuation of body control
Tourjete'	Jumping & turning in air maintaining proper alignment
Sissone	Skill & strength of controlling the landing

Body Positions with Weight on One Leg

Arabesque a terre hips	Support on one leg - positioning of
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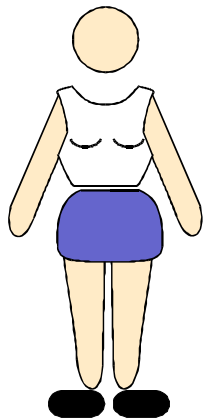
Arabesque en l'air	Leg flexibility - balance
Grand Battement 45 to 90 degrees [R & L]	Balance - strength - flexibility
Attitude - Front & Back [R & L]	Correct body alignment
Forward Illusions	Leg flexibility - Display of inclining skill - re-orientation - body "pattern"
Reverse Illusions	Leg flexibility - Display of inclining skill - re-orientation - body "pattern"
Needles [R & L]	Leg flexibility - Spatial awareness
Outside fan kicks	Leg flexibility - Balance on one leg - upper body alignment

Turns and Spins

Pivot turns	Spotting technique
Chaine' turns [R & L]	Spatial awareness - spot technique
Pique' turns [R & L]	Horizontal re-orientation
Sous-sus 1 spin rotation	Sustained balance on toes with
1 1/2 spin to R	Balance - proper technique of spin - ankle strength
2 Spin to L	Balance - proper technique of spin - ankle strength

Some moves have properties of more than one category.

V. D. 5.9 TEACHING MOVEMENT



EVERY TWIRL TAUGHT REQUIRES THE USE OF THE BODY'S MUSCLES AND SKELETON. If you think you do not need to know how to teach movement and how the body moves, think again. The dynamics of movement are infinite. This section is offered to spark the interest for further learning. It is in no way complete. To cover this topic adequately would require a manual on *movement* to match the size and volume of this manual.

The teaching of movement is a broad topic, as is the teaching of baton twirling. Movement relates to the human body, with its infinite variations in size, type, strength and flexibility. It relates, too, to ***the intellectual capacity of the human being and each student's (and teacher's) ability to translate verbal instruction into successful physical action.***

Within the instructor's teaching of movement, it is recommended that the coach use the **technical terminology of the major muscle and skeletal names**. Refer to appendix charts that follow this section. Most fourth through sixth graders learn the names of major muscles and bones in health or science class. The coach should be able to at least meet this intellectual level, if not exceed it.

In Level I, movement is simplistic and mostly, in an upright posture. Little stress or strain is put upon musculature or on other soft tissues (tendons) , or skeletal elements of the body. The body is trained to respond upon command or to musical cues, and is not taxed in any extreme of flexibility or strength. With the exception of flexing the ankle to point the toe, movement is mostly natural.

At any level, the degree of natural, innate grace varies greatly from student to student. Coordination skills vary from age to age and athlete to athlete. Additionally, sensitivity to personal awkwardness can vary. Thus, ***the coach must approach this and all instruction of movement by maintaining the dignity of the athlete and encouraging each student to expand their movement skills.***

At Level II, the teaching of proper movement takes a giant leap (or grande jete`) and becomes more complex. Here are the basic differences of movement instruction from Level I to Level II.

Posture & Position of Spine

- Level I - Posture & position of spine is primarily upright; Student is taught body alignment by contracting (tighten) gluteus and abdominal muscles, lifting ribcage, relaxing shoulders, level position of chin. Vertical alignment of head, shoulders, hips, knees, ankles and feet should be taught. Maintaining this posture muscularly is one of the greatest challenges for the Level I athlete (and coach). Extending the ankle for toe points is also difficult for this level.
- **Level II** - The upright posture & position of spine should be easier to maintain by emphasis and repetition. When this discipline is not emphasized adequately, lack of control in body and baton (especially in aerial and roll modes) becomes an instructional issue.
- **Level II** - Arch in the lower spinal column should become more controlled and used within appropriate moves. With the instruction of the body roll, layback, arabesque en l'air, kicks, and illusions, the proper arch of the lower spinal column becomes important.
- **Level II** - Position of spine and use of muscles to hold spine in position in the ***sitting, standing and moving capacity*** becomes critical for successful movement and twirling skills.
- **Level II** - As leg and foot extension are developed to a greater degree, postural responsibility increases, particularly during instruction for turn out of the legs and feet.

Abdominal Contraction and Release

- Level I - Abdominal contraction and release is largely due to insecurities within a movement, rather than by directed movement and design. Abdominal muscles are mostly relaxed and result in poor posture and stance. Unfortunately, most children can stand mostly upright and execute many simple, single twirls adequately *with poor posture*. At Level I, as the athlete is taught to move the baton from the front plane in a figure 8 flourish to the back plane in a connected reverse flourish, the athlete is required to expand their physical movement far beyond the simple demands of the upright stance and stationary feet to execute a single twirl. The lack of contraction and release in the abdominal muscles will inhibit continued twirling development that is technically correct even at this Level I progression.

Teaching Level I athletes to maintain correct posture is mandated to facilitate the progress into Level II.

- **Level II** - As twirling skills are expanded, twirls are connected, various planes and patterns are taught, and additional twirling modes are emphasized. Therefore, the position of the body takes on greater importance. Moving from plane to plane, high to low, left to right and in rotation requires balance and focused instruction on muscular control for each skill or transition or every twirl in combination with footwork and bodywork. Weight placement on the foot must be correct to accomplish many moves gracefully and with control.

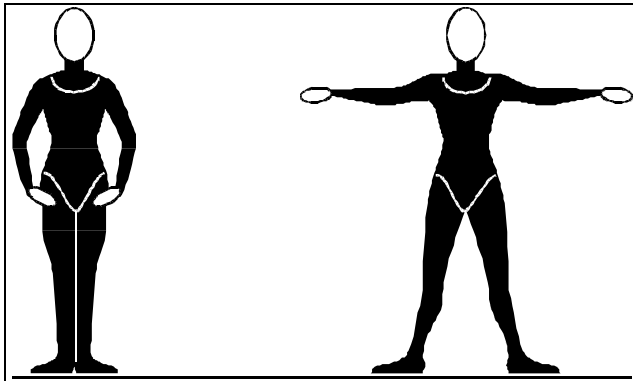
Contraction and Release of Chest & Arm Muscles

[Deltoid and Pectoral Muscles/ Biceps and Triceps]

- Level I - Muscles are typically minimally contracted. The minimal contraction of these muscle groups facilitate the basic grip and movement of the baton. Strength and endurance requirement is minimal. Emphasis should be directed toward holding the arm shoulder height for prolonged time and extending the arm above shoulder height, (ex: figure 8 flourish). The athlete must know when to contract (tighten) the muscles of the chest and arm and when to release these muscles to allow the assigned movement. For example, on the whip the triceps [underside of the upper arm] will be tighten to move the baton behind the back and then to the front position at the abdomen. When the baton is extended above shoulder height, the triceps muscle must release and extend to allow the arm to reach to its fullest extension. As the wrist relaxes for the loop at the back and peak of the flourish, the triceps re-engages (contracts) to assist the arm in the extended loop. Minimal contraction is maintained in the triceps to lower the arm and baton behind the back. Throughout this process, the deltoid and pectoral muscles of the chest must maintain minimal contraction, along with the abdominals, to help the athlete avoid excessive upper body movement left and right.
- **Level II** - At this level, appropriate contraction of deltoids and pectorals is essential to facilitate the strength required to execute aerials in a controlled action. To direct the baton into the correct path, the muscles of the arm and chest must consciously (at first) contract and push the baton upward. When the athlete relaxes these muscles the baton begins a path that is not directed or controlled. This uncontrolled baton path is usually curved and generally results in poor

placement and control. Finger twirls, along with many contact material modes, requires judicious instruction and use of these muscle groups.

- **Level II** - Rolls require specific attention to contraction and release of deltoid and pectoral muscles as well as position of the upper body, to maintain pressure against the shaft of the baton and to keep the baton rolling. When the athlete contracts these muscles inappropriately, the baton may bounce or slide off.



Turn Out of Legs and Feet

- Regardless of the dance and movement educational background of the coach, every coach must learn and understand the principles of turn out. Extensive ballet training greatly enhances every athlete's (and coach's) ability to move (and teach) correctly. Lack of extensive

ballet training does **not**, however, excuse the coach from instructing basic dictums such as turn out of the legs and feet. Baton twirling coaches ***in the know***, seek education in this area, and utilize proper ballet technique within their basic instruction.

- Correct turn out of the legs and feet requires the appropriate stance and posture of the upper body, chin and head: gluteus and abdominal muscles contracted, ribcage lifted, shoulders relaxed, chin level. *[Athlete must continue to breathe. Often the athlete holds the breath when lifting the ribcage. Students must understand that muscles and bones are involved, not the lungs.]* Once this stance is attained, attention is directed to the feet and legs. Weight is distributed evenly over the feet; ankle, knee, hip, shoulders and head are aligned vertically. In all five basic ballet positions, **the shoulders and hip bones are parallel with the front plane and the legs and feet must be turned out equally from the center line of the body and hips.** The knees and ankles must be turned out equal to the feet.

Hint: Characterize the hip bones as "car headlights". These headlights must be directed straight ahead when assuming each basic ballet position and when checking for equal turn out. This assists the student to perceive the position of the hips and to avoid turning the hips to one side or the other in an attempt to turn out the feet.

- Initially, extreme turn out is not the goal. Correct posture must be maintained and ***only that degree of turn out that is equal and that can be achieved with correct posture is executed.***

Editor's Note: One of the most current resources available is the USTA videotape of the "Coach's Instructional Video for Movement Technique". This video is of Laurie Broderick, a foremost expert on movement and ballet, giving instruction for the teaching of many basic movement skills. It is a valuable resource whether or not the coach chooses to use the movement technique event within the instructional program.

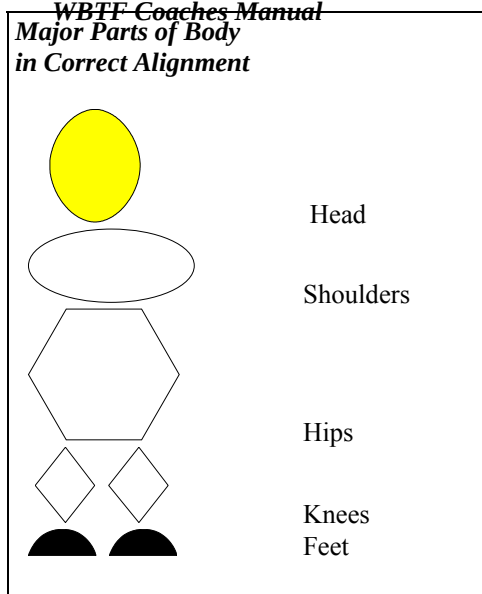
Weight Placement on Foot

- As in most athletic activities, the baton twirler will maintain the weight and balance of the body primarily on the ball of the foot. When the weight shifts back to the heel or remains flat footed, instructional problems in movement, dance or rotation will occur. Within some of the twirling modes, such as rolls, weight placement on the foot is critical for successful balance, rotation and timing.
- At all levels, the coach must be aware of the weight placement to avoid injury to the athlete. The knees are particularly vulnerable when the weight shifts from the ball of the foot to the heel inappropriately. The hip is also at risk.

Movement In Rotation

- Posture, balance, visual orientation all become imperative issues for the athlete to successfully move in rotation [turning or spinning]. The complexity is vast because it also involves the elements already listed. Everyone can turn around in a circle. To move in rotation and maintain control and grace is difficult. This is the task of the athlete and the coach.
- When the rotation is with the body in an upright position certain parameters of straight posture with all major body parts in alignment is dictated. When one major body part is out of alignment and a second major body part must also move out of alignment in the opposite direction to compensate for balance. In physical science this is called counter balance. See diagrams below. Robert Cohen, *"The Dance Workshop"*, clearly demonstrates this principle in his **centering element**.

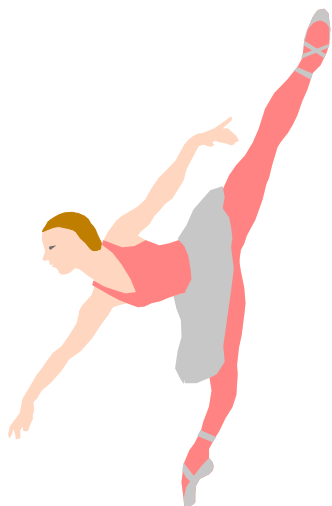
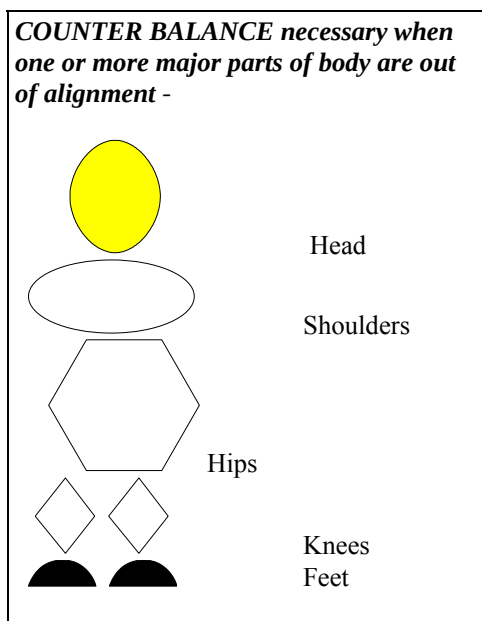
WBTF Coaches Manual
Major Parts of Body
in Correct Alignment



lost.

When the athlete is executing a standing vertical rotation, with the action similar to a spinning top, all body parts must be in a straight floor to ceiling vertical alignment as diagram # 1, for correct execution. The theory of counter balance is a negative with body parts mis-aligned, thereby tainting the proper execution. When the center line of the body is off, the balance is

COUNTER BALANCE necessary when
one or more major parts of body are out
of alignment -

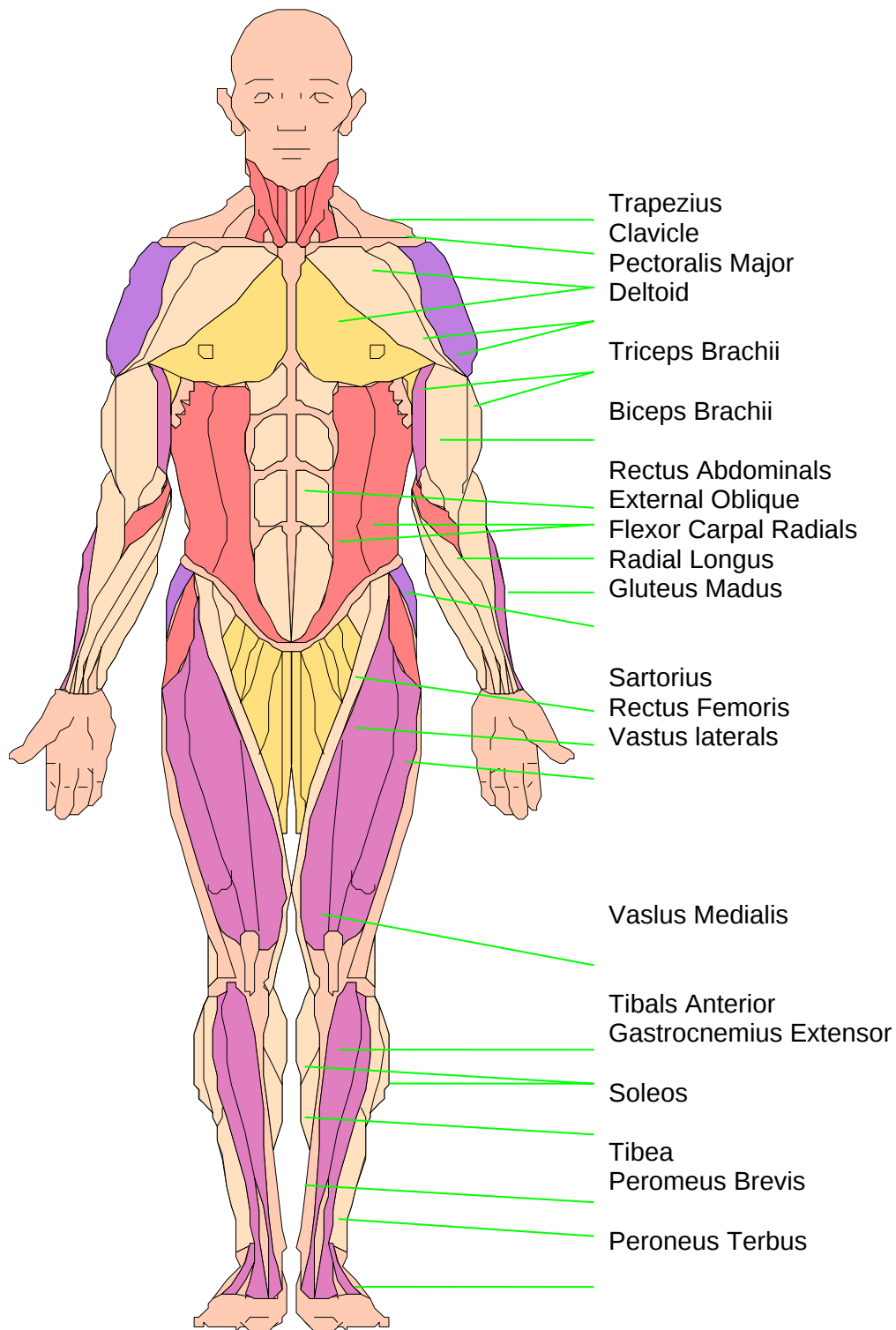


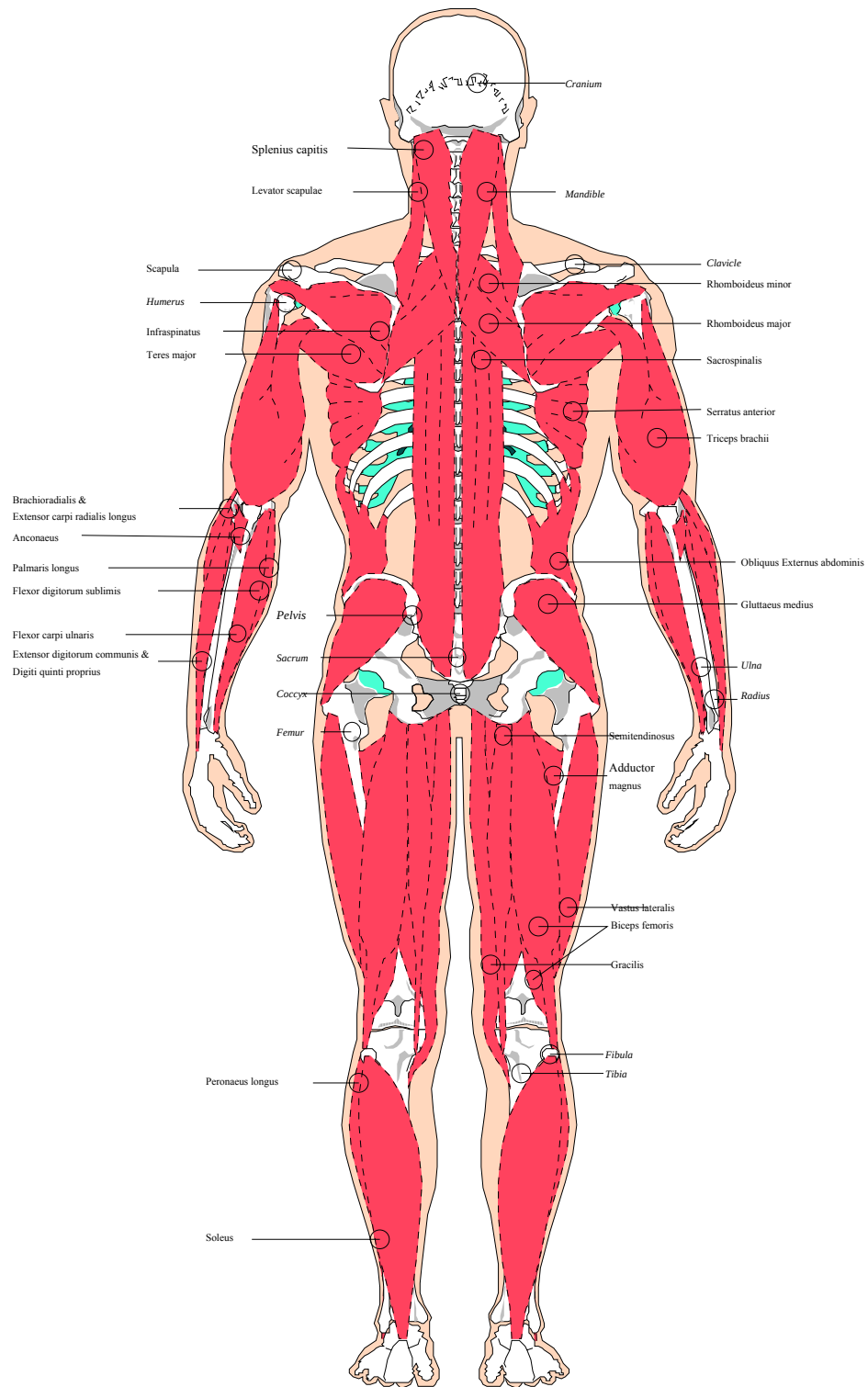
At Level II the athlete will receive movement instruction for rotation in the illusion. This requires the head to drop to the knee and one foot to remain on the floor with the other leg kicking in a circular motion. **The head and kick foot remain in opposing positions, thereby counter-balancing one another.** The illusion movement cannot be executed without this counter balance action. Equally important is the balance on the base foot with hips remaining directly over the base foot during rotation. If the hips pull out of alignment and are not over the base foot, the balance is lost and the athlete falls off balance onto the other foot at the end of the move. Even within a counter-balance movement the principle of centering becomes elementary for success.

[Additional **counter balance** skills include the needle, layback, some leaps

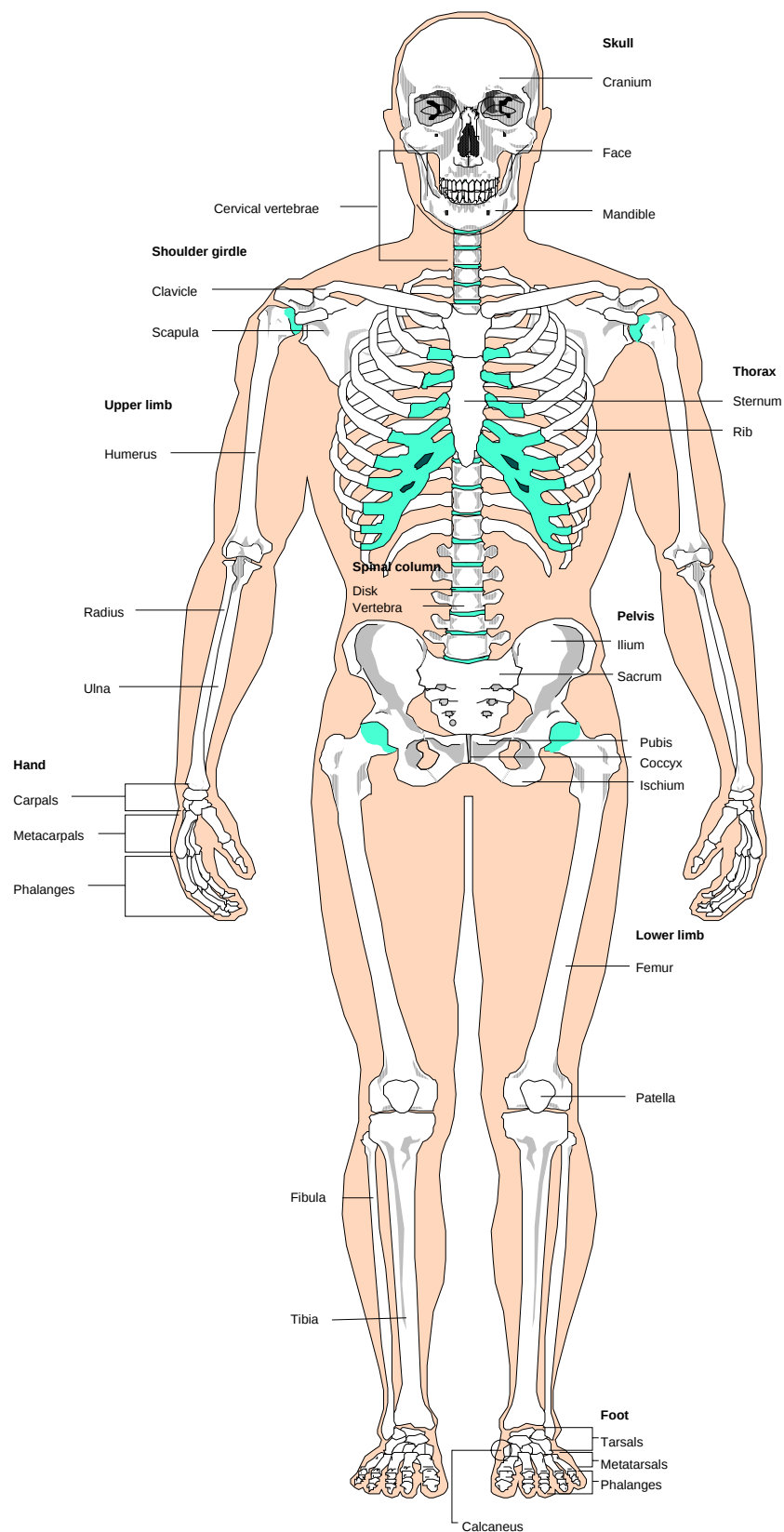
and jumps. Most of these counter balance skills are taught at Level II.]

5.9.1 MUSCLES – anterior view

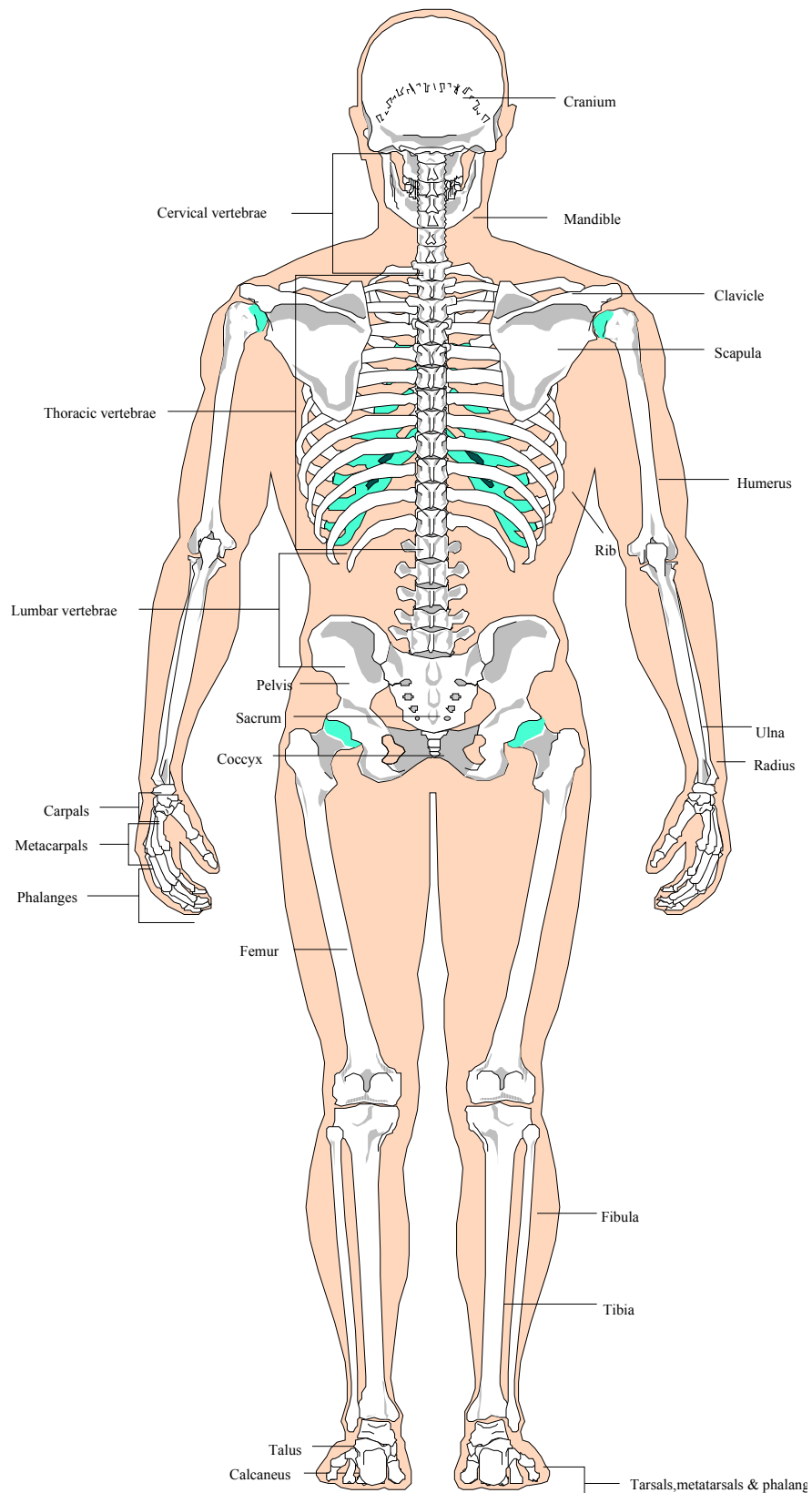




MUSCLES, DEEP LAYER, POSTERIOR VIEW



SKELETON, ANTERIOR VIEW



SKELETON, POSTERIOR VIEW

V.D.5.9.5 MOVEMENT SKILLS FOR THE COACH
Presented By Dale White, USTA Coach, Xenia, Ohio
1998 USTA National Convention, Orlando, Fl

Reference: The Dance Workshop, By Robert Cohan

A. THE TOOLS YOU NEED TO MOVE

CENTERING
GRAVITY
BALANCE
POSTURE
GESTURE
MOVING IN SPACE
BREATHING

B. FORMS OF MOVEMENT

BALLET
JAZZ
MODERN
LYRICAL
ETHNIC
CONTEMPORARY

Be open to all forms of movement and realize that each requires technique and training. Know your students' capabilities and design accordingly.

C. SYNERGY BETWEEN BATON AND DESIGN ARE INSEPARABLE.

Layering baton and body combinations

Pre-setting tricks through weight distribution and direction

Synchronizing baton and body through time



TEACHING MOVEMENT

Stanley Knaub

Reprinted from
"Creating Pageantry Effects",
Shirlee Whitcomb

Stanley Knaub, BA in Dance, Cornish Institute of Arts

(The data on the following pages represents clinic information which I have presented on numerous occasions. I'd like to share this data with you in the hope that it will enlighten some, provoke others, and intrigue all of you in your quest for broader understanding of the capabilities of the body in any movement process)

EFFORT-SHAPE / SPACE-HARMONY

EFFORT: How the body concentrates on its exertion.

1. FLOW of movement.
2. Quality of WEIGHT.
3. Changes of TIME.
4. Focus on SPACE.

The four main ingredients to any existing movement:

SPACE - TIME - WEIGHT - FLOW

FLOW: Changes in the quality of the flow of tension; one becomes either free or bound. The "going with" the flow of movement we call **free**; the restriction of the flow we call **bound**. Free or bound are the elements of the flow factor. Neither quality is better or worse even though the connotations of the terms might imply that. There are no GOOD or BAD movement qualities per se. There are appropriate and inappropriate uses of movement qualities. The proverbial "bull in a china shop" is an example of an inappropriate use of free flow.

WEIGHT: *Changes in the quality or of the body weight*; one becomes either light or forceful. Light and strong are the elements or qualities of the weight factor. One is light when carrying a fragile object; one is forceful when pushing a car.

CONCEPTS RELATED TO THE WEIGHT FACTOR:

1. **Sensation of weight:** One must be clearly able to sense one's own body weight before one can actively change its quality.
2. **Center of weight** refers to that part of the body most involved in initiating shifts of weight and generally activating and supporting weight of the body. This is the pelvis. Activation of the center of weight is necessary for producing changes in the quality of weight.
3. **Shift of Weight:** A change of weight is a change of weight distribution. It is not necessarily a change in quality of weight.

TIME: Changes in the quality of time in movement rely on becoming either quick or sustained. The quality of prolonging or stretching time is termed **sustainment**.

The quality of urgency or quickening in time is called **quickness**. Both sustained and quickness are qualities of the time factor.

SPACE: The space factor -- changes in the quality of spatial focus or attention becoming either indirect or direct. To get something in a about fashion is what is called **indirect**. Movement in which the body is pin-pointed or single focused is called **direct**.

SHAPING: The body's creation or adaptation to contour and to two and three dimensional forms in space. Examples are: gathering or scattering, rising or sinking, spreading or enclosing, advancing or retreating.

DIRECTIONAL MOVEMENT: Spoke-like or Arc-like movement linking the body with a place in space.

SPATIAL ORIENTATION: We can describe where movement goes in the kinesphere by means of six directions which are called the six spatial tendencies, or by combinations of two or three of these spatial tendencies. These six tendencies are: **upward- downward - high - middle - low - place**.

GENERAL TERMS USEFUL IN SPACE HARMONY:

POSTURAL: Active flow of movement throughout the whole body in a consistent manner in contrast to movement of only a part of the body: arms, head or trunk alone.

SHAPING: Movement involving constantly changing three dimensional relationships of the body to space. Anatomically, shaping requires a combination of rotation, extension or flexion and ad-or abduction in the torso, limbs and head. The opposite of maintaining a static shape or position. Shaping refers to the quality of sculpting 3-dimensional forms in space.

FORM (organization) results when well motivated motion evolves organically according to the following criteria:

A. **SPATIAL DESIGN:** Design includes the elements of symmetry, asymmetry, balance, shape, line, texture and volume. The choreographer must be constantly aware of dynamic lines in multidimensional positions as well as motion in space.

B. **STYLE** (movement type) the unique character of a program is its style. This may be one which has existed before, or it may be the present creation of the choreographer. In either case, the content of the program must be appropriate to the designated movement style.

C. **TIME:** (Organizing factor) the particular distribution of movement energy in space involves factors of accent, duration, contrast, meter or non-meter phrase, pulse and tempo. Time should be fulfilled for each movement.

- D. **DEVELOPMENT:** As a program unfolds, its statement should be guided by the kinetic feeling and movement logic. Each movement should evolve from the preceding one to produce an interrelated whole. The skillful choreographer can invent exciting new ways for motion TO FLOW LOGICALLY.

Resource material:

NEW DANCE by Margery J. Turner
University of Pittsburgh Press, Publisher

A Primer for MOVEMENT DESCRIPTION by Cecily Dell
New York Dance Notation Bureau, Inc.
Center for Movement Research and Analysis.

Excerpt from 1997 WINTER GUARD ADJUDICATION MANUAL

[Editor's Note: A portion of the information that follows uses the resource book, "The Dance Workshop", by Robert Cohen, as a primary source. Cohen's 8 fundamentals of movement are utilized and then expanded upon.]

MOVEMENT PRINCIPLES and EFFORT QUALITIES:

Each of the following principles and efforts requires understanding a method of achievement. The uniform development of these qualities is what we want to show in our movement. Performers should understand and display training in the following principles:

1. **CENTERING:** Maintaining a sense of the body center holds the performer together in motion. It allows free and graceful movement. The ability to hold and organize oneself around one's own physical body center (pelvis).
2. **GRAVITY:** This is the force that holds the performer down on the earth. The performer must learn to work with gravity to his/her advantage because it can otherwise inhibit movement.
3. **BALANCE:** This aspect helps the performer to work with gravity and is MORE than the ability to stand on one leg. The performer must maintain an inner balance of the whole body. It is a tension of mutual support among all the body parts that brings the whole together in a new way.
4. **POSTURE / ALIGNMENT:** This is closely linked with centering, gravity and balance and will improve automatically as the performer develops the first three elements. It is important to change the perception of the body for there is a wide discrepancy between what FEELS GOOD and what LOOKS RIGHT.
5. **GESTURE:** This involves using the body as an instrument to communicate feelings and ideas in patterns of movement. Principles of flexion, extension and rotation apply here. Gesture applies principally to arms, legs, head or to isolated body areas while **POSTURAL** changes involve the full torso in shaping changes.

6. **MOVING THROUGH SPACE:** This is an awareness of the space around you, your kinesphere and the pathways you will use in traveling and the area in which patterns can be created and executed. ***Sometimes it is not the destination but the motion itself which is important.*** Such motion emphasizes change and allows freedom of interpretation and concentration on the **ACT OF MOVING** rather than on the result of reaching a specific destination.
7. **WEIGHT FORCE AND MUSCULAR DEVELOPMENT/CONTROL:** The means whereby quality changes can occur within any movement effort.
8. **INITIATION OF MOVEMENT:** Knowing where each effort begins within the body. (i.e., an arm gesture begins in the center of the back, a kick is an action that initiates within the hip socket, etc.)
9. **ARTICULATION:** Here the performer must define and achieve each individual aspect or detail involved in any move or effort. ***Of major importance here is the definition and articulation of feet while traveling, in turns and as part of the line relative to the leg.***
10. **EFFORT QUALITIES** exist in every move. They are **GRADATIONS OF:**
 - SPACE:** Changes in the quality of spatial focus or attention either direct or indirect. There are six spatial tendencies: up, down, high, middle, low, in place.
 - TIME:** Changes in the quality of time in movement rely on ranging from sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed speed.
 - WEIGHT:** Changes in the quality of the body weight ranging from light or soft through heavy or strong.
 - FLOW:** Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension; Movement moves from free and open to bound (controlled by the degree of, or release of, tension in arms and upper body.) The "going with the flow" of equipment movement we call free; the restriction of the equipment flow we call bound.
 - BREATH:** is crucial to movement not only to bring more oxygen to the body but also to give movement fluency and harmony. In movement it is not only the physical function of breathing that is important to achieve technical accuracy, but also its use as ***AN EXPRESSIVE TOOL*** as part of the language of movement that conveys meaning. The word breath is used to denote the specific quality of movement. One done with a "sense of breath" moves with freedom and harmony. A phrase of movement "with breath" has a controlled extension in time, a clear beginning and end no matter how fast or how slow it is. A phrase "without breath" looks stiff and mechanical (no breathing space). Breathing in harmony with your steps gives a sense of calmness and fluency. Release of breath changes the look of the body as the tension is relaxed and

movement becomes more free. If the performer holds his/her breath the movement looks impaired. Breath impacts both technically and expressively.

RHYTHM (the combination of weight and time) has an influence on expression because it is the pulse or beat of movement and is paramount in creating dynamics. Movement may occur as a direct response to a basic recurrent beat or rhythmic pattern in music, the chief purpose being the translations of rhythms and dynamics into physical action.

Expression is the dynamics of movement. It is a defined technique of communication; it is the manner or impetus behind the movement function.

The nature of movement *Excerpt from 1997 Winter Guard Adjudication Manual* results in the release of energy through a muscular response to an inner or outer stimulus. The response produces a visual result in time and space. There are changes which occur in the body ranging from inner tensions which are felt by the performer and which vary the expression of the carriage to more obvious changes affecting the shape of the body. Movement is a language of expressive gestures through which non-verbal communication is achieved by the manner and impetus behind each function. ***Gradations of space, time, weight and flow create visual dynamics*** relative to the reflection of music, attitude, or character behind the movement. Effort (or quality) changes are the means whereby these dynamics are manifested in the body; the impetus of the individual in imparting these dynamics makes the expression clear.

UNDERSTANDING THE PHYSICS OF MOVEMENT calls for the judge to begin to recognize what we may call "non-negotiable" efforts required for the achievement of any given move. Efforts are actually an integral part of most technical moves. For example, there must be a preparatory position of strength in order to achieve lightness at the peak of a jump. Optional expressive efforts will be seen in a designer's choice of time and weight (rhythm) or flow and space.

In the process of teaching instructors and judges to understand expressive qualities, we talked about them in isolation, separating them from those techniques commonly understood by most of us. This was a learning tool which has now succeeded in establishing a competent base of recognition of ALL qualities and techniques. Expressive efforts and techniques occur simultaneously; they are inseparable. Within every equipment or movement phrase, techniques will involve the incorporation of effort gradations governing time, weight, flow and space. These qualities exist simultaneously with such qualities as flexion, extension, rotation, muscle development, etc. They truly bring life to every body and equipment move. Without them we would be robotics and all motion would be impaired. It is time now for judges to think of these qualities as ONE. Please do not alternate dialog between what was once considered "the technical" piece and "the expressive" piece. The assimilation of these two pieces is a significant step toward the most logical and accurate manner of assessing excellence, training and achievement. It also brings the greatest clarity to recognizing and rewarding vocabulary.

There are subtle changes in the criteria reference which will guide your application of this synergy. This step has not decreased expressive value, rather it has placed it in its proper place as a significant part of every technique.

SAMPLING TECHNIQUES: Design and staging options call for evaluating equipment and movement vocabulary and achievement using a variety of sampling approaches. Use the following techniques if individuals are doing non-unison work in order to create a texture, a dimensional idea or a reflection of multiple lines, or if multiple events are occurring.

Excerpt from 1997 Winter Guard Adjudication Manual

- Measure the techniques used against established principles of excellence/achievement. This implies that the judge must understand the complete techniques behind each move.
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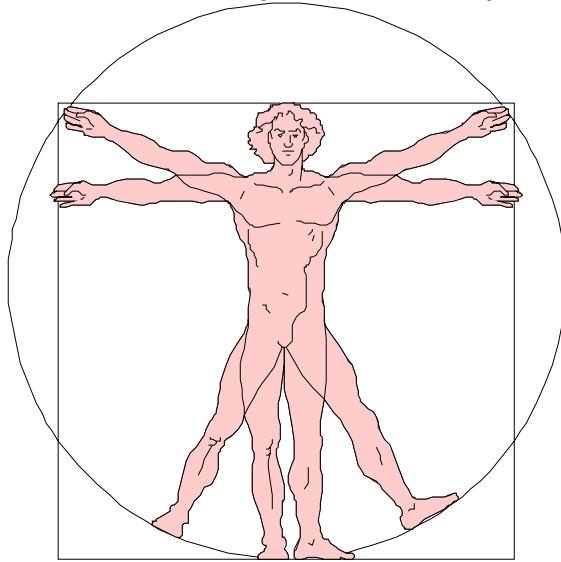
V.D. 5.10 PARALLEL DEVELOPMENT OF BODYWORK

The single most important reason for developing both sides of the twirler's body is the prevention of injury. Along the way, those who are talented and those who are not, those with bodies equipped by nature to withstand the rigors of training and those less perfectly endowed...all are subjected to the same regimen day after day.

Virtually all training is based on repetition. All injuries to the structural components of the body, the bones, joints, muscle-tendon units and ligaments, are the result of either:

1. **SINGLE IMPACT MACRO TRAUMA** - the acute injuries from a sprained ankle, getting hit, landing wrong, or
2. **REPETITIVE MICRO TRAUMA** - the over-use injuries, which include tendonitis, bursitis, "dancer's knee", stress fractures and "illusion hip".

These over-use injuries are usually the result of repetitive activity of any kind.



Growth itself can be hindered by the nature of this repetitive activity.

To damage tissue or bone during the growth stages will impair the body's ability to promote normal development.

Much of the work with our athletes is during their adolescent years. Coaches must be aware of body changes and growth cycles and the relation of these to physical activity. For example: during high growth cycles, muscles, tendons and ligaments are sometimes stretched to capacity. To strain flexibility and push over-use and/or stretching, can damage already weak

muscle tie-ins. Rather than repetitive action of moves that may hyper-extend or stretch specific areas of the body, this time must be used to strengthen and maintain muscles.

The challenge here for the coach is to accurately assess when an athlete is going through growth spurts and when her body is going through significant changes.

The twirling coach faces the task of coaching athletes for present and future participation in the activity. Some athletes may be very content at a certain level they have achieved while others will always be striving to accomplish more. For the athlete maintaining a set level, the coach wants to develop their skills for long-term activity...avoiding damaging bodies and creating an equal balance of skills on both left and right sides in baton and body.

For the athlete setting higher goals, the coach's concentration is on proper development of skills for a well-balanced performer in baton and body work. Creating a dominant side is natural to most human beings, but balancing that

dominant side with the attempt at matching skill of the less-dominant side is the challenge.

Many coaches will prefer a side for aesthetic purposes but familiarity will lend itself to creating moves which utilize both sides of the body. Some coaches may not even realize they only utilize one side of the body in designing their routines. Some checkpoints will help the coach evaluate the use of both sides:

- Any move done in the forward direction could be done in the reverse direction as proficiently
- Any move or maneuver done in the left hand, could be done in the right hand
- Gymnastic work may be more proficient on one side, but may be executed on the opposite side adequately
- Turns and spins should be done in both directions
- Leaps and splits should be done on both sides.

At this level, athletes may develop a "favorite" side or direction. The vocabulary used can help the emotional impact of using both directions and sides for the athlete. The term **preference** might be a more agreeable term for coercing athletes to utilize both sides. Athletes should no longer have a "good" side and "bad" side. They would have a side of **preference** instead.

If athletes have had a logical progression of skills, it is hoped that they have had baton work in both hands, in both directions, from the start of their twirling lessons. Quite often, though, we know this is not the case and we must review their beginning for gaps in their development. Should these gaps occur, an uneven development is best corrected one step at a time. Moves in opposing directions or opposite hands can be introduced through contact and connecting material. While trying to balance the athlete's skills, we don't want to defeat their present accomplishments. Though the coach may have to re-evaluate their progression, we don't want to set them backwards while playing "catch-up" with their unfamiliar skills. Instead, build upon what they already know and introduce new baton and body moves that highlight their present skills and add to their repertoire for creative and developmental purposes.

The use and teaching of equal development of left and right is a creative and developmental challenge rather than a limitation. You can teach your athletes proper skills while testing your creative talents. The greater importance of protecting your athlete's health and safety should be paramount to your concerns as a coach. As with everything, education is the key to being properly equipped for your profession.

PHYSICS OF BALLET

Physics and ballet hardly seem compatible yet Prof. Ken Laws of Dickinson College in Carlisle, Pennsylvania does both.

When his children were young, the physics professor took them to ballet class and became hooked. Even though he was 40, he did not let that deter him from taking classes with the little ones. Eventually, he wrote two books on the physics of ballet and became a teacher himself.

What led him to apply his knowledge of physics to ballet was instructions from teachers who did not understand the laws of nature as applied to dance.

Conservation of angular momentum is another important physics principle used in dance. If a dancer is en pointe in an arabesque and her partner turns her, her momentum remains the same (if you ignore the friction at work on her toe). She reduces her inertia if she straightens up and pulls her leg in, hence spinning faster.

Prof. Laws also explains the magic of a grand jeté and how fouettés can go on forever if the dancer uses the principles of physics. He believes physics can help dancers understand how their bodies achieve the movements of dance and this will make them better performers.

From: "The Physics of...Ballet", Robert Kunzig, [Discover Magazine](#), November, 1999.

BARRE WORK

While watching a ballet company dance, you forget that years of discipline and hard work went into creating the graceful movements you enjoy. Unless, of course, you are a dance parent. Then you know that dancers take class every day of their dancing lives and each ballet class begins with barre work.

Barre exercises are a warm-up to centre work, the two elements of every ballet class. They allow the body to slowly become ready for the strenuous exercise of dancing without support. Most barre work begins with simple movements working the muscles of the foot and calf. Next come plies which work the large muscle groups of the legs. Finally, the dancer uses their arms -- the port de bras. Barre work demands good posture and correct positioning of the hips and arms. As a dancer progresses through the exercises, all muscle groups warm-up preventing injury later during the dance routines which take place in the centre of the studio or on stage.

Barre work allows dancers to focus on their muscles and learn how they move through an exercise. It also allows for testing for balance and provides support as a dancer works their body in new ways.

Finis Jhung of New York City's Broadway Dance Center offers tips for getting the most from a session at the barre.

1. Don't pull on the barre. You must constantly give out energy from the center of your body. Push the energy out of your fingers, your toes, your eyes. Always think push, not pull.
2. During each exercise, preferably with each movement, take your hand off the barre to test your balance.
3. During each exercise, if you press the floor with the ball of your foot, can you bounce off your heels?
4. While you're working each exercise, does your head feel light, free, and weightless? Your head must be balanced over your supporting foot. Your eyes and ears should be far away from the floor. Keeping that distance will help you place your head correctly.

5. Exhale as you work. You can breathe out each measure. When you exhale, it lifts your chest or sternum. It is also a cleansing breath and helps lessen muscle fatigue.
6. Keep moving. Keep the energy flowing. The end of one movement is the beginning of the next. Coordinate your arms with your legs, so that your arms move with your legs.
7. Focus your eyes. Follow your hands. This will work your neck and develop coordination and balance.
8. The barre is where you learn to stand on one leg. As you move the "working" leg, don't forget your supporting side. In the mirror, you should also see "the line of your spine" -- a vertical line through the centre of your body. Your hand should be on top of the barre, gently pushing down against it.

Another form of barre work which warms the muscles with minimal stress is Floor Barre. Some ESB senior dancers participated in such a class at Steps Studio in New York City last spring. Most enjoyed exploring this new technique in which the dancer lays on the floor, and without the pull of gravity, can correct body alignment and muscular movement to develop maximum turn-out and extension. Zena Rommett, a pioneer in dance rehabilitation and injury prevention, developed the system where the exercises progress from a supine to standing position. It is relaxing yet produces significant results for strengthening the deep abdominal and back muscles.

Author: **Diane Fothergill**

MAJOR AND MINOR BODY MOVES SECTION

Supported by the WBTF Video

[This section is from] the U.S. Twirling Association for the WBTF Technical Advisor's room, in relation to major and minor body moves that would be used in Content Restrictions for the International Open in some of the events.

This is Jenny Hannah from Tennessee.

I am Frances Whitley, U.S. Technical Advisor, and ah, I'd like to go over the definition of Major and Minor Body Moves before we begin.

[Definition of Major Body Move]

A major body move is defined as "a move that requires significant control, flexibility, strength, amplitude, and extension. The classification includes any body moves desired and includes moves that are significant in physical strength. Minor body moves can become a major [body] move when executed with a high degree of amplitude or extension. The moves will be approximately 3 counts in duration".

A minor body move is defined as "a move that does not require significant control, flexibility, strength, amplitude, or extension, and additionally, does not require horizontal or vertical reorientation to the baton. These moves will be approximately 2 counts [or less] in duration".

The examples that we will determine [demonstrate] this morning will be both classifications and some moves that can fall into either classification.

[Minor Body Moves]

Demi Plie'
Hop – parallel and turned out
Skip
Chasse' – diagonal front, diagonal back, and side to side
Petite pique arabesque
Pique coupe plie'
Step step
Petite saute'
Petite sissonne
Coupe – front and back
Glissade
Petite cabriole – front and back
Lower to floor requiring no reorientation
Jazz first – parallel and plie'
Eschappe' change'
Pat de burre'
Releve' plie'
Tendu – front, side, back

In the **Major [Body Moves] Classification** we have the following examples:

Sissonne'
Tour jete'
Grand jete'
Illusion – forward and reverse
Walk over
Attitude spin
Layback
Panche'
Aerial cartwheel
Pique' arabesque
Coupe' devlope' – front, side, back
Fan kicks – with turns and without turns
Balance'
Floor fan
Fuede'
Needle
Cabriole – front and back

The classification of some moves depends on whether the baton is in the hand or in the air. One example of such a move is chaine' turn. [With] the baton in the hand with the chaine' turn would be considered a Minor Body Move. If the baton is in the air and conjunctual with a stationary complex trick or a traveling complex trick it becomes a Major Body Move.

Another example is floor roll with knees together. If receiving the baton at the end of a trick and going to the floor and rising it would be a Minor Body Move. If the baton is

in the air and in conjunction with a trick and you do the floor roll, it would become a Major [Body] Move.

DANCE BASES

Dance, is the transformation of ordinary functional and expressive movement into extraordinary movement for extraordinary purposes. Dance goes beyond the merely functional movement of work or sport to become an experience that is pleasurable, exciting, or aesthetically valuable. In so doing, it can also express emotions, moods, or ideas; tell a story. **Dance**, is patterned and rhythmic body movements that serve as a form of communication or expression.

Encyclopedia Britannica as defines dance:

“A form of expression that uses bodily movements that are rhythmic, patterned (or sometimes improvised), and usually accompanied by music”. We, in the sport of baton twirling, could add that dance is also performed for the purposes of combining the skill of twirling with the skill of dance to create aesthetic competitive programs in freestyle, pairs, and Teams, as well as all other related competitive events under the auspices of the WBTF.

It cannot be stressed enough how important Dance/Body technique is in the sport of Baton Twirling: not only for it's aesthetic value but also in the relationship to the success of the baton technique. It is important for coaches to understand that athletes should begin their training in dance and movement from the first lesson, along with learning the basic skills of baton twirling.

Different Type of Dance

Ballet:

There are different types/schools of ballet teaching. The French School, Bournonville (Denmark), Cecchetti (Italy), Royal Academy of Dance (England), Vaganova (Russia) and Balanchine (USA)

They all look alike to you, but one teacher calls it a tendu jeté, another tendu degage, still another tendu glissé. Ballet involved along divergent lines when it spread beyond Italy and France in the eighteenth and nineteenth centuries. Training systems and performing styles absorbed the characters of new homelands. Certain outstanding teachers developed highly influential methods. Variation crept into the pedagogy. Several different national “schools” are the result. Each with its own look and its own approach. Each produced glorious dancers.

Modern and Contemporary:

“**Modern**” usually refers to the technique created by Martha Graham, Doris Humphrey and their many choreographers. Modern dance is more weighted than ballet; modern dancers speak of being “into the floor”. Working turned-in as well as turned-out with bare feet flexed as well as pointed, using a non-balletic port de bras, “**Contemporary**” encompasses a wide array of styles that have their roots in both modern and ballet.

Jazz

An unleashed, makes-me-wanna-sing-and-dance energy fills a good jazz class. Like jazz music, jazz dance has developed into a variety of forms: from the theatrical work of Jack Cole, Michael Bennet and

Bob Fosse. It's a sharp, funky style that sprouted up along with rap and hip-hop music. Jazz emphasizes isolations-freely moving one part of the body such as the head, shoulder or pelvis while the rest is absolutely still.

Tap, Afro, Ballroom, Folk and Character

This are just a few other different style of dancing. For Twirling Baton we have a mix of Ballet, Modern and Jazz but don't hesitate to create something new. **Dancing has no limits.**

Reasons for introducing and encouraging proper body technique:

- An Integral part of the sport
- Proper progression and development
- Gateway to dance and gymnastics
- Prevention of injury
- Aesthetic value/quality
- Control
- Flexibility
- Co-ordination and timing
- Endurance

Dance, often uses a fixed vocabulary of terms for movements or steps that have no meaning in themselves, as in much of ballet and therefore it is necessary for us, as a sport, to use the same terminology. The Royal Academy of Dance is one of the finest and used throughout the World.

The elements of Dance: Centering, Gravity, Balance, Posture, gesture, Rhythm, Moving in space, Breathing and Technique

Centering – the fundamental of dance. Centering -maintaining a sense of your own body centre that holds you together as you move. The balance and control one gets from understanding this will allow the athlete to move freely and gracefully.

Gravity – the force that holds you down. It is the force you have to learn to work with. One way is achieving balance.

Balance – your athlete must work to achieve an inner balance as well as the ability to balance on one limb. It is the tension of mutual support among all the parts that bring the whole together.

Posture – the alignment of the body. What sometimes feels right isn't what always looks right.

Gesture – using your body as an instrument of expressions. This communicates feelings and ideas.

Rhythm – finding a sense of rhythm is largely a matter of paying attention but we all have rhythm we may not all be sensitive to it.

Moving in space – whether it is across the floor or in the air.

Breathing – It is hard to coordinate breathing and movement. But it is crucial not only to give the oxygen to the body but also to give movement fluency. To know when to breath in and out and the reason behind it.

Technique – the sum total of all these tolls of dance.

The body can move in many ways

The body uses:

1. **Space** - floor patterns and the shapes of the moving body;
2. **Time** - tempo, the length of a dance, and rhythmic variations, from taking one's time to making quick stops and starts;
3. **Gravity** - defying gravity with light, graceful movements that give the illusion of weightlessness, surrendering to gravity with heavy or limp movements, or overcoming gravity with explosive, confrontational effort; and
4. **Dynamic** - a quality of energy that is tense, restrained, or freely flowing.

The ordinary potential of the body can be expanded in dance, usually through long periods of specialized training.

Ballet technique emphasizes **verticality** and **turnout**. The body's uprightness, together with the physical openness of turnout, set up a system of tension and counter-tension that not only challenges gravity but also gives ballet its characteristic lightness, grace, and alignment. Almost all the steps start from one of five turned-out positions of the feet, with five corresponding arm positions serving in complementary balance.

Turnout is achieved through years of training the legs to rotate outward from the hip joint so that, ideally, the feet can form a 180° angle on the floor (not all dancers are capable of achieving the maximum rotation).

The discipline required is enormous – just simply in the practice of the fundamentals - that is why we believe that classes need to be held, with qualified dance teachers, apart from the classes in baton.

All dancers, no matter how experienced or proficient, take daily class for about an hour and a half each day to keep their bodies supple and strong. Ballet class begins at the barre, and so does ballet technique. Barre develops the strength, speed, balance, flexibility, turnout, alignment, extension, articulation and the coordination that dance demands. Barre exercises are not separate steps from a separate world, nor is barre simply a stylized warm-up for centre floor; it's where you learn and maintain your skills. Whether a fast barre or a slow one, a set barre or one that changes every day, barre work is the sustenance of ballet technique and for all others kind of dances.

Centre work/Floor: The second part of the class is done without the support of the barre and is called centre work or centre floor. It rewards all your patient disciplined work at the barre. Not that centre floor work requires any less effort – quite the opposite- but classes become exhilarating when you are truly dancing. While barre work usually concentrates on one exercise at a time, centre floor combinations link various steps (enchainsments) Every class should include at least one combination from each of these board categories: adagio, petit allegro, grand allegro and pirouettes. In addition, center floor often begins with a separate battement tendu combination. It may be an adagio with lots of port de bras, or an up-tempo preliminary pirouette combination. Both will be practice slowly and quickly, tendu en tournant, in which your body changes direction during the tendu.

The body can move in many ways; for example, it can rotate, bend, stretch, jump, and turn. By varying these actions and using different dynamics, human beings can devise an infinite number of movements.

- Significant positions include the arabesque, in which the dancer extends one leg to the front (devant), to the side (a la seconde) and to the back (derriere) in a straight line, and the attitude a curved line extension held either behind or in front of the body.
- Turning steps include the pirouette, a turn on one leg with the other leg raised; and the fouette in which the impetus for turning comes from a whipping motion of the working leg.

- Among steps of elevation are the entrechat, in which the dancer jumps straight up and beats the calves of the legs together in mid-air, and the grand jete a leap from one foot on to the other. Cabrioles, pas de chat and tour jete (grand jete entourant) are other commonly used elevated moves.

In Baton Twirling (repeating) it is important for coaches to understand that athletes should begin their training in dance and movement from the first lesson, along with learning the basic skills of baton twirling

Dance and movement is performed for the purposes of combining the skill of twirling with the skill of dance to create aesthetic competitive programs in freestyle, Pairs, and Teams, as well as all other related competitive events under the auspices of the WBTF

Body Technique

This is a fundamental in dance and a fundamental in baton twirling.

These two components – with correct techniques form together in order that the athlete can have the proper progression route, which will enable the athlete to move forward, excel and achieve.

Reason:

- Correct progression
- Correct development
- Prevention of injury
- Aesthetic quality and value

Physical expectations

- Correct posture – alignment of the body
- Centering (Centering) – for balance and control
- Extension
- Bearing
- Amplitude
- Control - cleanness and sureness
- Strength
- Flexibility
- Co-ordination and timing
- Endurance
- Confidence in oneself. And in one's ability

Teaching movement

Whilst this section guides you, the coach, you are encouraged to further educate yourself and to use the offices of a professional dance teacher.

Basic movement

This should be simplistic – when starting you should not cause stress or strain – and most important is to understand that athletes differ in many ways.

They have differing degrees of response; differing speeds of understanding and retention. So others may respond more slowly and require much patience and repeating the command and technique required – and plenty of encouragement. They have differing body structures; variance of flexibility and strength – each one is an individual with differing needs and therefore may require differing teaching methods.

Every athlete that you come into contact with will probably have a variation of:

- Size, strength and flexibility.
- Natural ability
- Mental capacity and awareness

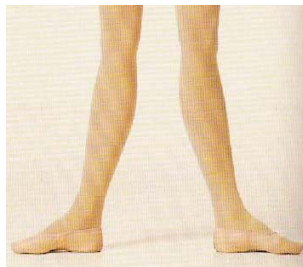
A dancer repeats daily the basics of ballet, no matter how proficient they are.

Where to begin?

The Positions



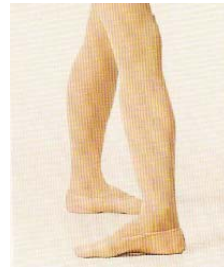
First



Second



Third



Fourth



Fifth



Parallel or Sixth

Posture

The base

- The athlete's spine should be held in a vertical straight line
- List chin to a level position
- Contract pull-in the **abdominal** muscles (stomach)
- Lengthen the lower back and **glutei** (bottom) muscles towards the floor
- Lift the ribcage keeping it vertical and level – two common problems arise here

- a) the shoulders rise - so have them relax them
- b) the athlete holds their breath - remind them to breath!
- Lift up the **quads** – thigh muscles and **calf** muscles



The body should now be in alignment. Just the securing of this good posture and the understanding of the use of the muscles in accomplishing this will be **a gateway to progression** in both the body and also assisting the clean smooth control of the baton as you move position or plane.

Turnout



So important in many different ways

Turn out does not come from the feet – it stems from the rotation of the thigh in the hip joint and the athlete's maximum turnout cannot be achieved without a level and vertical pelvis

- It is essential for the aesthetic quality of a move
- For the prevention of injury
- For **balance** and **control**

It gives you a broader base to push off with and to land on.

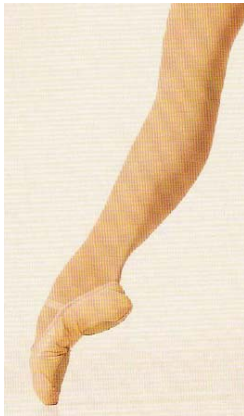
Pliés



A very important repetitive sequence of bends from the knee in all positions of the feet builds strength in the muscles. These exercises should be done to counts so that the athlete learns to control the release of the muscles as the bend occurs, and then controls the push through the muscle as they return to a standing position.

In order to gain most benefit and correct technique the athlete must keep the hips under, and not allow the bottom to pop out. Also do not allow their feet to roll in. If either one of these occur the muscles cannot do their work.

To point - tendu



By stretching the ankle fully, stretching/thrusting the foot downwards and through the toes. Common problem is the under use of the muscles on the inside of the foot. This causes the foot to turn in as the outer muscles take over.

From the simplistic – Flex – point exercise to the fast battement tendus the foot must learn to immediately point as the foot leaves the ground.

When pointing forward teach the athlete to slide the whole foot forward in full turnout until the heel is forced to lift up from the floor. When the foot returns to the floor the toe touches down first and pulls back so enabling the heel to come into contact with the floor as soon as possible.

Flexibility and Strength

While flexibility might appear to be about long and stretchy muscles, in fact, much of your flexibility is pre-determined at birth - dependent on the shape of your joints. The architecture of the joint - its shape and the thickness of the cartilage - account for 85% of your flexibility. This is something, which is written in your genes and cannot be changed, no matter how hard you train. 10% is achieved through safe and sensible stretching of the muscles and the final 5% is based on other factors which we are less able to control, such as age, gender, levels of body fat, the temperature of the environment and stress.

Exercises should be learnt correctly and taught properly – so it is wise to learn from an expert.

Learn what exercises benefit what part of the body; what are the exercises for certain movements and at the same time couple this with exercises for strength, and again learn what they are for. It is of little use to be flexible if you haven't got the strength to control the move.

The body has so many muscles. When you do a job that isn't a normal task that involves activity – you may ache afterwards – and the old saying "I used muscles that I didn't even know I had" becomes true.

A simple plié – if just bobbed up and down is of no benefit. Know your body – use your muscles to control the slow release down and then to slowly push up through the muscles as you straighten your legs – this use of muscle control and strength can then propel you through the air from a plié into elevated moves, and then when you land the strength of good controlled posture and the landing of the toe, through the foot with the subsequent releasing of the muscles of the leg will see you technically safe and sound.

Baton twirlers need another strength that is used in dance – strength in the arms, the strength to hold the arms in a pose, the control, the strength to work the arms non-stop through all the modes of twirl, to lift the baton in the air and to know how much strength is needed to throw it a certain height/distance.

Centering (Centering)

One of the first things you need to do is to find your centre – this is the position in which you can rest in total balance

Basic stance

- Feet parallel to the floor
- Pull up muscles on straighten legs but without pushing back into the knee joints
- Lift your abdominal muscles up and back toward your spine
- Lift upward through your neck with your shoulders relaxed down with chin slightly lifted
- Hold your arms loose at your side or curve them just in front of the thighs
- Bring your weight forward onto the balls of your feet (you may feel like you are going to fall forward the first few times you take this position).

Adjusting your posture for balance

Once you start to move away from the basic stance you will need to adjust your posture in order to maintain your balance. If your legs and hips move in a certain direction the upper body needs to counter balance this normally in opposition.

Some basic examples

1. If you lift one leg up to the back, in order to maintain balance your upper body has to adjust slightly forward
2. If you raise one leg up to the side then the weight of the upper body has to shift slightly in the opposite direction.

Do not lean – find out exactly how much adjustment is needed.

Arm position and balance - arms also act as a counter weight as does a tight ropewalker or beam gymnast. It should be noted that arms should be supported through the back muscles and not the shoulders.

Their arm positions will hopefully be in the correct place to balance but they are good examples to understand counter balance.

Glossary of terms in common use:

A

Adagio (Ah dah gio)	A slow dance movement
Allegro (Ah lay grow)	A dance movement in fast tempo
À terre (Ah tair)	On the ground
Arabesque (Ah rah besk)	Balanced on one leg with the other lifted behind at a variety of heights. Can be held in front, to side or to back.
Attitude (Ah tee tude)	Balanced on one leg with other lifted in a curved line at a variety of heights to the floor. Can be held either back or front.

B

Balancé (Ba lahn say)	A classical waltz step.
Battement (Bat mahn)	To beat. Leg extends and returns to original position. Variations: petit battement and grand battement.
Battement tendu (Bat mahn tahn due).	Foot slides out along floor into a point (knee straight). Can be done front, side and back.
Bourees (boor rays)	many little steps on demi point.

C

Cabriolet (Kah bree ole)	A step in which the legs make a travelling beat at 45 degrees either to the front, back or side.
Chaîné (Sha nay)	little turns using alternate feet to step half of each rotation.
Changement de pieds (shange mahn der pee ay)	A jump from fifth, feet switch places in mid-air and land opposite fifth.
Chasse (shah say)	A galloping step
Coupé (koo pay)	To cut. A quick change of feet.
Croisé derrière (kwah zay de ri air)	Balanced on one leg - body facing corner with leg pointed to back derriere) so that legs appear crossed.
Croisé devant (kwah zay da vahn)	Balanced on one leg - body facing corner with leg pointed to front (devant) so that legs appear crossed.

D

- Demi-plié (Demi – plea **ay**) Bend from the knees as far as you can while keeping both feet fully on the ground.
- Demi point (Demi pwant) Standing on the balls of the feet.
- Demi rond de jambe (demi ron der **jahmb**) A quarter of a circle drawn with the foot.
- Développé (dev low **pay**) A gradual unfolding of the leg as it rises from the floor and is extended fully.

E

- Échappé (eh shah **pay**) The feet escape from a plié in a closed position to a relevé in an open position.
- En croix (ahn **kwah**) Moves in the shape of a cross.
- En dedans (ahn de **dahn**) To the inside.
- En dehors (ahn day **or**) To the outside.
- En l'air (ahn **lair**) In the air.

F

- Fondu (fon **due**) A one legged knee bend.
- Fouetté turn (foo wet **tay**) a whipping motion of the free leg which propels the athlete in a complete turn round on the support leg.
- Frappe (frah **pay**) to strike the floor with the foot.

G

- Grand Battement (**grahnd** bat **mahn**)
A high kick
- Glissade (gli **sard**) To glide. Basic move - Brush lead foot into the air to the side into a degage in second as you maintain a demi plié on support leg. Push off on support leg – so both knees straighten in the air simultaneously .(The tips of the toes stay in contact with the floor during weight transfer). Land lead leg landing in demi plié with other leg to side in degage then finally close this leg in front of led leg in fifth demi plié.

Grand jeté (**grahn** jhuy **tay**) Forward jump from one foot to the other with a split in the air.

J

Jeté (jhuy **tay**) A jump from one foot to the other transferring the weight.

O

Ouvert (oo **vayrt**) Open

P

Pas be Bourée (par der boo **ray**) Little travelling steps in a sequence of three.

Pas de Chat (par de **shar**) The cat step. From fifth position with lead leg in front – retire lead leg and demi plié support leg. Push off into the air and bring the trail leg into retiré (you will be in the air with legs forming a diamond shape. Land lead leg maintaining trail leg in retire. Finish closing trail leg into fifth in front.

Piqué (pee **kay**) Positioning one foot on the floor on a straight leg with a pointed foot, transferring weight.

Pirouette (pi roo **et**) A turn. A complete turn of the body balancing on support leg. The working leg often touches the knee of the supporting leg during the turn but there can be a variety of placements.

Port de bras (por duh **brah**) Carriage of the arms from one position to another.

R

Relevé (reh lah **vay**) To rise from flat foot to demi-point.

Relevé in fifth Both feet draw up together with in fifth with one foot directly behind the other hiding all but the heel.

Retiré (ruh tee **ray**) One foot is raised and held firmly against other knee (resembles a figure 4).

Rond de Jambe (**ron** duh jahmb) A half circle drawn with the foot.

S

Sauté (sow **tay**) A small jump from both feet and land with both feet.

Sissonne (see **sone**) A jump from two legs landing on one.

Sous sus (soo **sue**) Both feet draw up together with in fifth with one foot directly behind the other hiding all but the heel.

Note: not an RAD term but commonly used

Spot (**spot**) To focus on one point as long as possible in a spin, then whipping the head round to regain focus on the same point.

T

Tendu (tarn **duh**) To point fully the foot.

Tour jeté (Tour jhuy **tay**) A turn in the air.

Turn out The rotation of the whole leg from the hip socket to the foot

MOVEMENT TECHNIQUE SKILL DEVELOPMENT CHART

Example	Skill developed
Stationary Development Exercises/Moves	
Attention – Jazz 1st	Body positioning
Arms out – T position	Body alignment – shoulders down
Plié – Jazz 1st	Bending knees – maintaining posture
Plié – 1 st and 2nd	Ankle flexibility and turn out
Five ballet positions	Balance
Battement Tendu	Control - point
Port de Bras	Discipline – use of arms
Sous-sus (5 th position)	Ankle strength – balance on toes
Dégagé	Foot flexibility
Battement Fondu	Turnout
Grand Battement	To point – turn out – control of leg
2 nd position demi-lunge	Balance – control – turn out – posture - fluidity
4 th position demi-lunge	Equal development & isolation of muscle groups
Transition Moves	
Chassé	Slide – movement covering distance - timing
Pas de bourée	Rhythm
Piqué coupe piqué retiré	Foot and ankle strength
Glissade	Controlled movement with proper timing
Jumps and Leaps	
Jumps in 1 st and 2 nd position	Strength – skill of jump
Jeté	Motion of strength move – landing control
Pose Temps Levé in Arabesque	Combination of motion, strength and control
Grand jeté	Strength – muscular action of feet, ankles and legs
Fouetté Saute in arabesque	Balance and control when turning sharply
Grand Jeté en tournant or Tourjeté	Turning in air – controlling body in proper alignment

Sissone	Skill and strength of controlling legs when releasing and landing.
Body Positions with weight on one leg	
Arabesque á terre	Support, balance on one leg – positioning of hips
Arabesque en l'air	Support, balance on one leg – positioning of hips – leg flexibility
Grand Battement	Balance – strength - flexibility
Attitude	Correct alignment
Illusions	Leg flexibility – leg flexibility – spatial and orientation awareness
Turns and Spins	
Pivot turns	Spotting technique
Chainé turns	Spatial awareness – spot technique
Detourné (1 spin)	Sustained balance on toes with rotation – balance – control – posture – ankle strength



Section

13

PHYSICAL BASIC

Technique

When starting out as a gymnast both the coach and the gymnast should be aware that the body should first be physically prepared to enable him/her to achieve certain techniques. This would be the fundamental part of a gymnast's work.

The gymnast must have basic body abilities that can be used to develop quality of physical movement. Thus the gymnast should know what body preparation is and it should become an integral part of each gymnastic session. Below it is shown how this body preparation can be developed into a program of work:

- 1 Objectives
- 2 Warm-up
- 3 Flexibility
- 4 Strength
- 5 Muscle tone
- 6 Skills
- 7 Analysis

1 Objectives –

When a gymnast goes into a gym and starts a lesson he/she should know what he/she is doing and why. A coach will plan short, medium and long term goals for their gymnasts taking into account their ages, standards and competitions. A gymnast can however help him/herself at home. If he/she knows that he/she is weak in certain areas of the work, he/she can devise practices and exercises that will improve them. Developing the habit of exercising at home will not only improve the gymnastic standard but will also help keep the body and mind healthy.

2 Warm-up –

The human body must be attuned to the forthcoming work both mentally and physically. The warm-up should be planned to ensure that all of the body is functioning and areas that are going to be used more should be emphasized. Basically, if the body is to work it will need energy and this comes from oxygen. So the warm-up must provide the means whereby increased lungfuls of air are taken in. As muscles also work better in a warm environment, a gymnast should make sure he/she works in a space where there is a comfortable temperature. Good, warm, comfortable clothing is a must. The warm-up is normally divided into activities which work:

- a) Large muscle groups through game-type activities
- b) Large muscle groups, but more specifically, working systematically up or down the body.

- c) Specific muscle groups by relating the activities to the work that is going to be done during the session.
- d) Specific muscle groups to work on the area the gymnast has a deficiency in.

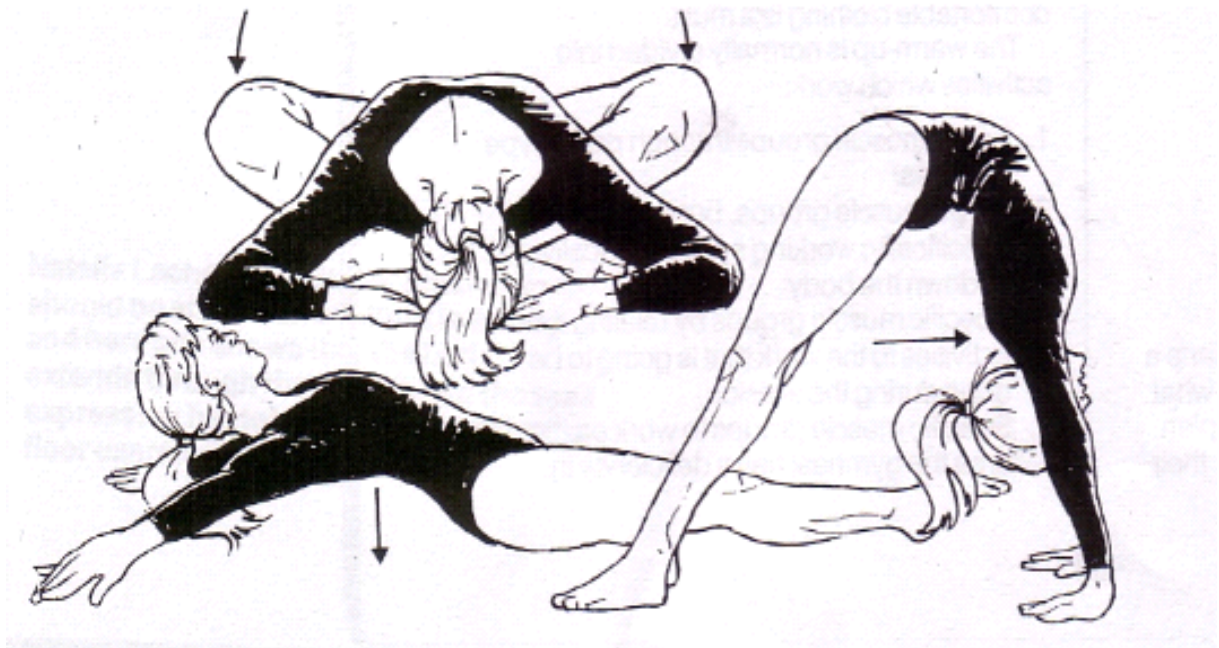
3 Flexibility -

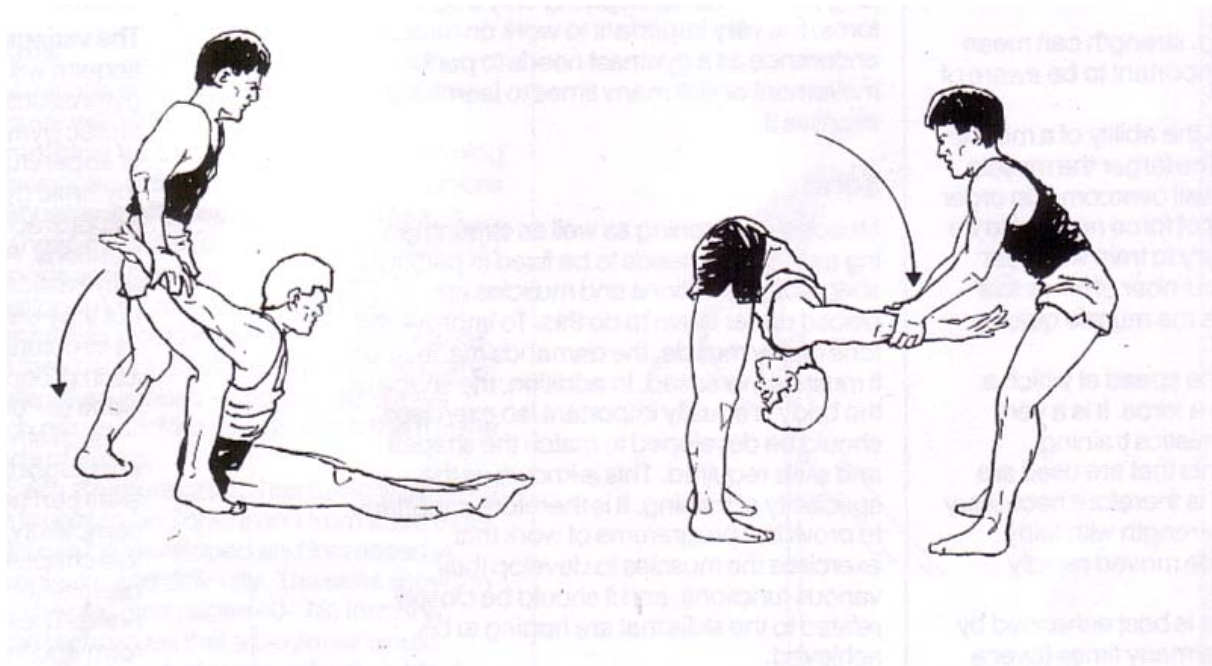
Flexibility is sometimes referred to as the change of movement. It is defined as the ability of the joints of the body to move to the maximum extent allowed by the structure of that joint and its connective muscle and tissue. Flexibility should be worked on within the session once the body has been thoroughly warmed-up.

To plan the flexibility exercises, the body can be divided into three major ranges of mobility and three minor ones. The major ranges are the shoulders, spin and hips; the minor ranges are the elbows and knees, wrists and ankles, and fingers and toes. Each of these joints work in certain directions and have specific limitations and the type of movements possible can be seen by looking at the various joints.

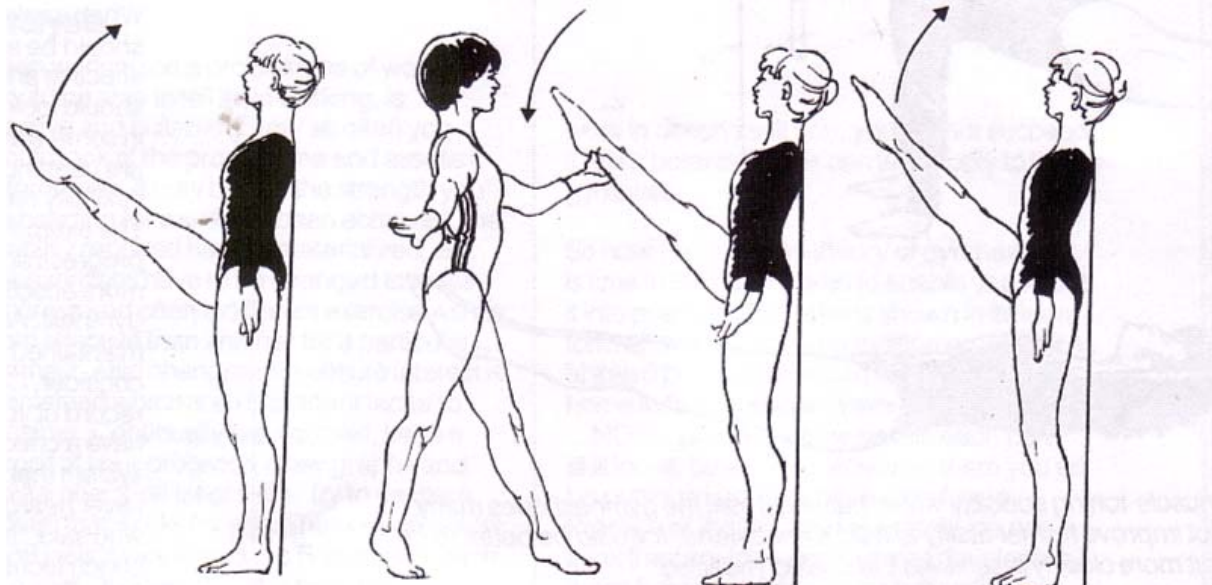
Basically there are two ways to improve flexibility when training:

- a) Ballistic stretching – this is when an arm or leg is swung to its furthest outward position in a rhythmically manner.
- b) Static stretching – this is when the joint are slowly extended to its outermost position. This is the most used method in gymnastics as it is the most effective one.





Some active, passive and PNF stretching techniques used to improve flexibility.



4 Strength –

Muscular strength is the ability of a muscle to overcome a force. The larger the muscle the greater the force it will overcome. In order to improve the amount of force needed to be overcome it is necessary to train with near maximum forces. Muscular power is the speed at which a muscle can overcome a force. It is a very important part of gymnastics training because the movements that are used are quick and explosive. It is therefore necessary to train for this type of strength with fairly heavy forces that can be moved rapidly about 8 – 10 times. Muscular endurance is best enhanced by performing an exercise many times applying only a light force. It is very important to work on muscle endurance as a gymnast needs to perform a movement or skill many times to learn and improve it.

5 Muscle tone -

Is an exercise which should be highly prioritized? To use muscle tone or stabilize the Body, means to tighten/stretch for example the abdominal or back muscles. This is a supposition in order to perform gymnastic moves correctly, and to avoid overloading or wrong load of the spine. If you execute moves with a big sway in the back (meaning lack of muscle tone in the hip area) this will lead to a heavy load on the back. Children do not have a natural feeling for muscle tone; therefore it needs to be learned. Muscles need toning as well as strengthening as the body needs to be fixed in particular shapes and positions and muscles are placed under strain to do this. To improve the tone of any muscle, the demands made upon it must be increased. In addition, the shape of the body is equally important, so exercises should be developed to match the shapes and skills required. This is known as the specificity of training. It is therefore important to provide a program of work that exercises the muscles to develop their various functions, and it should be closely related to the skills that are hoping to be achieved.



6 Skills –

The various skills that a gymnast needs to acquire will be based on the type of gymnastics he/she is involved in. In twirling only the more basic gymnastic moves are usually used as we strive to have a combined move body and baton. The complexity and difficulty will increase and develop with the various combinations possible with baton and body.

7 Analysis -

When working on a program of work you should be able to tell if it is working, is effective and suitable. The program should be evaluated often during training periods. It may be that the strength you need for a skill has been achieved; the flexibility has not materialized, etc. The exercises have to be changed to ensure progress and often a different exercise will be more effective than another for a particular gymnast. Also changes can ensure interest is maintained which is an important factor to consider.

More factors to consider:

In addition to the points mentioned above there are some more factors that need to be considered/trained on in order to execute gymnastic movements correctly. They are:

Balance –

Is basically a continuous change between balance and not balance. To be in balance the center of gravity need to be within the support area. The degree of balance should be developed by working both with static and dynamic balance, in various heights above the floor and in different speeds. Try to do these moves with your eyes open and with your eyes closed!



Rotation –

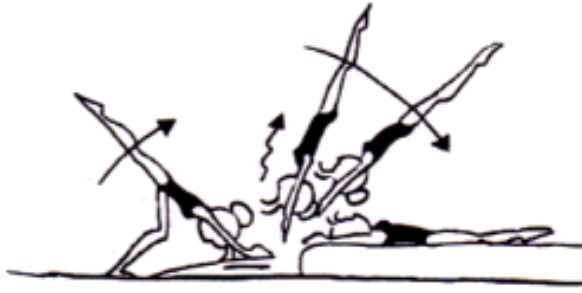
Can be performed around three main axis. They are: the longitudinal axis (f.ex. turns), the cross axis (f.ex. forward roll) and the sagital axis (f.ex. cartwheel)



Push off -

A push off changes a movements direction on the body from horizontal to vertical direction. If you want to do the leap longer, you will need more speed or a bigger push off.

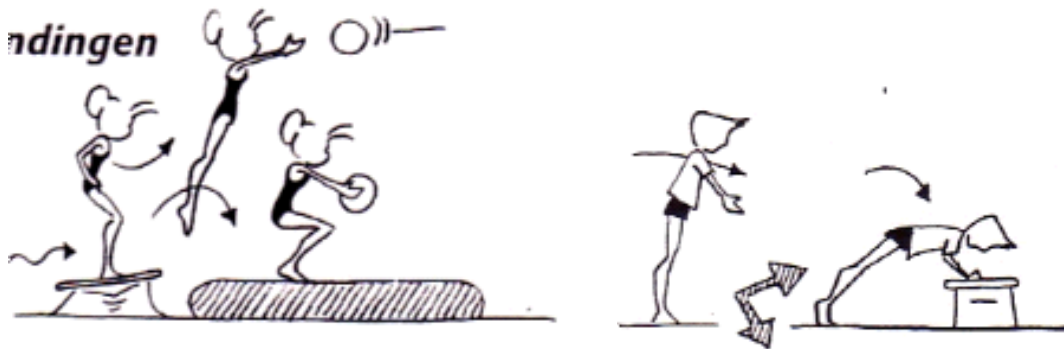




Landings –

Should be performed with good control and perfect posture. The athletes should have a slight elastic movement in the knees/legs in the landing (meaning, do not land on straight legs). Arms above the head. Mark the landing for 1 – 2 seconds.

Not all landings are the finish of a routine. Therefore it is also important to practice landings where you are supposed to go on with further movements.



Methodology / Technique training:

When we are learning new techniques/movements, we need to be aware that techniques may vary with each gymnast. Each one of them need to learn “their rhythm”.

A well known method in motor training is to follow the progression listed below:

- Orientation
- Coarse co-ordination
- Fine co-ordination
- Automation
- Adaptation (to changes in exterior circumstances)

Orientation –

At this stage the gymnasts will be helped or guided through the movement and will get a coarse pattern/picture of the movement. It is important that the movements are executed slowly and with control in order to be correct.

Coarse co-ordination-

Starting with an organic analysis (muscles, joints and so on) you need to determine what physical qualifications the gymnasts need in order to be able to execute the movements correctly. If the qualifications are not present, it is important that the gymnasts do not do the movements without support. Incorrectly technique will be the result if the needed qualifications are not there. Strength can be practiced when doing the movement, but with support to ensure that the pattern of movement is correct.

Fine co-ordination –

When the coarse pattern is in place and the movements have been executed in parts (if necessary). It is time to move on to the next level The transition between levels are not clear. It is important that the movement is repeated very many times. Efficiencies will be corrected in the fine co-ordination level.

Automation –

With work the movement will be automated. At this point the mind will have little effect on the performance. The movement has become a sort of reflex. That is the reason why it is so hard to relearn a movement that has been learned incorrectly.

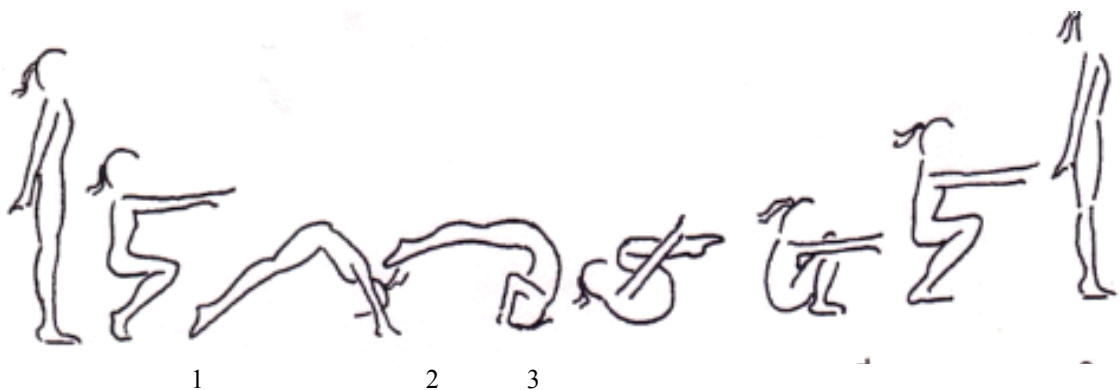
Adaptation –

For gymnasts who compete it is important to do model training. That means make practice as similar to competitions as possible. Factors as disturbance in the gym, lack of correct height, waiting and so on are all factors that could effect the gymnast's concentration and results during a competition. The gymnasts should be flexible and not get habits that makes it hard for them to be professional and master all kinds of unexpected situations and conditions.

Common Gymnastic Movements in Twirling

- **Forward roll**

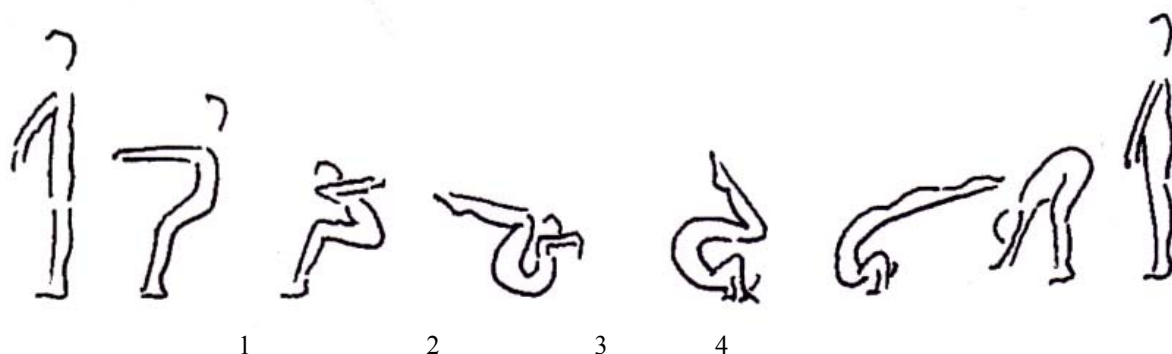
Start standing. Stretch both arms in front of you. Reach forward. Both legs should be straight at (1) with the head well tucked in at (2). The legs should be hold as straight as possible for as long as possible before being tucked in to help you to bend (3). The hands and arms should reach forward without touching the ground to stand.



- **Backward roll**

Start standing. The body should fold at (1) with the hands moving back having the fingers pointing in the same direction as the toes(2). The legs should be straight until the roll over. The hands touch the floor before the backside to gently place the body on the floor. The hands very quickly move backwards to be placed by the ears with palms down to the floor(3). As the hips start to move over the head and hands the gymnast pushes down into the floor so that the hips are lifted

enabling the head to move through (4). Many finishing positions are possible, but it is best to learn the straddles as it helps in the actual rolling action.



- **Headstand**

May be started from various positions.

Place hands on the floor, shoulder distance apart. Lift the legs straight supporting the weight on the hands, tilt the body forward placing the head on the floor in a tripod position between the hands, weight on the hair-line. Extend both legs upward into a headstand.

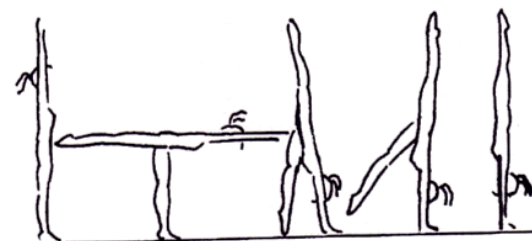


- **Handstand**

Start standing in a good stretched position with arms held well forward and to the sides of the ears. The fingers reach forwards to the floor first so that the balance can be taken up by "gripping the floor". Bend forward placing the hands shoulder distance apart on the floor, and kicking one leg upward, immediately followed by the other. The body line should be straight and vertical. Find a point of balance without too much of an arch in the low back; hold for three seconds, then go into another movement.



Beginners



Elite

- **Cartwheel**

The handstand position is fundamental to the cartwheel and it is essential that the handstand is thoroughly understood before going onto the cartwheel. Always think of the cartwheel as a handstand with a quarter turn and the basic skill will then be learnt correctly.

Start standing. (Cartwheel to the left side) Kick the left leg upward and place it forward on the mat, bending forward as the weight is taken on the left hand, then on the right. Arms are straight and shoulder distance apart. Legs are split in the air. Land on the right, then on the left foot as the body ends facing the original position. There should be an even 4-count rhythm; i.e. left hand count 1, right hand count 2, right foot count 3, left foot count 4. The cartwheel should be practiced on both sides. There are three basic finish positions: the gymnast can face sideways, inwards or outwards depending on the next move that is to be performed.



- **Round-off/Arab spring**

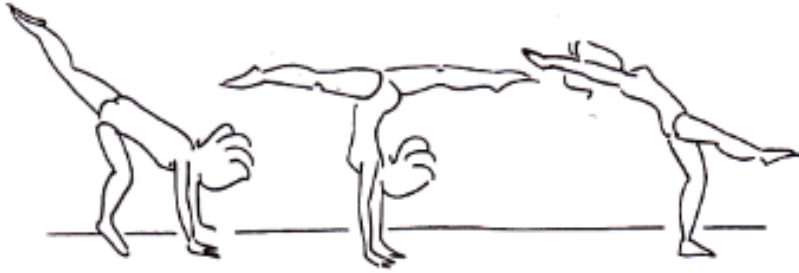
This movement is also in the same family as the cartwheel since the pattern of movement is similar. It is also based on the handstand, but with the round-off.

The hands are placed on the floor in the pattern showed below to help effect the half-turn. To enable the body to have more lift, so allowing it to half-turn, the chest is brought down forcefully towards the forward leg. The back leg rapidly kicks up. At the same time the arms slightly bend when they contact the ground, so that as the legs swing through the vertical they are straightened against the floor. This action provides the lift to the movement. The body dishes as it passes the vertical which helps the upper body to rise; this is known as snapping-up. The round-off, as with the cartwheel, is a linkage movement leading into other moves such as the flic-flac and somersault. For this reason there are differing finish positions which need to be learnt with it.



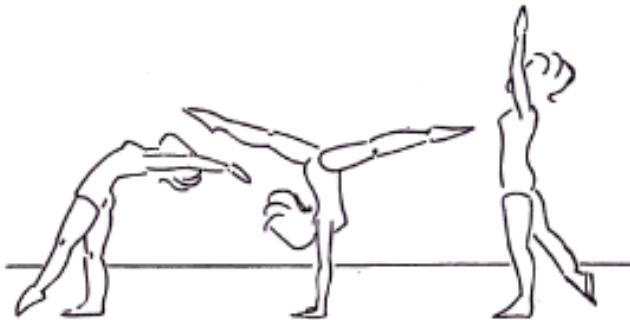
- **Front walkover**

Start standing fully extended and straight. Placing both hands on the floor shoulder distance apart and parallel, kick one leg upward over the head, followed by the other. The legs are split in the air. Continue the movement until the leading leg touches the floor and then the other foot lands in a front stride position. To stand up again, push forward with the hips and arch out of the movement, the head coming up last and the arms come over the head. It is important that the whole foot be placed on the floor in landing.



- **Back walkover**

Start standing, body fully extended and straight with one foot pointed. Shoulders are extended backwards and upwards while the hips move slightly forwards. As the backward movement is generated the head should be looking for the floor, and the forward leg should be lifted towards the splits position. As the hands touch the floor the legs are further split by the first leg extending towards the floor behind. The support leg pushes up and the body now passes through the vertical with the body shape being straight. The first leg continues to be extended towards the ground through the split and comes to the ground fairly close to the hands to enable the upper body to be lifted. The second leg is brought to a horizontal position which is held momentarily before bringing the leg to the floor.



- **Flic-flacs**

For this movement correct part-learning skill-work will pay off. The flic should fall backwards slightly with the back kept straight. The arms begin to swing to the front as the legs bend. The knees should be kept behind the feet at all times to ensure the movement continues to move backwards. The arms are swung forwards and backwards to pass the ears (ensure that the back does not hollow at this stage). The legs start to straighten and the feet push into the ground at an angle to create a parabolic curve which is fairly low and flat. As the hands touch the floor the body should dish. The arms bend very slightly to aid in the trust from the floor. The body will rotate so that the feet will move towards the floor while the hands lift up. It is important here that the body starts to rise up rather than the legs being allowed to go down. This is the same snapping-up action which was seen when dealing with the cartwheel and the round-off.



Aerial skills –

In these movements the gymnast leaves the floor, as in a leap. All tumbling skills are used, such as forward somersaults, etc.

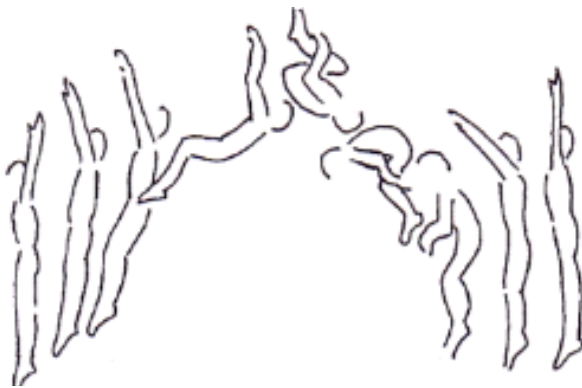
- **Forward somersault**

Start standing, facing a long mat. Start with a run and a take off from both feet. Low jump, bring both arms backwards, the legs hold against. Slight angle in the hips. Violent spring with arms coming forward, tuck the trunk in, tuck arms and feet in and rotate, stretch the body out to adjust the landing.



- **Backward somersault**

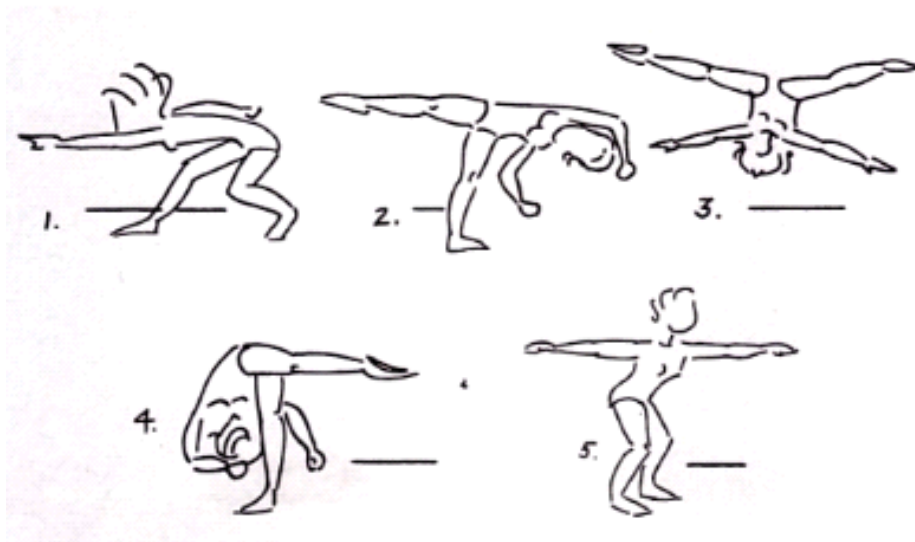
Start standing. Violent spring straight in the air. Stretch the body fully. Swing the arms from a downwards position and upwards (do not stop the arms), head in a normal position. Tuck in arms and legs. Head in normal position or slightly back. Rotate until you can see the ground, stretch out for balance in a standing position.



- **Butterfly**

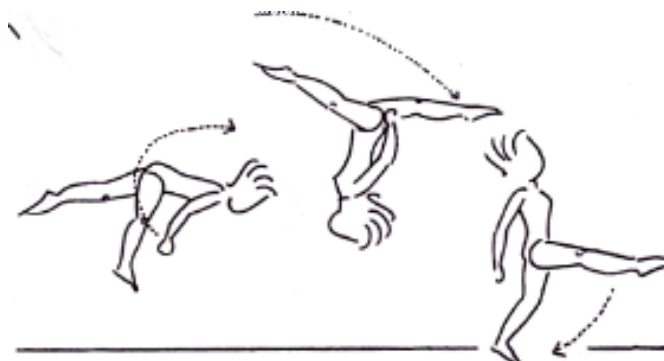
This is similar to a tours jeté done in a horizontal position.

Start standing in a wide stride with weight on right foot, body bent slightly forward, arms to the side. Bend low to the right, bending the right knee. As the recoil is made, swing the arms up and over and twist violently to the left and very low. Straighten the left leg and push hard with it as the right leg is kicked out and up. Follow through with the body flinging it in a low twist to the left as the left foot follows the right. Land on the right foot, the head near the right ankle; continue the slanting whirl by whipping around to the left to the original position.



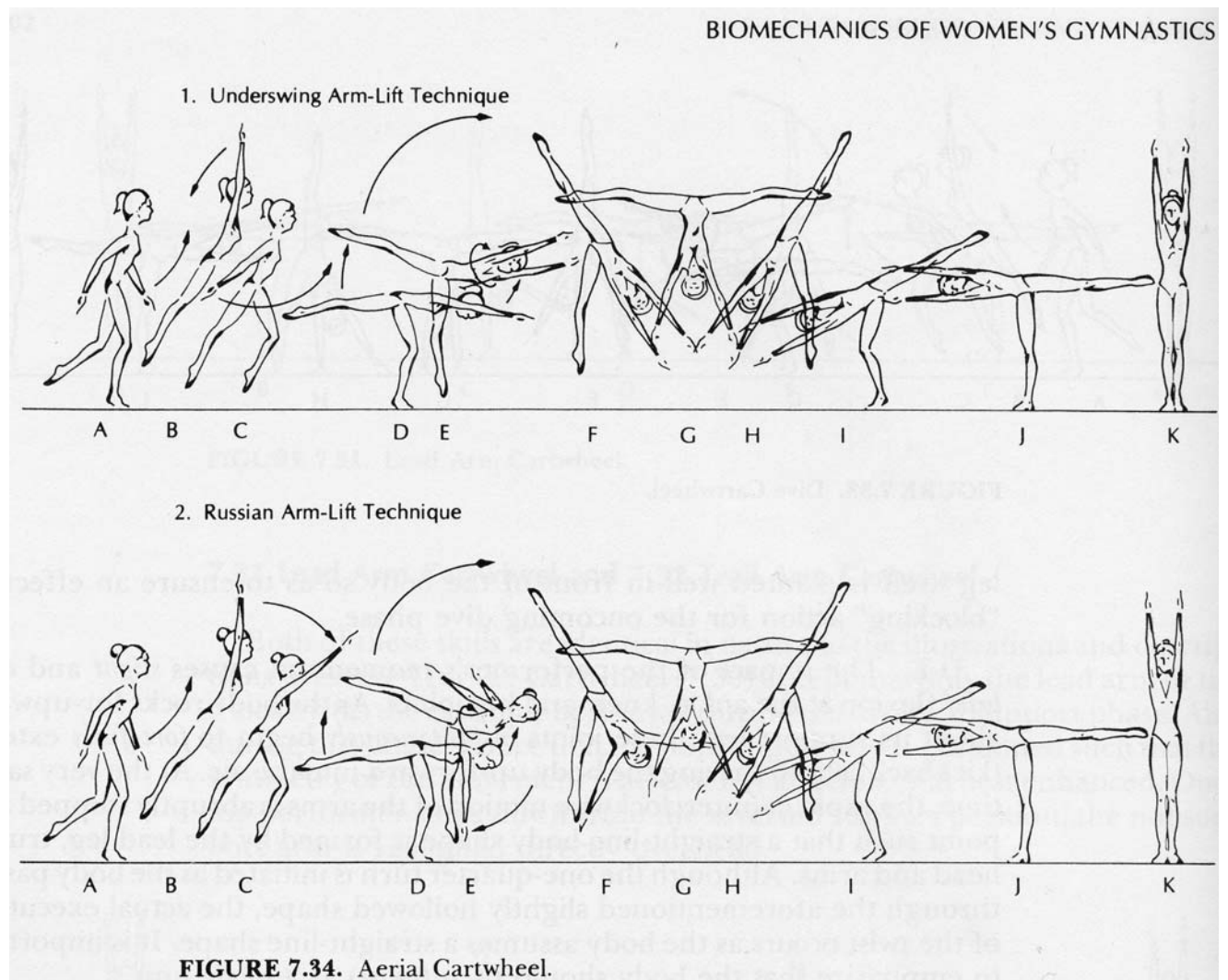
- **Aerial walkover**

Start standing, facing a long mat. Start with a run and a take-off from one foot; bend forward swinging the arms downward and backward as the head is pulled strongly backward. Kick the leading leg strongly to the rear. Continue the movement of a walkover, but keep the body extremely arched, elbows pulled close to the body. Do not drop the upper body lower than the position of a good front scale.



- **Aerial Cartwheel**

Start standing, facing a long mat. It is possible to use the arms in different ways; here the Russian arm-lift technique will be described. Start with a run and a take-off from one foot. In the run both arms go up over the head and as the jump from left foot is prepared both arms are swung downwards in front of the body and to the back to help lifting the body off the ground. As the jump into the air starts, the body is twisted to face front (or back, if done the other way), it is important not to bend the head and upper body to the ground as the jump starts. Kick right leg violently in the air, the upper body goes down in a straight position, arms in V towards the ground. The movement of the body should be like in a cartwheel without hands touching the floor. As the body lifts the legs should go through a Japanese split in the position where the head is parallel to the floor. Continue turning and land on right foot, bent knee when landing. After landing the left leg follows through a horizontal arabesque before rising into a standing position.



- **Forward Illusion**

Right side-

Start standing in right fifth position releve. Right foot steps directly to stage right, weight is on the ball of the foot. The heel will lightly touch the floor, without any significant weight placement upon it. Both legs must remain straight throughout the illusion execution. Toe of left leg (kick leg) extended to a point. Start turning R, when head, shoulder and hips are facing stage right, the upper body moves downward to the right knee by bending at the hip joint, simultaneously the left extended foot is raised straight in the air. Arms extended to side. This position is hold while rotating R to stage left. Here the upper body rises while the left foot is lowered to the ground. Body should make a straight line from head to left toe at all times. Complete turn to front and finish in fifth position releve.

The forward illusion should also be practiced left. The procedure would be the same but opposite.

- **Reverse Illusion**

Right side –

Start standing in fifth position releve. Step forward or at a slight diagonal to left side with right foot, weight is on the ball of the foot. The heel will lightly touch the floor, without any significant weight placement upon it. Both legs must remain straight throughout the illusion execution. Start turning L, when head, shoulders and hips are facing stage left, the upper body moves downward to right knee by bending at the hip joint, simultaneously the left extended foot is raised straight in the air. Arms extended to side. This position is hold while rotating L to stage R. Here the upper body rises

while the left foot is lowered to the ground. Body should make a straight line from head to left toe at all times. Complete turn to front and finish in fifth position releve.

The reverse illusion should also be practiced left. The procedure would be the same but opposite.

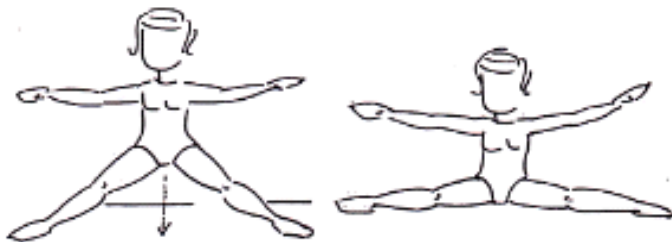
- **Split**

Start standing in front stride, right leg extended. Slide forward until both legs are extended. The arms may be extended to the side, or front and back. Trunk may be arched backward, or bent over the forward leg. This may be executed with the right or the left leg in front.



- **Japanese split**

Start side straddle stand. Spread legs sideward until they form a split on the floor.





Section

14

COMPETITION EVENTS

COMPETITION RULES

Before starting the preparation of an athlete/s for the World Championship or International Cup Competition, you should check the competition rules. All rules are reported and updated in the WBTF manual.

In the “Competition rules and regulations” section, you will find specifics for the World Championships:

- Age Divisions
 - Free Style
 - Pairs
 - Teams
 - Groups
- Alternates
- Announcing competition
- Availability of Scores
- Costume and Baton Inspections
- Costume and Equipment
- Entry Requirements for Athletes to compete
- Compulsory – Short Program – Free Style – Pair – Team competition
- Illegal substances or items
- Music
- Time limits (performances)
- Warm up period

Specific for the International Cup Competition:

- Age Division
- Events
- General Rules

COMPETITION EVENTS

The competition events are the following:

WORLD CHAMPIONSHIP

- Compulsory/Short Program
- Free Style
- Pair
- Team

INTERNATIONAL CUP

- Solo
- 2 Baton
- 3 Baton
- Free Style
- Pair
- Team
- Group



Section

15

ONE BATON SOLO

Concept Summary for the Solo 1-Baton Event:

Solo 1-Baton is the twirling performance by one person, using one baton only. It involves twirling the baton in vertical and flat patterns, in the left and right hands and in a continual, flowing motion while demonstrating a broad base of basic skills developed through compulsories. Solo demonstrates the ability of the athlete to display skills in the three major twirling modes (aerials, rolls, and contact material) to the degree of his/her level of ability with the added responsibility of continuity. Other considerations are simultaneous blending of baton & body work, flow, performance skills, and design qualities which are appropriate for solo and body technique.

Skills developed through Solo 1-Baton are: Baton and Body technique, mental/physical stamina, simultaneous responsibility, correct use of pattern/planes, ambidexterity, recovery from errors, longer memorization, baton/body combinations, consistent rhythm of twirling, transition skills and performance skills appropriate to Solo.

CONSTRUCTION

1. WHERE DO YOU BEGIN?

Before you can construct a solo the athlete must have a vocabulary of basic skills. Beginners are a lot of hard work - however if you spend time on the basics and ensure correct technique at all times, your athlete will progress steadily and develop at their own rate.

BASIC REPERTOIRE

In order to develop a good baton grip and good flexibility of the wrists, it is strongly recommended to start with the basics (see the short list) Let the athlete use both hands and explain the basics forward and reverse. Ambidexterity is very important and the best way to develop this is to start to make the athlete aware of both hands/arms.

As a coach you will see how useful this is in the further development of the athletes, especially when they continue to participate in team or group events (2/3 baton)

SHORT LIST OF BASICS

Figure 8 forward and reverse left/right hand

Flourish Whip	forward and reverse	left/right hand
Swings/Wraps		
Thumb tosses		left/right hand
Thumb flips		left/right hand
Basic fingers	forward and reverse	left/right hand
- 1,2/2,1		
- 1-4		
- 1-8		
Hand Roll	forward and reverse	left/right hand
Arm Roll	forward and reverse	left/right
Elbow Roll	forward and reverse	left/right
Flat wrist twirl	forward and reverse	left/right
Flat figure 8	forward and reverse	left/right
Flat fingers	forward and reverse	left/right

2. CONSIDERATIONS.

When constructing a Solo, you must base it on the ability of the athlete and not on what other athletes/children at that age are doing. It is important that the coach progresses the athlete at their own pace. Each athlete is an individual and their learning abilities are varied.

Working with young athletes and beginners:

- Gross motor movements are easier for them to achieve (Swings and wraps easier than finger work).
- Hand eye co-ordination not at a high level (Tossing/Catching may be awkward or uncomfortable)
- Manual dexterity not highly developed (Contact work slow)
- Spatial awareness poor (Free arm weak)
- Use simple language - an athlete will not understand the principles of gravity and aerodynamics, give simple explanations as to why you do something a particular way, a little picture speaks volumes.

3. BUILDING UP A PROGRAMME

Once the athlete's skills have been sufficiently developed you can begin to construct their 1 baton routine. Avoid some pit-falls by bearing these points in mind.

- Athletes only retain small amounts of information at anyone time. 3/4 different movements each lesson is enough to remember and work on.
- You cannot teach a solo over night. Plan your programme over a 6 to 8 week period of time.
- Set out a long term plan and take little steps along the way.
- Only enter a athlete for competition when they are ready and not before.

4. CONSTRUCTION.

At a young or beginner level, you will not see the variety of releases/catches or rolls etc. However you should see a variety of twirls i.e. the major classifications must be shown, Aerials (flat & vertical), Rolls & Contact material (at beginner level full hands,

fingers, close body material, low risk flips etc.)

BREAKDOWN (see also U construction)

Part 1	Vertical Opening/Vert full hand/Vert. spins and aerials.
Part 2	Contact and Fingers.
Part 3	Rolls.
Part 4	Horizontal section - Full hand/Finger/Close body/aerials.
Part 5	Vertical Ending (most spectacular trick)

5. REMEMBER

- Beginners will not be perfect
- Keep body and baton handling simple and uncomplicated.
- Control over the baton is the most important thing at this stage
- They can still have variety and difficulty within their ability.
- This is the first step of the ladder if developed properly they will progress to become good Intermediates and superb Advanced.

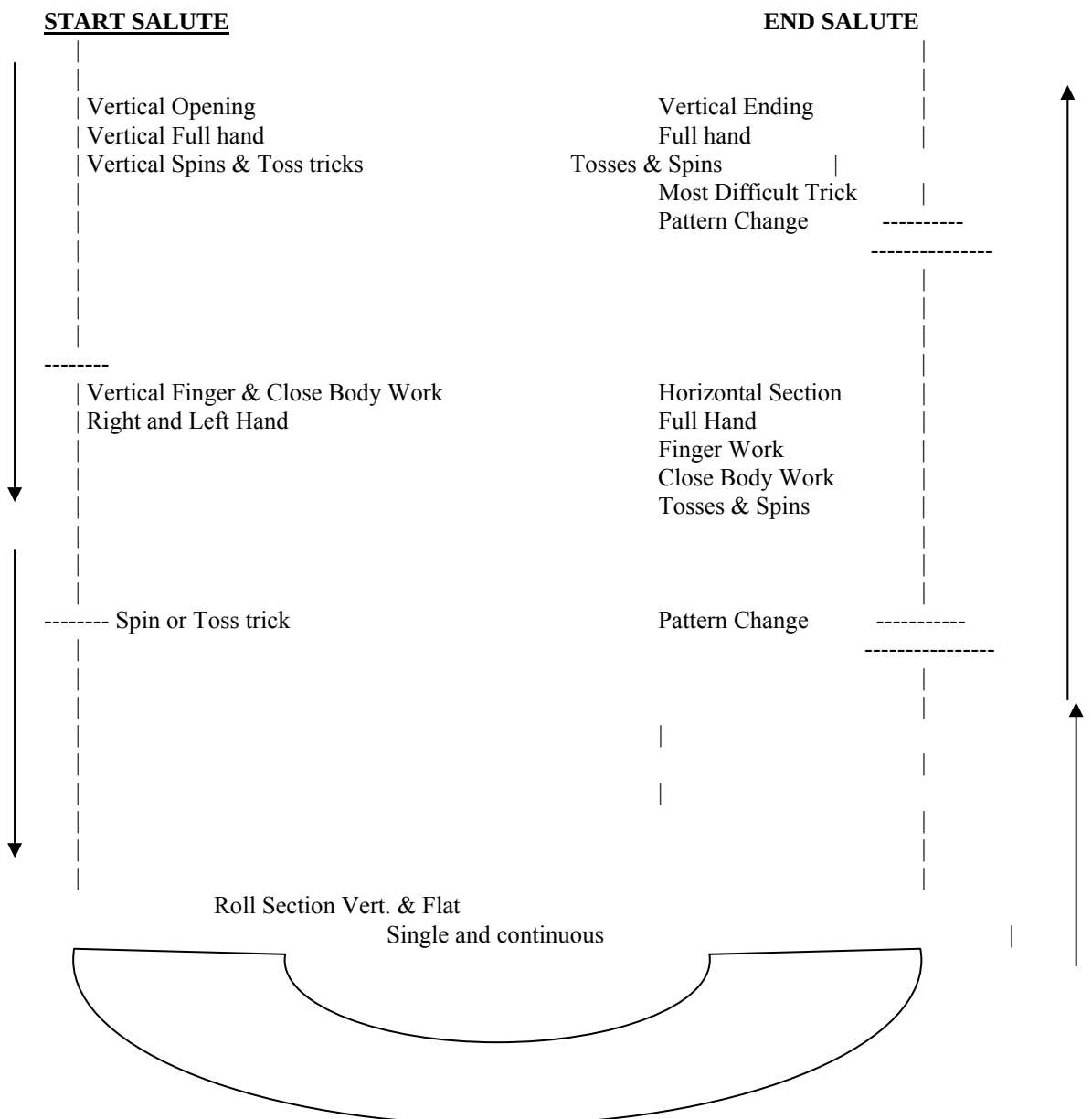
DESIGNING GOOD PROGRAMS

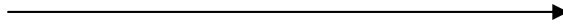
Always write to the ability level of the athlete. Your design will be judged on whether or not it fits the abilities of the performer. This concept helps to make twirling safe for the athletes.

1. Write the routine to fit the event. Avoid using a dance approach for solo twirling 1 baton for example. Solo Twirling 1 baton is a stationary type of twirling, make sure you do not use travelling material, stay focused on twirls that stay within the three modes with a stationary concept maintained. Twirling must be tight, smooth and looking strong.
2. Be aware of proper staging. Make sure the moves are placed in the programme where they are most effective. Make sure the moves are placed “one the floor” at there most effective angle, positioning.
3. Consider logic when connecting and combining moves. Transitions should “make sense”, flow, and maintain continuity.
4. Use the music as background music. Specially for solo twirling, the musical interpretation is of no use for the athlete and/or the judges.
5. Don’t try to design sophisticated interpretations of the music. You will be able to grow as a designer by starting at the bottom with first level responsibilities, and add more demanding responsibilities to your programmes when the need arises for the higher classifications (short program, dance twirl, and finally, freestyle).

U CONSTRUCTION ROUTINES

(useful tool for coaches who start with the construction of twirling routines)





THE SOLO BATON ROUTINE

Many fine Twirlers today, with excellent material in their routines are not taking top positions in competition. Why? Because the construction does not adequately display the Twirler's ability to the best advantage. Routines must be constructed to show the Judges the best in a Twirler; not just a carbon copy of last year's winner or a combination of the current trends. Remember: trial and error are experience. Develop your own teaching style and the style of the individual.

The routine is actually a work of choreographed twirling. As in all forms of choreography the routine should have an INTRODUCTION that captures the attention of the Judge. The opening section should be "fiery" and flamboyant and worthy of the Judges' and audience's attention. Naturally, the Twirler's best area of proficiency is the area that should be highlighted in the routine. For example, if the Twirler is strong on releases and turns, then the THEME of his or her routine will be centered around releases and turns. Be careful not to exclude the other "required" categories of twirls, however. Too many times a Coach will sacrifice the other categories to emphasize the Twirler's strong area. Remember: there is a set number of seconds allotted for the routine, so plan to construct proportionately. The common complaint of Coaches today is, "But there's not enough time to display everything and still emphasize a THEME". The solution is very simple: VARIATION TO THEME - The Twirler's strong area can still be the dominant section of the routine but in order to satisfy the other categories, the Coach can incorporate those categories within the THEME. For instance, if releases and turns comprise the routine THEME, then the roll section could have releases from a fishtail "pop up" with turns and then back into rolls. From this combination, the Twirler has demonstrated two different categories in one. After demonstrating all the various categories of twirls with the highlight on the THEME, the routine should build to a FINALE or CLIMAX. The FINALE should not be a single trick, but a series of tricks that increase spectacular and "emotional awesomeness".

POINTS TO KEEP IN MIND

The difficulty degree of each category of twirls should be proportionate. A release section consisting of a 6 spins blind catch and a 5 spin backhand catch certainly is not in proportion to a roll section consisting of a double elbow roll layout.

The transitional material used to connect the "big" moves should be somewhat intricate and original. Such material is an ideal spot to incorporate good body and footwork.

Pattern changes should be executed with fluidity and readily recognizable as to the change in pattern. Avoid overusing too many pattern changes as it could make the routine appear lacking in fluidity.

CONTACT AND HOW TO DEVELOP IT

Contact developed and constructed with thought can be and look, very exciting and eye catching.

Beginners are always tempted to rush through the basics and get to the fancy stuff.

This is where YOUR role as a Coach is important. Proper development in your beginner athletes should be your first priority. Just keep in mind that your athlete is going to look ridiculous doing hard tricks if they cannot execute the basics smoothly. Remember that even the simplest manoeuvres done well look very impressive. The goals of twirling are smoothness and speed in that order.

As a twirler, they should strive for a graceful, flowing performance and although they are a beginner, they can achieve it, if you use proper development and do not try to race ahead of their ability and sacrifice smoothness for speed.

When they begin practicing their contact section, start off slowly and keep the speed down until they have really got control of the Baton, then gradually pick up the pace.

Content considerations for the coach

1. DIFFICULTY LEVEL

You, as a coach, must arrive at the same difficulty level of your athlete; otherwise the athlete will have no challenges. Where there is no challenge, the development is slow or stops. Remember; you can always make a good athlete better, but you can never create a World Champion out of an average twirler. Try to be realistic in setting the goals for your athlete, beware of how much she can take.

But ...you must always ask yourself the same question over and over again; is this athlete ready for this level, can she handle it? Is it a challenge for the athlete? Can she perform in a natural way as though it looks that everything she does is very easy, smooth and executed in well trained way, with the absolute perfect technique of baton and body?

- a. BEGINNER, INTERMEDIATE, ADVANCE OR NON-MATERIAL

These are increasing elements with natural progression. Non - material from Beginner to Intermediate to Advanced Performers, increases variety and difficulty and execution as they move from one classification to another.

Non -Material:

- a. Keeping the baton as a 'dead-stick'
- b. Simple movements without purpose of Executing body and baton smoothly together.
- c. Rolls in which the baton doesn't roll, but the athlete cheats by holding the baton with their fingertips or hands.

Beginner Material:

Basic combination tricks and 1 multiple (2 element).

Intermediate Material:

Increasing difficulty of combinations and one or more multiple tricks (2 or more elements).

Advanced Material:

Increasing difficulty of combinations and several multiple tricks (three or more elements).

Baton Control

Does the baton always go exactly where the athlete intended? Do all aerials have good placement? Does all full hand material seem mastered?

Co-ordination of Baton and Body:

Does the baton and body work together? Is the body ahead or behind the baton? Vice Versa?

Releases and Receptions:

Is the release or reception combined with body work? Is there variety in the releases and receptions?

CHALLENGING COMBINATIONS

Tricks or series which use the elements of Degree of Risk immediately followed by other tricks or series which also use the element of Degree of Risk. Increasing the difficulty of Entrance, trick, catch and follow through. Combining elements of both of the above possibilities.

SPECTACULAR TRICKS:

Tricks that are very difficult or very unusual.
Tricks that use excellent timing.
Tricks that use tremendous speed.
Absolute perfection.
Beautiful body work.
Excellent showmanship.

ANY COMBINATION of the above items can also create a spectacular trick or increase it.

POOR CONTROL OF RELEASES AND RECEPTIONS

ARE CAUSED PRIMARILY BY:

TIMING

Each release or reception must be executed on a definite count without complete concentration on the counts, hesitation and uncertainty result and precision is lost. Does the timing of the baton relate to the body?

IMPROPER PLACEMENT

There is an imaginary perpendicular line of direction of all high and low releases. Regardless of how far the hand follows through on the release, the “12 o’clock” line continues with the baton. Proper placement of the release and execution of the exact counts of the release will result in your baton coming down on the exact spot.

RELEASING HIGHER

Than necessary can result in poor control, or bad timing of tricks.

DEFINITIONS

RELEASES:

When the baton leaves the hand. There are three kinds of releases:

THUMB

The baton turns over the thumb to leave the hand (executed from the centre of the baton either flat or vertical, right or left hand).

BACKHAND

The baton is released off the back of the hand, flat or vertical, right or left hand.

OPEN HAND

The baton is released from an open hand - not over the thumb or the back of the hand, either flat or vertical, right or left hand.

RECEPTIONS:

When the baton returns to the hand. There are two kinds of receptions:

CATCHING

Receiving the baton (hand) palm up.

GRABBING

Receiving the baton (hand) palm down.

SPECTACULAR TRICKS

Are tricks unusual? Hard to execute? Does the move have intricate footwork? Is release and reception difficult with BOTH body and baton? Is the series executed perfectly? Is there control over body and/or baton?

MULTIPLE TRICKS:

Does the series take 1-2-3 or 4 parts/elements under an aerial? Does the athlete combine several different body moves in one trick? How is body and/or baton technique?

CONTENT

“That which is comprised in anything”.

This is “what” material is in the routine. Content is comprised, in relation to Solo, of three things:

- a. The difficulty level.
- b. The actual material.
- c. The routine construction.

EXECUTION

“To perform; to carry into effect”.

This is an enthusiastic performance of entertaining quality. Execution is comprised of three things:

- a. Technique.
- b. Precision.
- c. General Effect.

PRECISION

“Quality of being exact; definite; accurate”.

TECHNIQUE

“Having special knowledge of a subject; or relating to an artist’s skills; the manner in which technical details are treated or used in accomplishing a desired aim”.

This is the correct execution of a twirl or body move.

STYLE

“Characteristic mode of expression or execution; fashion; manner.”

The manner in which a Performer executes her routine using sound technical ability as a base, and incorporating a unique and personal “flair”. All movements, large or small, should appear to have a purpose within the design.

ROUTINE CONSTRUCTION

The routine properly “put together” shows a blend of proper technique, a selection of a variety of twirls of varying degrees of difficulty; execution will appear a natural and fluid occurrence as the Performer will not be forced to “fight” the routine and will be free to express and project their abilities with speed, smoothness, control, finesse, dynamics, contrast, etc.

Section

16

TWO BATON

With little or no instruction, a baton twirler can pick up a second baton and twirl two batons at the same time. The scope of skills will be limited and may very well begin with both batons executing the same twirl. The most simplistic message from the brain to the hands requires both hands to move in the same manner.

Effective two-baton twirling requires that **BOTH BATONS KEEP MOVING AT ALL TIMES**.

Definition: Two-baton twirling is the continuous and simultaneous manipulation of two batons by one person. It combines techniques and skills of one baton twirling with moves that require a mastery of timing, coordination, concentration, control and dexterity. As with any twirling event you must demonstrate the appropriate broad base of twirl modes; which include contact material, rolls and aerals. The skill of simultaneous responsibility is now enhanced, as thinking of two things at once is a continual demand.

There are several important reasons to teach basic two-baton to every twirler:

1. Increased complexity of instruction carries over into other twirling instruction. This is particularly noticeable in the instruction of skills that require simultaneous responsibility.
2. Twirler learns timing skills that require faster physical and mental reactions and hand-eye coordination.
3. Visual re-orientation skills improve markedly.
4. Peripheral vision skills improve at faster rate.
5. Twirler learns to twirl with greater speed and revolution.
6. Twirler strengthens weakest hand. Most commonly, this involves working and improving control of the left hand.
7. Aerial placement improves.
8. A greater understanding of technical twirling theory evolves within the twirler.(Pattern, planes, follow through and baton direction)
9. Two-baton introduces a new, fun skill to the twirler.
10. Even if a twirler **never** becomes a competitive two-baton twirler, two-baton skills can be utilized in show or school performances, group performance and in team feature elements.

TWO-BATON SKILL INSTRUCTION

Within the two-baton event a good solid foundation of basic twirling skills is just as important as the solo event.

- The coordination of two-batons requires use of both hands thus teaching the skill of **ambidexterity**, with the intent of developing both hands equally.
- The synchronization of two batons requires a new concept of **timing** unique to multiple batons that has not been possible previously in solo.
- Proper **follow through** helps define the baton directions, baton patterns and visual use of planes.

- **Correct pattern** of each baton must be a priority and addressed in both design and execution.
- **Dual plane** combinations are now possible incorporating front, back and side vertical planes; top/bottom horizontal planes or a combination of more than one plane simultaneously.
- Correct technique of **body** and positioning of **footwork** enhance the above skills by reducing movements that interfere with their proper execution.

The following practice technique can be utilized as new skills are introduced within each classification.

- Practice the movement in the right hand for placement and timing
- Practice the movement in the left hand for placement and timing
- Practice the movement in the right hand while visualizing the movement with the left hand.
- Practice the movement in the left hand while visualizing the movement with the right hand.
- Perform both together

***Please Note:** The examples given under each classification will be basic in nature however the possible combinations are limitless with the use of the three modes; contact material, rolls and aerals. The student's repertoire will be increased as more variety of skills is introduced. Their proficiency will increase as they advance from executing a similar skill in each hand to utilizing continually different ones.*

CLASSIFICATION OF SKILLS:

1. **Understanding use of planes** - Assign direction student will face. This front facing position becomes the front plane. When the student turns to face back, this line becomes the back plane. These are fixed positions and do not move regardless of the direction the student faces. The batons are twirled parallel to these fixed positions, or planes. The left and right side planes will be utilized in two-baton instruction as well as top and bottom planes. (Horizontal pattern) The front and back planes are most commonly used and instruct the fundamentals of accurate pattern, follow through, control and general handling skills.

2. **Body / Foot positions** - By using assigned body/foot positions, the coach immediately reduces extraneous movement that effect pattern, control and toss placement of batons. Typically, posture and body position also improve when foot position is assigned.

Most commonly used basic foot positions for two-baton instruction are:

1. Parallel first position, i.e., feet together
2. Third position
3. Arabesque a terre`
4. Second/Fourth position lunge
5. Fifth position releve`

3. **Contact Material** - initial instruction is based on the most fundamental of contact material for ease of understanding and ease of execution; full hand, finger twirls, flips, slides, wraps and loops, etc. To be executed low and tight to the body while coordinating right and left hand. There are several stages of development for instructing this essential skill.

- a. **Synchronized Contact Material** – both batons twirling in like directions either both forward or both reverse.

At this initial stage, twirls are not connected together. Each twirl is executed separately. Emphasis in instruction is on control, uniform speed of batons, correct pattern and plane along with awareness of body position.

Since the easiest task for the brain involves focusing on one task at a time, it follows that having both hands execute the same twirl is the simplest of two-baton instruction. To further simplify instruction teach twirls with both batons on same side of body **and** with both batons on opposite sides of body.

Examples of Synchronized Contact Material

- Face right side
 - o RH & LH VERTICAL WRIST TWIRLS
 - o RH & LH FORWARD FIGURE 8'S
 - o RH & LH FORWARD END SWINGS (right baton in back plane, left baton is in front plane)

- Face left side
 - o RH & LH REVERSE FIGURE 8'S
 - o RH & LH REVERSE SWINGS (right baton in front plane, left baton is in back plane)
- Face front
 - o RH & LH FORWARD HORIZONTAL WRIST TWIRLS(both batons moving inward)
 - o RH & LH REVERSE HORIZONTAL WRIST TWIRLS(both batons moving outward)
 - o RH & LH FORWARD FIGURE 8, AT OPPOSITE SIDES OF BODY (RH at R side and LH at L side of body)
 - o RH & LH REVERSE FIGURE 8s, AT OPPOSITE SIDES OF BODY

Note: Differences in wrist strength and flexibility as well as the skill differences in each hand are noticeable at this level. The aim is to equalize the development of both right and left hand. Simple repetition and technical correction will encourage balanced qualities.

- b. **Standard Direction Contact Material** - One baton is twirling in a standard forward direction while second baton is twirling in standard reverse direction.

The standard direction of twirl for a vertical series is facing front with RH moving in forward direction and LH in reverse direction. The standard direction of twirl for a horizontal series is facing front with LH moving in reverse direction and RH in forward direction. This is the first introduction of two different skills executed at the same time. This requires the brain to think bi-laterally.

Two-baton twirling at this level should be continuous, break-free, and clear and clean in both pattern and plane. Control and consistency of both batons is emphasized. These values must be taught and reinforced to enable the student to progress beyond basic contact material.

Basic examples of Standard Direction Contact Material

- Face Front -
 - o RH FIGURE 8 with LH REVERSE FIGURE 8
 - o RH HORIZONTAL WRIST TWIRL with LH REVERSE HORIZONTAL WRIST TWIRL
 - o RH HORIZONTAL REVERSE FIGURE 8 WITH LH HORIZONTAL FIGURE 8 (batons synchronized or in opposition,)
 - o RH FIGURE 8 FLOURISH with LH REVERSE FIGURE 8 FLOURISH (both batons in front plane)
 - o RH FLOURISH WHIP with LH REVERSE FLOURISH REVERSE WHIP
 - Face Back -
 - o LH FIGURE 8 with RH REVERSE FIGURE 8
 - o LH FIGURE 8 FLOURISH with RH REVERSE FIGURE 8 FLOURISH (both batons in back plane)
 - o LH FLOURISH WHIP with RH REVERSE FLOURISH REVERSE WHIP
- c. **Complex Combination Contact Material** - To execute two completely different skills simultaneously using correct timing, coordination and technique for both skills. The speed of each baton may vary in relationship to the other to successfully complete a combination.

This important step in two-baton instruction is instrumental in teaching the student to mentally understand and physically accomplish what's known as **simultaneous responsibility**. Again, initial instruction is based on the most fundamental of contact material for ease of understanding and ease of execution.

Basic examples of Complex Combination Contact Material

- Face Front –
 - o CONTINUOUS LH REVERSE FIGURE 8 with RH FLOURISH, WHIP, THUMB FLIP, CATCH RH
 - o CONTINUOUS RH FIGURE 8 with LH REVERSE FIGURE 8, BACKHAND FLIP, CATCH LH

- o CONTINUOUS LH HORIZONTAL FIGURE 8 with RH ONE-HANDED WAIST WRAP
 - o LH REVERSE FIGURE 8 into 4 FINGER ROLL OVER BACK OF HAND (arm straight to front) with RH VERTICAL FLOURISH INTO OPEN HAND RELEASE UNDER L ARM CATCH RH BACKHAND
 - Face Back –
 - o CONTINUOUS RH REVERSE FIGURE 8 with LH FLOURISH, WHIP, THUMB FLIP, CATCH LH
 - o CONTINUOUS LH FIGURE 8 with RH REVERSE FIGURE 8, BACKHAND FLIP, CATCH RH
 - o RH REVERSE FIGURE 8 into 4 FINGER ROLL OVER BACK OF HAND (arm straight to back) with LH VERTICAL FLOURISH INTO OPEN HAND RELEASE UNDER R ARM, CATCH LH BACKHAND
4. **Introduction of Dual Pattern Combinations** - One baton twirls in vertical pattern simultaneously with second baton twirling in horizontal pattern.

Maintaining clean and clear pattern is essential during instruction of this classification. Athletes must learn the **position of each baton, in relation to the correct plane, the twirler's body and the other baton**. Each baton must have its own individual path to avoid collisions. It is imperative that **visual clarity** is emphasized throughout the development of this skill by the student and the coach, so the final execution is easily readable.

Basic examples of Dual Pattern Combinations

- Face Front –
 - o CONTINUOUS LH REVERSE HORIZONTAL WRIST TWIRL with RH FIGURE 8 TO RIGHT SIDE
 - o CONTINUOUS LH REVERSE HORIZONTAL WRIST TWIRL with COMBINATION OF RH REVERSE FIGURE 8 TO LEFT SIDE AND RH FIGURE 8 TO RIGHT SIDE
 - o CONTINUOUS RH HORIZONTAL WRIST TWIRL with LH REVERSE FIGURE 8 TO LEFT SIDE
 - o CONTINUOUS RH HORIZONTAL WRIST TWIRL with COMBINATION OF LH REVERSE FIGURE 8 TO LEFT SIDE AND LH FIGURE 8 TO RIGHT SIDE
 - o LH CONTINUOUS REVERSE HORIZONTAL WRIST TWIRL TO LEFT SIDE with RH FIGURE 8 FLOURISH WHIP IN FRONT PLANE
5. **Introduction of Dual Plane Combinations** – use of two different planes simultaneously. Can consist of two vertical planes, two horizontal planes or one vertical plane with one horizontal plane.

When using two vertical planes they can either be: **parallel** to each other (front and back) or **perpendicular** to each other (front and side). When the batons are perpendicular to each other there is a greater risk of collision so correct placement of batons is essential. Use of parallel planes will develop the use of the student's peripheral vision. As batons in the parallel plane move farther apart, peripheral vision is increased.

Basic examples of Dual Plane Combinations using Full Hand twirls

- Face Left Side
 - o RH REVERSE FIGURE 8 (front plane) with LH REVERSE FIGURE 8 (back plane)
- Face Right Side
- LH FIGURE 8 (front plane) with RH FIGURE 8 (back plane) Face Front –
 - o LH REVERSE FIGURE 8 INTO LH BACKHAND FLIP CATCH LH (front plane) with RH FLOURISH WHIP (front plane changing to side plane after whip) INTO RH THUMB FLIP TO R SIDE CATCH RH (LH backhand flip and RH whip are done at the same time)
 - o LH HORIZONTAL FIGURE 8 (top plane) with RH VERTICAL FLOURISH WHIP (front plane)

Examples of Dual Plane Combinations using Aerials

- Face Front –
 - o LH REVERSE FIGURE 8 & RH FLOURISH, RH HIGH THUMB TOSS IN FRONT PLANE, with LH REVERSE WHIP, LH LOW THUMB FLIP IN BACK PLANE, RH PALM UP CATCH OF LEFT THUMB FLIP then RH FLOURISH IN FRONT PLANE, LH PALM UP CATCH OF RH THUMB TOSS
 - o LH BACKHAND TOSS TO FRONT with RH FORWARD WHIP, RH TOSS TO R SIDE, CATCH FIRST TOSS WITH LH TO FRONT, CATCH SECOND TOSS BACKHAND TO R SIDE.
 - o LH HORIZONTAL TOSS TO FRONT FOLLOWED BY with RH THUMB TOSS TO FRONT, CATCH HORIZONTAL TOSS RH; PASS R TO L, CATCH VERTICAL TOSS RH.

6. TEACHING OPPOSITION SKILLS - one baton is twirling in clockwise direction while second baton is twirling in counter-clockwise direction.

During the initial instruction of opposition skills, the batons may often execute the exact same twirl. For example, both batons executing a reverse figure 8 while arms are extended to left and right sides of body.

Proper directional changes must be taught as transitions from the standard direction of twirl. The following are common skills used to change direction; whip with a pivot turn, slide into a hand roll or a back pass.

Examples of Basic Two-baton Opposition Skills

- Face Front –
 - o RH & LH FIGURE 8s to sides into L HAND ROLL to center front with RH RELEASE into a L ARM ROLL, CATCH RH BACKHAND.
 - o RH AND LH FLOURISH WHIPS EXECUTED IN ALTERNATING SEQUENCE LH THUMB TOSS FOLLOWED BY RH THUMB TOSS, CATCH FIRST TOSS RH AND SECOND TOSS LH. (Remember to follow through by pulling baton down through center of body after each catch.)
- Face Back –
 - o RH & LH REVERSE FIGURE 8s to sides into R REVERSE HAND ROLL to center back with LH RELEASE into REVERSE R ARM ROLL, GRAB IN LH under R. arm.

7. TEACHING TWO-BATON CONNECTING SKILLS - the ability to keep both batons moving and to smoothly transition from one skill to the next while maintaining continuity. This applies often to the follow through **after** tricks and/or preparation **into** tricks and may often simply involve adding a loop or two.

This phase is critical in the instructional process. The ability to connect truly tests the brain and the coordination skills. Some students will do this naturally while others will need additional help to understand this concept.

Important Note: *Student must be able to keep both batons moving throughout the routine. Sometimes one baton will move faster than the other for timing purposes, this is acceptable. Often twirlers who are proficient with one baton must become accustomed to handling two baton connections. At times the student may have breaks and continuity problems because s/he hasn't mastered this critical element.*

Examples of Basic Two-Baton Connecting Skills

- Face Front –
 - o RH FLOURISH into RH THUMB RELEASE with LH REVERSE FIGURE 8 TO LEFT SIDE & ONE REVERSE OUTSIDE LOOP (This is an example of a standard preparation into a trick.)
 - o LH CONTINUOUS REVERSE FIGURE 8 with RH FLOURISH into RH THUMB TOSS, PASS LEFT TO RIGHT, into ONE RH FORWARD OUTSIDE LOOP on LH CATCH OF TOSS

- o RH FIGURE 8 FLOURISH with LH REVERSE FIGURE 8 FLOURISH (both batons in front plane) into LH FIGURE 8 TO R SIDE with RH REVERSE FIGURE 8 FLOURISH IN BACK PLANE
- Face Back –
 - o RH CONTINUOUS REVERSE FIGURE 8 with LH FLOURISH into LH THUMB TOSS, PASS RIGHT TO LEFT, into ONE LH FORWARD OUTSIDE LOOP on RH CATCH OF TOSS

8. ROLL MATERIAL COMBINATIONS – to execute rolls in coordination with contact material, with other rolls or with aerals.

This mode of twirling often requires an adjustment of speed, different then aerals and contact material. It therefore challenges the student to coordinate various speeds of each baton simultaneously. Depending upon the combination, the roll may have to be done slower or faster then the skill in the other hand. For example:

- a. **Under a toss** (a high/low combination), the roll will have to be executed quickly and efficiently before catching the toss.
- b. **In coordination with contact material** the challenge exists in completing two separate skills; rolls in one hand and contact in the other. In order to be successful, both skills must be proficient and correctly timed. This combination often allows the student to concentrate on the individual roll.
- c. **Doing two rolls simultaneously** requires an understanding of the continual adjustments which must be made separately in each hand to complete each roll, and then the ability to coordinate the two rolls together.

Examples of Roll Material Combinations

- o Rolls and aerals –
 - o LH BACKHAND TOSS, L ELBOW EXTENSION ROLL OR L ELBOW POP CATCH L, CATCH HIGH TOSS RH
 - o RH THUMB TOSS, PASS LH TO RH, R ELBOW LAYOUT, CATCH HIGH TOSS LH
- o Rolls and Contact Material –
 - o RH CONTINUOUS FORWARD FISHTAILS with LH REVERSE FIGURE 8 into LH BACKHAND FLIP CATCH LH
 - o RH LAYOUT with LH REVERSE FLOURISH TO FRONT TURN TO R (facing back) into LH LAYOUT with RH REVERSE FLOURISH to back. TURN TO L, END facing front.
- o Rolls and Rolls –
 - o ALTERNATING LH & RH ½ FISHTAILS AND FIGURE 8s (fishtail catch backhand with figure 8 follow through) (facing R side)
 - o RH & LH FORWARD FISHTAILS SIMULTANEOUSLY (facing R side)
 - o RH & LH ELBOW RETRACTION ROLL CATCH BACKHAND (facing L side)

9. TWO BATON AERIAL INSTRUCTION - the student must learn to consider both **placement and height** of each baton, when preparing to execute an aerial two-baton trick. Placement relates to the **path of the baton while airborne** and is a key factor in the success of all aerial tricks. **Height means time**; the aerial should be of adequate height to allow time to proficiently complete the skill executed under the toss.

A. Types of Aerial Placement

- 1. **Center Release** – preparation, release, aerial and catch occur in the center of the body. Baton path is straight up and straight down.
- 2. **Arc Release** – baton path begins at one point and ends at different second point, moving from L to R or R to L.
- 3. **Layered Release** – two batons released in the same plane, one inside (closer to the body) and one outside (further from the body). This applies primarily to releases in vertical pattern.
- 4. **Side by Side Releases** – two batons released in the same plane must be positioned side by side, at times when layered releases aren't possible. Often used in the horizontal pattern or dual pattern.

The nature of the horizontal pattern doesn't lend itself to inside/outside releases, because the length of the baton takes up too much depth from front to back.

B. Uses of Aerial Height

1. **High / Low Aerials** – one baton is in high aerial position while second baton is in contact material, rolls or low aerial position.

Progression of High / Low Aerial Skills

- o RH HIGH TOSS, PASS LH TO RH, RH THUMB ROLL PASS TO LH, CATCH HIGH TOSS RH.
 - o RH HIGH TOSS, PASS LH TO RH, RH THUMB FLIP CATCH LH (taking eyes off the high toss and focusing on the flip), CATCH HIGH TOSS RH.
 - o RH HIGH TOSS, PASS LH TO RH, RH TOSS ONE TURN CATCH LH, CATCH THE HIGH TOSS RH.
2. **High / High Aerials** – both batons are in high aerial mode, released sequentially, as a body combination is executed under both batons. (For example; spins, illusions, cartwheels, walkovers) The first baton released is the first baton caught. There is more risk involved than high/low tosses, because more developed placement skills are required. For the sake of timing, the goal for each high aerial is for each aerial to be of equal height.

Examples of High / High Aerial Skills

- o RH THUMB TOSS, PASS L TO R, RH THUMB TOSS THEN EXECUTE A BODY MOVE UNDERNEATH, CATCH RH, PASS R TO L, CATCH RH. On combinations such as these, often the RH dominates the tossing and catching. Use of the LH to toss and/or catch is encouraged.
 - o HORIZONTAL TOSS with RH TO FRONT L CORNER FOLLOWED BY LH HORIZONTAL FIGURE 8 into HORIZONTAL TOSS with LH TO RIGHT FRONT CORNER, CATCH FIRST TOSS LH AND SECOND TOSS RH.
10. **TWO BATON AERIAL COMBINATIONS** – simultaneous, sequential, or ongoing releases of two batons, utilizing various heights and placements.
 - a. **Double Toss Aerials** – the release of both batons at the same time. Both batons may be released from one hand or two hands.
 - A single hand release (releasing both batons from the same hand) requires the same pattern and both batons in the same plane.
 - A double hand release (releasing both batons simultaneously, one from each hand) may be single pattern or dual pattern, and may be in a single plane or in two separate planes.

Examples of Double Toss Aerials

- o RH VERTICAL DOUBLE TOSS with OPEN HAND RELEASE , both batons are released at the same time from the RH, catch one baton palm up LH and catch second baton RH (single-hand release)
- o Face Left – LH LOW THUMB TOSS in back plane, RH HIGH THUMB TOSS in front plane, RELEASED AT THE SAME TIME. CATCH RH PALM UP to the back, FOLLOW THROUGH with FLOURISH TO FRONT, CATCH LH. (double-hand release)
- o LH BACKHAND FLIP to front, with RH OPEN HAND RELEASE (*arc release*) under left arm, CATCH FLIP LH, CATCH SECOND TOSS RH. (double-hand release)

- o LH HORIZONTAL TOSS to left side, with RH HIGH THUMB TOSS to front, CATCH HORIZONTAL TOSS RH PASS R TO L with turn to left, CATCH VERTICAL TOSS RH. (double-hand release)
- b. **Juggle Aerial Mode** – continuous aerial releases from a single hand. Most juggles will begin with an aerial followed by a pass to the juggling hand and continuation of releases. A variety of releases can be used. Placement type is an “arc release”.

Examples of Juggle Aerial Mode

- o RH OPEN HAND JUGGLES
 - o LH OPEN HAND OUTSIDE RELEASE JUGGLES
 - o LH HORIZONTAL JUGGLES
 - o RH HORIZONTAL JUGGLES
 - o ALTERNATING HORIZONTAL AND VERTICAL JUGGLES FROM RH OR LH.
- c. **Shower Aerial Mode** – all releases are from one hand and all catches are in the other, with a pass in between. **(Toss – Pass – Catch)** Initially only one baton will be in the aerial mode at a time, this minimizes the fear element.

Examples of Shower Aerial Mode

- o Single Horizontal Toss-Pass-Catch: FACING FRONT - LH HORIZONTAL TOSS, RH to LH HORIZONTAL PASS under toss, RH CATCH. This can be repeated while turning to left.
 - o LH HORIZONTAL HIGH TOSS, RH TO LH PASS, LH HORIZONTAL HIGH TOSS, CATCH FIRST TOSS RH, PASS RH TO LH, CATCH SECOND TOSS RH.
 - o Single Vertical Toss-Pass-Catch: FACING FRONT – RH VERTICAL THUMB TOSS, LH TO RH MATCHED HAND PASS, CATCH LH. This can be repeated to each plane while turning to RIGHT.
 - o RH VERTICAL TOSS, LH TO RH MATCHED HAND PASS, RH VERTICAL TOSS, CATCH FIRST TOSS LH, LH TO RH BACK PASS, CATCH SECOND TOSS LH.
- d. **Complex Aerial Mode** – this is the category which is inclusive of all combinations with ongoing complexity. This includes continuous tosses and blending of one trick to the next, often seen at the advanced/elite levels. Tricks are therefore longer in length, requiring a high level of attention. There must be a minimum of three continuous tosses for a combination to be considered complex.
- e. **Examples of Complex Aerial Mode**

- o LH BACKHAND TOSS, RH HIGH THUMB TOSS (outside placement), CATCH FIRST TOSS RH, RELEASE IT IMMEDIATELY into RH LOW THUMB TOSS, 1 TURN, CATCH LH, CATCH HIGH TOSS RH.
 - o LH BACKHAND TOSS to front, with RH WHIP, RH THUMB TOSS to R side, CATCH FIRST TOSS with RH BACKCATCH, turn to front, RH THUMB TOSS, CATCH SIDE TOSS with RH, THEN CATCH LH to front.
- LH HORIZONTAL TOSS to front R CORNER, RH THUMB TOSS to front L CORNER, CATCH HORIZONTAL TOSS RH turn to L with RH to LH PASS, LH HORIZONTAL TOSS to L side, as RH CATCHES VERTICAL TOSS TO FRONT, CATCH HORIZONTAL TOSS LH HEAD CATCH.

SAMPLE ELEMENTS FOR A BEGINNING 2-BATON ROUTINE:

The following is a list of some useful combinations that can be used in constructing a basic 2-baton routine at the beginner level. Order is not specified. At higher levels, these can be used as entrances to or follow through from tricks.

1. Face L side – reverse figure 8’s with flourishes or with thumb flips catch either plain or back hand.

2. Face R side – figure 8's with reverse flourishes or with backhand flips, catch plain.
3. To front – toss RH, pass LH to RH, Catch LH
4. To back – toss LH, pass RH to LH, catch RH
5. High toss RH, pass LH to RH, thumb roll pass RH to LH (or RH to LH flip or RH to LH 1 turn), catch RH
6. Simultaneous hand rolls connected with figure 8's, to R side, L side and repeat facing back
7. RH layout with LH reverse flourish (to front), LH layout with RH reverse flourish.
8. RH thumb flip catch RH back catch with LH reverse flourish, LH thumb flip catch LH back catch with RH reverse flourish.
9. To L side – Simultaneous retraction rolls catch backhand.
10. To R side – Simultaneous elbow extension rolls, sliding to end of baton and placing on back of upper arm.
11. Horizontal toss LH, pass RH to LH, catch RH. Can vary the type of pass. With a high toss can do a twist pass over the head and/or add a turn.
12. Fingers – 1-2, 1-4, 1-8, either vertical or horizontal. Nice opportunity to add body work.
13. LH backhand toss, L elbow extension roll or elbow pop, catch LH then RH.
14. Toss RH, 1 turn with LH reverse figure 8 follow through on the turn, and catch RH.
15. LH reverse figure 8 or horizontal wrist twirl, with RH slide to end, circle to front, turn L, loop up high to back, hand roll to front.
16. Face L side – toss RH to front, LH thumb roll pass or flip to RH in back, flourish to front, catch LH.
17. LH horizontal toss, RH vertical toss, catch horizontal toss RH, pass RH to LH, catch vertical toss RH. Can add a turn on the pass at the end.

Note – As a general rule, trying to reverse each trick for training purposes, often leads to discovery of some interesting combinations. Don't limit yourself to what everyone has done before. Do everything RH and LH, forward and reverse in practice, and draw from that repertoire as you construct.



Section

17

THREE BATON

The proper development of your athlete within the one and two baton skills is an important prerequisite for the introduction of the three-baton event. Mastering the basics of handling, pattern, and proper follow through is a must and should be stressed throughout the instruction of 3 baton.

Three baton will combine the techniques and skills of baton twirling with “juggling” moves. Although juggling is the manipulation of one or more objects, we most often think of it as the simultaneous manipulation of 3 objects or more. Since 3 baton twirling uses three objects, it is easy to see why we use juggling techniques as the BASIS for this event.

Three baton twirling is not simply juggling. It is the marriage of the 2 disciplines of juggling and twirling and that's why it is so unique.

DEFINITION: Three baton twirling is the continuous and uninterrupted manipulation of 3 batons at the same time by one individual and will combine the techniques and skills of three baton twirling with “juggling moves” to display mastery of perfect timing, coordination, concentration, absolute control, spatial awareness (use of many planes and levels), and manual dexterity.

There is a very important distinction that must be made as we, as coaches, assume the responsibility of instructing this extremely technical event. The goal in the development of the 3-baton athlete should be to **“twirl” 3 batons as opposed to “juggling” 3 objects.**

In juggling competitions there is an event called 7-ball juggling. The competitor must keep 7 balls in the air for as long as possible. Technique is not a factor. Very simply, the competitor with the longest time wins.

In 3 baton, at the entry level, you will see your athlete struggle to “juggle” the 3 batons just as a juggler may struggle to juggle 7 balls. There will be no evidence of follow-through or correct pattern changes and solely plain catches. As your athlete progresses with your proper instruction and development, these **3 baton-juggling basics will include a variety of releases and catches along with a sufficient representation of the three modes of twirling [aerials, rolls and contact material].** This is still not the entire picture.

It is the **consistent use of follow-through and distinct pattern of the baton that, when combined with juggling, creates the event we call three-baton.** The simple fact that your athlete is twirling 3 batons does not excuse them or you from developing and demanding proper execution of the basic twirling techniques. Keep in mind that your goal, as a coach, is to develop and reward correct fundamentals of both juggling and twirling.

In the competitive event of three-baton the ultimate routine construction would include the following **seven sequences**: **cascades, showers, juggles, double toss-single toss, high-low, stacks, and triple tosses.**

The Seven Three-Baton Basic Sequences

I. Cascades – *continuous alternating releases and catches with no passes.*

Forward Cascades - Batons are tossed from the inside to the outside (the R hand moves clockwise and the L hand moves counterclockwise).

Reverse Cascades – Batons are tossed from the outside to the inside (the R hand moves counterclockwise and the L hand moves clockwise).

Half Reverse Cascades – one inside release and one outside release (both hands move in the same direction).

A. Cascades / Vertical Pattern

1. Bowling Pins – *oblique pattern is acceptable at beginner levels, but as athlete progresses, pattern must be clear and perpendicular to the body.*

- batons in front of and perpendicular to body
- released open handed
- one revolution (preferred)
- body may face any plane
- catches are palm up , fingers toward inside, elbow out
- follow through – one reverse outside loop

Note: difficult for beginner

2. Pendulums – *forward or reverse cascades – see above*

- batons in opposition and parallel to the body
- released open handed, catch palm up
- inside releases most common – *forward cascades – see above*
- follow through – one forward outside loop – note: baton direction stops after catch and changes direction into next toss
- outside releases - *reverse cascades – see above*

Note: most commonly used, easiest to master

3. Crescents – *half reverse cascades – see above*

- batons in front of and parallel to body
- released open handed, either:
 - R inside release, L outside release, clockwise direction
 - L inside release, R outside release, counterclockwise
- follow through – flourish or figure 8 after inside release / catch one reverse outside loop after outside release / catch

Note – Timing of open hand releases and correct follow through requires L hand to move a bit slower than R hand. This timing skill makes crescents difficult to master.

B. Cascades / Vertical Pattern

1. Time Toss – *tosses are not released open handed*

- batons in front of and parallel to body
- R thumb release, L backhand release
- Clockwise baton direction
- Follow through – R hand flourish or figure 8, L hand reverse figure 8

1. Flat Pendulums – *forward or reverse cascades – see above*

- batons in front of body
- batons in clockwise direction above head
- inside releases – *forward cascades – see above*
- outside releases – *reverse cascades – see above*
- follow through – flat wrist twirls or flat figure 8's

2. Flat Crescents – *half reverse cascades – see above*

- batons in front of body
- batons in clockwise direction above head
- released open hand either: R hand inside, L hand outside or
L hand inside, R hand outside
- follow through – flat wrist twirls

C. Cascades / Dual Pattern – *batons are alternating flat and vertical*

- batons in front of body
- both aerals in clockwise direction

Examples:

1. Pendulums – R thumb release (vertical) to L corner, L flat release open hand to R corner
2. Crescents – R open hand or thumb release front (vertical), L flat release from L side moving into center.

II. Showers – *toss, pass, catch. All releases from one hand and all catches in the other, with passes in between. Tossing in a “circular” pattern.*

A. Showers / Vertical Pattern

1. Slap Showers – *slap refers to the type of pass, received palm up (unmatched)*

- batons may be in the same or different planes
- batons in clockwise direction
- all releases L hand, all catches R hand.
- Release may be backhand or open hand backhand

2. Box Showers – *box refers to the planes used (front, side and back)*

- Can move to the right or to the left :
- R box – all releases RH, all catches LH, turning R. Matched hand passes in between. Thumb releases commonly used.

- L box – all releases LH, all catches RH, turning L. Matched hand passes in between. Backhand releases commonly used. Forward outside loop can be used after pass to define next plane.
- Variations – releases and catches can vary, leading to various combinations of baton directions.

Showers / Horizontal Pattern

1. Flat Showers

- All releases L hand, all catches R hand
- Matched hand passes from RH to LH
- Batons clockwise direction above head
- Body may turn to L or stay stationary in any plane

C. Showers / Dual Pattern

- All releases LH (alternating flat – vertical), all catches RH
- Flat passes are matched; vertical passes are unmatched (slap).
- Releases may be L open hand (flat), L backhand or L open hand backhand (vertical)

III. Juggles – all releases and catches in the same hand. Leaves other hand free for other moves (fingers, rolls, full hand, loops, swings).

A. Vertical 2 Baton Juggles

- batons in clockwise direction
- most common - batons move in circle from L to R, following each other, usually open hand tosses. Tosses can be layered inside or outside each other. Dual planes may also be used.
- releases can vary: RH - open hand, thumb toss
LH – open hand, backhand toss
- follow through – RH – figure 8's or whips
LH – reverse figure 8's or reverse outside loop

B. Horizontal 2 Baton Juggles

- Releases are open hand, either RH or LH
- Releases are in clockwise direction above head
- Due to the nature of the flat pattern, batons are placed along side each other, to avoid collisions.

C. Dual Pattern 2 Baton Juggles

- Releases alternate flat and vertical from one hand

IV. Double Toss – Single Toss - Releasing 2 batons at once, then the other baton and vice versa

- May release the “double” from one hand or both hands
- Batons may be all in the same direction or in opposition
- Body may face any plane
- Batons in any plane; various planes can be used at once.

- A variety of releases catches and different baton heights, enhance the complexity of this skill. In addition, spins and body moves can be added under the batons.

V. High Low Combinations – *one high aerial with a 2baton trick underneath the aerial, OR two high aerials with a solo trick underneath.*

- May be dual pattern
- May use multiple planes
- Use of two batons as the “high” element, elevates the proficiency
- Skilled 2 baton athletes are often comfortable with this method of manipulating three batons

VI. Stacks – *all three batons are in the same plane, in center of body, creating a high, medium, low visual picture or a “stack”.*

- release first baton, then second, under both batons execute a “low” trick
- catch batons in opposite order of tossing (Ex: toss baton #1, #2, #3...catch baton #3, #2 then #1).
- May be dual pattern

VII. Triple Toss – *all three batons have been released before the first one is caught.*

- Three high tosses that follow each other in succession is the most challenging triple toss. (Ex: toss baton #1, #2, #3 and catch baton #1, #2. #3.)
- May use dual pattern
- May use dual planes
- A triple toss may consist of a single release from one hand and a double release from the other at the same time

PROFICIENCY LEVELS for THREE BATON TWIRLING

Points to Remember:

1. Planned collections are preferable to those that occur due to lack of control or lack of strength.
2. 3 baton basics will progress from having only one baton in the air, to a more fluid manipulation of overlapping tosses where 2 batons are actually in the air at once.
3. As proficiency develops, 3 baton basics are low and tight, allowing contrast to bigger “tricks” that open up. This contrast creates better clarity so tricks are easier to read.
4. The art of 3 baton twirling is creating pictures in the air with the batons, utilizing multiple tosses, different baton heights, multiple planes and distinct pattern.

Beginner Three-Baton Proficiency

Coach must put the importance on the fundamental basics of 3 baton at the beginner level.

- ❖ Developing basic timing of 3 baton basics
- ❖ Clear use of patterns & planes
- ❖ Building arm strength to maintain continual tossing
- ❖ Introducing the blending and connecting of sequences

Expectations of the 3 baton athlete at the beginner level.

- Isolated 3 baton series due to lack of control and strength
- Limited use of rolls and contact material with emphasis on aerials
- “Filler” (non 3-baton) material common to connect 3-baton basics; such as rolls, fingers and wraps
- Collections may be planned or unplanned. Choreographed collections teach control and confidence. Collecting all 3 batons is common to begin a series.
- More repetition of skills due to limited repertoire of 3 baton basics.
- Mostly "standard direction" of batons
- RH dominant
- Higher tosses generally seen – athlete needs “thinking” time to coordinate all 3 batons.
- **Progression:**
 - Vertical pendulums, RH vertical juggles, RH vertical box are easiest
 - LH flat box takes a lot of strength
 - Bowling Pins are very difficult because they are perpendicular to the body

Intermediate Three-Baton Proficiency

Coach will continue to reinforce the fundamental basics of 3 baton at the intermediate level while introducing clear follow through, tighter timing and basic rhythms.

- ❖ Develop a broader base of 3 baton skills within the 7 sequences
- ❖ Arm strength is able to sustain longer sequences and higher tricks
- ❖ Adding follow through will promote continuity and fluidity.
- ❖ Begin to incorporate simplistic rolls and contact material to add density
- ❖ Tighter timing creates lower tosses, increased revolution and focused attention
- ❖ Rhythm is established as high toss tricks are added and connected by basics.
- ❖ Visual contrast is noticeable and created by use of high/low toss combinations.
- ❖ Increased control is apparent by better placement of tosses

Expectations of the 3 baton athlete at the intermediate level.

- More variety of 3 baton basics - broader base of skills - they feel more comfortable and can now handle some of the more difficult basics -
- Less collections than beginner; some collections will be performance errors rather than designed to facilitate completion of a sequence.
- Better revolution, control and strength
- Increased mental and physical endurance
- More balanced use of left and right hands
- The use of dual planes, dual pattern and double tosses
- **Progression:**
 - Basics flow from one to the other without collections
 - Dual pattern, dual plane and double releases are incorporated
 - Bowling Pins, single/double tosses, high/low combinations are more frequent
 - Crescents and time tosses help to establish the standard direction of twirl as the foundation for larger tricks
 - Stacks and triple tosses are attempted at this level

Advanced Three-Baton Proficiency

Coach will challenge the athlete to demonstrate all seven 3 baton basic sequences.

- ❖ Timing and speed is appropriate for each type of 3-baton sequence
- ❖ Creating a seamless and innovative approach to the event
- ❖ Incorporating more blending of baton and body
- ❖ Continue to incorporate rolls and contact material within each type of sequence and to connect sequences

Expectations of the 3 baton athlete at the advanced level.

- Demonstrates a solid juggling basis with proficient twirling technique
- Absence of collections
- Frequent use of 2 and 3 batons in the air at the same time
- Mastery and control of all batons and body positions
- Incorporation of difficult releases and catches
- Greater use of baton directions, patterns, planes, levels, depth

- Clarity due to better contrast - basics are low and tight, so "tricks" are easier to read
- **Progression:**
 - Basics are tight and fast. Used mostly as connectors to or recovery from big tricks.
 - Stacks, triple tosses, high/low combinations are the core of the routine
 - Use of dual and tri plane increases
 - Higher and more complex combinations develop
 - Intricacy of releases / receptions is enhanced by body detailing

In the 3 Baton event, the coach must take the athlete from the level of "juggler" to the level of twirler again. Basic twirling skills will be more difficult as one manipulates three batons. Gradually these basic skills will reestablish themselves and juggling and twirling will merge to create the "twirling juggler"!

The introduction of juggling techniques and skills at an earlier level is recommended. There are many books available on juggling that offer the opportunity for all ages and ability levels to begin the skill of juggling. This can be utilized to enhance some of your other training time and make the learning of eye-hand coordination a whole lot of fun.

Eye-hand coordination, a sense of rhythm and precise general handling are essential in mastering the three-baton event. It is easier to begin the skill with objects other than batons, i.e., scarves, balls, rolled socks, bean bags. Research what is available and begin to have fun with the blending of "juggling" and baton twirling.

ADDITIONAL QUALITIES TO CONSIDER FOR 3 BATON:

- **Ambidexterity** - Takes on a new meaning in multiple batons because it is essential to the continuity & fluidity of twirling three batons.
- **Timing** - Accuracy in the timing of releases & catches is crucial to the coordination of three batons. It is the key to proficiency. It is essential for fluidity, smoothness, and continuity - otherwise collections occur. Every toss must be done on a specific count, be placed correctly, and be tossed at the correct height. The tighter the timing, the more proficient the athlete is.
- **Risk Frequency** - How often are there situations where an exposure to error occurs?
- **Simultaneous Responsibility** - How often must the attention of the athlete be focused on more than one task at the same time.
- **Reorientation Factors** - How often does the athlete take their eyes off one or more batons creating a visual & mental demand? This also includes adjustments to different patterns and planes.
- **Adjustment Potential** - Usually in reference to aials. A trick with low adjustment potential represents a high level of difficulty. Inherently, a trick that requires perfect synchronization of movement to be successful would have a low adjustment potential.
- **Readability** - The clarity of the pattern, planes, revolution and distinct height on the batons. These qualities provide a clear view of the designer intent.
- **Simultaneous Blending** - The blending of the baton and the body continuously throughout the routine at all times.
- **Dual Pattern & Multi-Plane work** - Executed sequentially or simultaneously.

- **Collections** - The absence of collections displays a higher level of proficiency, at any level of ability in 3-Baton.



Section

18

COMPULSORIES

Concept

The most distinguishing quality in compulsory competition is that the event is totally structured and is actually a display of SKILLS. Athletes must conform completely to the written descriptions and prescribed twirls.

Within compulsories, both the baton and body must work together to achieve control, strength, flexibility and discipline. If all of these factors are present, then the athlete shows a higher proficiency--the higher the proficiency, the higher the score. Proper development of the baton and body are crucial to the compulsory event.

The ultimate "10" is a seamless, flawless compulsory performed with superior proficiency. This is achieving ABSOLUTE PERFECTION!

WORLD CLASS COMPULSORIES

COMPULSORY # 1 RIGHT HAND VERTICAL FINGER TWIRL SERIES (A)

START POSITION From a 2 HH behind the back, RH TTB, feet together

BEGIN RH vertical flourish [extending R arm], whip, TTB, LH on L hip throughout entire compulsory

move

1-2, to back R [R arm extended to judges' 11:00, elbow straight to R side, shoulder level or slightly above]

Head faces straight forward; shoulders and hips squared to front

Lunge R in 2nd position by pushing L foot [against floor] out to L side [legs and feet equally turned out]

Lead baton down between chest and waist level [holding baton between fingers]

2-1, one spin under to L by stepping L onto ball of L foot with slight lift of L foot; close R foot to L ankle on spin

Lead baton across front to back; R elbow pointing down [holding baton between thumb and first finger]

Lunge L in 4th position by pushing R foot out [against floor] to R side; head, hips and shoulders squared to L side.

1-2, reverse pull over L to R [path of baton behind head as baton pulls over to R side] while simultaneously trading weight to a R lunge in 2nd position; head, hips & shoulders squared to front [legs & feet turned out]

With R arm extended, 2-1, baton path inside between R arm and body, executed in a low arc from L side of body to R side of body facing back, baton moving down at back with head and torso pulled up with no collapse of upper body while turning to R on ball of R foot and crossing L foot in front of R [when facing back] and continuing turn to R by pivoting on balls of both feet

Lead ball with one outside loop [holding baton between thumb and first finger] to R side while stepping out with R foot into R 2nd position lunge [legs and feet turned out]

1-8, [1-2-3-4-3-2-1] roll over first finger into full hand grip, TTB, R arm extended, elbow straight to judges' 11 o'clock during finger twirl; head faces straight forward; shoulders & hips squared to front

FOLLOW THROUGH

RH vertical flourish facing front [extending R arm], stepping L foot to L side with slight lift of L foot

Swing R arm down from R side, ball leading, placing baton behind back to a 2 HH position while stepping L foot to L side

STOP

Close R foot into L, facing front

COMPULSORY # 2 LEFT HAND VERTICAL FINGER TWIRL SERIES (B)

START POSITION

From a 2 HH behind the back, LH TTB, feet together

BEGIN

LH vertical reverse flourish; reverse whip, TTB; RH on R hip throughout entire compulsory move

One reverse outside loop, lead ball [C] across top [extending L arm] to R side

(Continued next page)

COMPULSORY # 2
(cont)

Lunge R in 4th position by pushing L foot out to L side [against floor]; execute one LH forward figure 8 at R side [shoulders, hips and head facing R side]

1-2 in front, center of body; while trading weight to L lunge in 2nd position [shoulders, hips & head squared to front]

Swing L arm down across legs [holding baton between fingers]

2-1, reverse pull over from L side to R side behind head while simultaneously trading weight from L 2nd position lunge [shoulders, hips & head squared to front] to R 4th position lunge [shoulders, hips & head squared to R side]

One outside loop to front at shoulder level [holding baton between thumb and first finger]

1-2 turn under while executing a one spin to L by transferring weight to ball of L foot [R foot against L ankle]

Swing ball down across legs with L arm extended down [holding baton between fingers] while stepping forward on R foot into 4th releve' push off position

2-1, to back, L arm extended diagonally up in the back; while spinning L [push off with R foot facing front, execute 1 spin - 2-1 is done to the back while spinning], L arm full extension and maintain same arm level while turning to front with 1/2 figure 8 to front [baton held between thumb and first finger]

1-8, [1-2-3-4-3-2-1] in front, L arm extended [elbow straight] to judges'

one o'clock and roll over first finger into full hand grip, TTB; [shoulders, hips and head squared to front] while lunging L in 2nd position by pushing R foot out to R side [legs and feet equally turned out]

FOLLOW THROUGH Turn LH palm down, ball leading and place baton behind back to 2 HH position while

STOP Close R foot into L, facing front; [simultaneous with baton]

COMPULSORY # 3 **RIGHT HAND HORIZONTAL FINGER TWIRL SERIES (B)**

START POSITION From a 2 HH behind the back, RH TTB, feet together

BEGIN RH swing baton out horizontal from R side to front [path of R arm is horizontal when moving to front]; LH on hip

RH horizontal reverse figure 8 facing front; TTB [loop under, over] with baton in front of body [not directly over head]; LH on hip throughout entire compulsory

1-2 down, baton in front of body and between width of shoulders; lunge L in 2nd position by pushing R leg out to R side [legs & feet equally turned out]; head, hips and shoulders facing front

Twist ball under [holding baton in split fingers] and lift baton above head level [not directly over head] maintaining straight vertical path with baton

2-1 up [above head level], R arm in a natural curve with baton in front of body and between width of shoulders [not directly over head]; head, hips and shoulders facing front; feet together by closing R foot into L foot

Lead ball down [holding baton between thumb and first finger]; maintain straight vertical path with baton

1-2 down, baton in front of body and between width of shoulders; lunge R in 2nd position by pushing L leg out to L side [legs & feet turned out]; head, hips and shoulders facing front

(Continued next Page)

COMPULSORY # 3
(cont.)

Twist ball under [holding baton between fingers] and lift baton above head maintaining straight vertical path with baton
2-1 up [above head level], R arm in a natural curve with baton in front of body and between width of shoulders [not directly over head]; head, hips and shoulders facing front; feet together by closing L foot into R

Lead ball down [holding baton between thumb and first finger]; maintain straight vertical path with baton

1-8, [1-2-3-4-3-2-1], down, roll over first finger into full hand grip while executing 3/4 spin to L [R foot at L ankle on spin] by stepping L onto ball of L foot directly to L side [shoulders, hips and head facing L side] while simultaneously beginning 8 finger twirl to front; rotation of body and head starts by facing L side when commencing the spin, executing 8 finger twirl with R arm extended directly to R side of body; when body reaches front after completion of spin execute R toe touch to floor against L foot and complete 8 finger directly to R side

FOLLOW THROUGH Facing front, matched hand pass in front at chest, shoulder level [elbows bent] while stepping to R side with R foot

Place baton behind back from L side to a 2 HH position; [path of arms is horizontal when moving to back]

STOP Close L foot into R, facing front

COMPULSORY # 4 **LEFT HAND HORIZONTAL FINGER TWIRL SERIES (A)**

START POSITION From a 2 HH behind the back, LH TTB, feet together

BEGIN RH swing baton out horizontal from R side [path of arms is horizontal when moving to front]; matched hand pass to LH in front at chest, shoulder level

LH horizontal figure 8 facing front, TTB [loop over, under] with baton in front of body [not directly over head]; feet together; RH on R hip throughout entire compulsory

1-2 up (above head level), L arm in a natural curve with baton in front of body and between width of shoulders (not directly over head); feet together; head, hips and shoulders facing front

Twist ball under and lead down [holding baton between fingers]; maintain straight vertical path with baton

2-1 down, baton in front of body and between width of shoulders; while lunging L in 2nd position by pushing R leg out to R side [legs & feet turned out]; head, hips & shoulders facing front

Lead ball up above head [holding baton between thumb and first finger]; maintain straight vertical path with baton

1-2 up [above head level], L arm in a natural curve with baton in front of body and between width of shoulders (not directly over head); feet together; head, hips and shoulders facing front; feet together by closing R foot into L

Twist ball under and lead down [holding baton between fingers]; maintain straight vertical path with baton

2-1 down, baton in front of body and between width of shoulders; while lunging R in 2nd position by pushing L leg out to L side [legs & feet turned out]; head, hips & shoulders facing front

(Continued next Page)

COMPULSORY # 4
(cont.)

Lead ball up above head [holding baton between thumb and first finger]; maintain straight vertical path with baton
1-8, up [1-2-3-4-3-2-1] above head level with L arm in a natural curve, roll over first finger into full hand grip; TTB; while executing one spin to L by shifting weight onto ball of L foot from the R lunge [R foot at L ankle on spin]; when body reaches front after spin execute R toe touch to floor against L foot and complete finger twirl before stepping out

FOLLOW THROUGH Lead ball down and pass behind back from L side to a 2 HH position while stepping R foot to R side facing front

STOP Feet remain together, facing front

COMPULSORY # 5 **RIGHT HAND FISHTAILS (B)**

START POSITION From a 2 HH behind the back, RH TTB, feet together

BEGIN RH vertical flourish [extending R arm], whip, TTB; LH on L hip throughout entire compulsory move

RH vertical flourish [extending R arm], leading ball over to R side in a path above the head; lunging R in 4th position by pushing L foot out to L side [against floor]; shoulders, hips and head facing R side

Move RH slightly up from center on baton on outside loop of the flourish

Back hand release at R side back to initiate 4 Fishtail sets [8 counts] R arm extended at shoulder level for fishtails [fingers of RH closed or slightly apart]

Baton rolls over back of RH to a RH back hand catch, TTB, to R side front [R arm extended with slight curve]; while slightly lifting L foot [body remains in R 4th position]

FOLLOW THROUGH RH vertical flourish front [extending R arm], stepping L foot to L side

With ball leading, place baton behind back to a 2 HH position

STOP Close R foot into L, facing front

COMPULSORY # 6 **LEFT HAND FISHTAILS (A)**

START POSITION From a 2 HH behind the back, LH TTB, feet together

BEGIN LH reverse vertical flourish [extending L arm], reverse whip, TTB; RH on hip throughout entire compulsory move

LH reverse vertical flourish [extending L arm], leading ball over to R side in a path above head, lunging R in 4th position by pushing L foot [against floor] out to L side [shoulders, hips and head facing R side]

Forward figure 8 to R side

Slide LH slightly up from center on baton during outside loop

Back hand release at R side front to initiate 4 fishtail sets [8 counts] at shoulder level; [fingers of LH closed or slightly apart]

Baton rolls over back of LH to a LH back hand catch, TTB, to L side front [L arm extended with slight curve]; while slightly lifting L foot [body remains in 4th position]

FOLLOW THROUGH One outside loop to center front at waist level while stepping L foot to L side; lead ball of baton around behind back to a 2 HH position

STOP Close R foot into L, facing forward

COMPULSORY # 7 4 CONTINUOUS ELBOW ROLLS WITH RIGHT ARM LAY OUT (B)

START POSITION From a 2 HH behind the back, RH TTB, feet together

BEGIN RH vertical flourish [extending R arm], TTB; LH on hip; swing baton down across legs [while moving RH down from center on baton] and change to L front oblique pattern

Step on L foot to L front oblique; body direction facing L front oblique [head, hips and shoulders to L oblique]; begin roll on L elbow [oblique pattern]

COMPULSORY # 7

4 continuous elbows, L-R-L-R with matching feet L-R-L-R turning on ball of each foot (coordinating elbows with feet)

Footwork executed in an arc (semi-circle) as follows:

Step #1 with L foot, hips to L oblique, step #2 is a turn on R foot, step #3 is a step toward the front onto L foot with hips facing R side, step #4 is on R foot directly to R side (or slightly forward), R toe may be facing diagonal R side on step, hips are facing front; slight hesitation will occur between steps #3 & #4

R arm lay out roll [directly to R side]; placing LH on hip; head follows natural flow of R arm layout roll

FOLLOW THROUGH Complete chaine' turn by stepping L foot to R side, swinging R arm down while facing back, step R foot to R side with vertical flourish (extending R arm). Swing R arm down from R side, tip leading, placing baton behind back to a 2 HH position

STOP Close L foot to R, facing front

COMPULSORY # 8 2 1/2 CONTINUOUS FLAT NECK ROLLS (A)

START POSITION From a 2 HH behind the back, RH TTB, feet together

BEGIN Swing R arm out shoulder level to front [path of R arm horizontal when moving to front]; LH on L hip

One horizontal wrist twirl, TTB, facing front

One horizontal reverse figure 8 with chaine' turn L [loop under, over] with baton in front of body between width of shoulders; stepping L, R on turn to L front oblique

Move RH slightly down from center on baton while swinging baton across body [oblique pattern downward] to L side of neck

As baton is placed on L side of neck body direction is facing L front oblique [shoulders, hips and head facing L oblique]

2 ½ continuous back neck rolls [oblique baton pattern]; footwork for entire roll executed in an arc [semi-circle]; both arms down and away from torso during the neck roll [elbows straight]; palms facing down; thumbs of free hands at same level of other fingers, slightly opened [not at 45 degrees down]

(Continued next Page)

COMPULSORY # 8
(cont.)

Count 1 - baton released at L side of neck; step LF to L oblique corner [head, hips, shoulders facing L oblique]
Count 2 - baton on R side of neck; step R with "turning" step
Count 3 - baton on L side of neck; step L with body facing R side
Count 4 - baton on R side of neck; step R with "turning" step
Count 5 - baton on L side of neck; step L directly to L side with body facing back; slight hesitation before receiving baton LH palm down at R shoulder with R arm parallel to floor; body direction is directly to the back, feet in 2nd position releve'

FOLLOW THROUGH Finish turn by taking R foot step to R side with one horizontal loop overhead in LH; pull down, tip leading

Pass behind back from L side to a 2 HH position

STOP Close L foot into R, facing front

COMPULSORY #9 **VERTICAL RH THUMB TOSS, 2 SPIN LEFT, LEFT HAND CATCH**
(A)

START POSITION From a 2 HH behind the back, RH TTB, feet together

BEGIN RH vertical flourish [extending R arm], whip, TTB, LH on L hip

Step forward on R toe into 4th position releve'
RH thumb release [center of baton, center of body] 2-4 revolutions of baton

Push off into two spin L on ball of L foot
[R foot closes against L ankle] erect posture maintained with head in line with body on spin [no extra preparation of footwork is permitted before push off]; hands on hips, fingers together when spinning

LH catch [TTB or TTT] in R lunge 4th position facing front; [RF forward, LF back [center lunge by stepping on R foot slightly in front of L foot while sliding L foot back into R 4th position lunge]; RH stays on R hip

FOLLOW THROUGH LH vertical reverse flourish (extending L arm), spinning L (begin spin by changing weight onto ball of L foot with slight draw-in of L foot)

Step R foot to R side and pass baton behind back from L side to a 2 HH position

STOP Close L foot into R, facing front

COMPULSORY #10 **VERTICAL LH BACK HAND TOSS, 1 SPIN TO LEFT, RIGHT HAND**
CATCH BACK HAND (B)

START POSITION From a 2 HH behind the back, LH TTB, feet together

BEGIN LH vertical reverse flourish (extending L arm), reverse whip, TTB; RH on hip

One reverse outside loop at L side; bring baton to center of body in front

Step forward on R toe into 4th position releve'
Release LH back hand [center of baton, center of body; rotate ball under to release]; 2-3 revolutions of baton

Push off into one spin L on ball of L foot

(Continued next Page)

COMPULSORY # 10
(cont.)

R foot closes against L ankle; erect posture maintained with head in line with body on spin; arms wrapped at waist, [L arm in front, R arm in back] in horizontal position for spin

As shoulders are squared to front after spin, circle R arm CC over top while stepping on R foot to L side with L arm straight down to L side; push L foot back [against floor] into R 4th position lunge; [shoulders and hips squared to L side] and simultaneously begin lifting L arm straight up toward the back

Catch RH backhand [TTB or TTT] with R arm straight [center of baton, center of body line, back straight]; L arm straight up with palm facing back [arms in diagonal line]; head facing front looking over R shoulder

FOLLOW THROUGH RH vertical flourish [extending R arm] while stepping L foot to L side (arms in V position as body squares to front)

Swing R arm down from R side, place baton behind back to a 2 HH position

STOP Close R foot into L, facing front

COMPULSORY #11 **VERTICAL RH THUMB TOSS, 1 1/2 SPIN TO LEFT, LEFT HAND BLIND CATCH (A)**

START POSITION From a 2 HH behind the back, RH TTB, feet together

BEGIN RH vertical flourish (extending R arm), whip, TTB; LH on L hip

Step forward on R toe into 4th position releve'

RH thumb release [center of baton, center of body]; 2-3 revolutions of baton

Push off into 1 1/2 spin L on ball of L foot
[R foot closes against L ankle]; erect posture maintained with head in line with body on spin; hands placed at sides of hips, palms against body, fingers together in downward position]

Finish spin facing back lunging L in 4th position by pushing R foot back [against floor] toward judge

LH blind catch TTB or TTT with LH above L shoulder close to L ear, L arm bent, center of baton (last eye contact with baton is off R shoulder); RH remains at side of hip for reception

FOLLOW THROUGH Swing L arm down in back to a matched hand pass down in back [elbows straight] while turning R to face front, RH vertical flourish while stepping R foot to R side; arms in "V" position with palm facing L side

Swing R arm down from R side, placing baton behind back to a 2 HH position

STOP Close L foot into R, facing front

COMPULSORY #12 **VERTICAL RIGHT HAND THUMB TOSS, 1 1/2 SPIN TO RIGHT, RIGHT HAND BACK CATCH (B)**

START POSITION From a 2 HH behind the back, RH TTB, feet together

BEGIN RH vertical flourish (extending R arm), whip, TTB, LH on L hip

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COMPULSORY # 12

(cont.)

Step forward on L toe into 4th position releve'

RH thumb release [center of baton, center of body]; 2-3 revolutions of baton

Push off into 1 1/2 spin to R on ball of R foot

[L foot closes to R ankle on spin]; erect posture maintained, head in line with body on spin; hands crossed and placed at small of back with RH on top, below waist level

Finish spin facing back; swing L arm out to R side parallel to floor for reception

RH catch behind back [TTB or TTT], center of baton, center of body; [last eye contact with baton is off L shoulder]; while stepping on LF to R side [facing back]; L arm straight out to R side

FOLLOW THROUGH

Continue turning R to face front and step R foot to R side; LH stays straight out parallel to floor on turn; palm down

RH vertical flourish (extending R arm), facing front and swing R arm down from R side, placing baton behind back to a 2 HH position

STOP

Close L foot into R, facing front

COMPULSORY #13 HORIZONTAL LH TOSS, 2 SPIN TO LEFT, RIGHT HAND GRAB FLAT (B)

START POSITION

From a 2 HH behind the back, LH TTB, feet together

BEGIN

RH - swing baton out horizontal from R side [path of arms is horizontal when moving to front]; matched hand pass RH to LH in front at chest, shoulder level

LH horizontal figure 8, TTB (loop over, under); RH on R hip

Step forward on R toe into 4th position releve'

LH horizontal toss [center of baton, center of body]; 2-4 revolutions of baton

Push off into 2 spin L on ball of L foot

[Close R foot to L ankle on spins; erect posture maintained, head in line with body on spins; arms crossed at shoulder level in front with L arm on top, R arm under (hands at elbows)]

RH grab, TTB or TTT, center of baton; palm up with fingers pointing back; L arm out to L side on reception

FOLLOW THROUGH

Step forward on R toe into 4th position releve'; push off into 1 spin on ball of L foot while sliding baton to end and spinning L to front

Pass to LH behind back, receive LH palm out (back of hand held against center back) to a 2 HH position behind back while stepping R foot to R side, facing front

STOP

Close L foot into R, facing front

COMPULSORY #14 HORIZONTAL RH TOSS, 1 SPIN TO LEFT, RIGHT HAND CATCH FLAT BACK HAND (A & B)

START POSITION

From a 2 HH behind the back, RH TTB, feet together

BEGIN

RH swing baton out horizontal from R side to front [path of R arm is horizontal when moving to front]; LH on hip

(Continued next Page)

COMPULSORY # 14
(cont.)

RH 2 horizontal wrist twirls, TTB, shoulder level in front of body

Step forward on R toe into 4th position releve'

RH horizontal toss [center of baton, center of body]; 2-3 revolutions of baton

Push off into 1 spin L on ball of L foot

[Close R foot to L ankle on spin; erect posture maintained [head in line with body on spin]; hands on hips, fingers together during spin

RH backhand catch [center of baton, center of body line] with step on

R foot into arabesque plie' in 4th position to L side

On reception: R arm parallel to floor, then lowered to diagonal as R leg bends into arabesque plie'

Shoulders facing L side, L arm extended up to center back in diagonal line with R arm (straight line from L fingertips to R fingertips) looking front over R shoulder on catch

FOLLOW THROUGH

Step down on L foot turning L with one R horizontal wrist twirl; L arm extended out at shoulder level; palm down; continue turning R to face front by stepping R foot to R side

Matched hand pass to LH in front at chest, shoulder level (elbows bent)

Pass behind back from L side to a 2 HH position [path of arms is horizontal when moving to back]

STOP

Close L foot into R, facing front

COMPULSORY #15 **HORIZONTAL LH TOSS, 1 1/2 SPIN TO RIGHT, RIGHT HAND FLAT BACK CATCH (A)**

START POSITION

From a 2 HH behind the back, LH TTB, feet together

BEGIN

RH swing baton out horizontal to front from R side; shoulder level; [path of arms is horizontal when moving to front]; matched hand pass RH to LH at chest, shoulder level (elbows bent)

LH horizontal figure 8 [loop over, under], TTB; RH on R hip

Step forward on L toe into 4th position releve'

LH horizontal toss [center of baton, center of body]; 2-3 revolutions of baton

Push off into 1 1/2 spins R releve' on ball of R foot

[Close L foot to R ankle on spin; erect posture maintained, head in line with body on spin; hands on hips with fingers together on spin

RH horizontal back catch (center of baton, center of waist); [last eye contact with baton over L shoulder]; while pushing L foot back toward judge into R 4th position lunge and simultaneously extending L arm diagonally up to back [head in line with arm, back straight, upper body in line with extended leg]

FOLLOW THROUGH

Step on L foot [replacing R foot]; turn R to face front with RH vertical flourish (extending R arm) while stepping R foot to R side facing front; L arm remains diagonal to form a "V" to front on flourish; palm facing L side

Swing R arm down from R side and place baton behind back to a 2HH position

STOP

Close L foot into R, facing front



Section

19

SHORT PROGRAM

1) CONCEPT

Short Program is the 'bridge' between the totally structured event of Compulsories and the 'freedom' of Free Style. It is performed to standard music and combines qualities for both events, weaving a Program of required moves into a creative musical production that is shorter than Free Style requirements and more entertaining than the Compulsory requirements.

Short Program is structured from required elements that are derived from 5 categories of twirls (spins, stationary complex, travelling complex, rolls and contact material) which must be strictly performed as prescribed.

2) PHILOSOPHY STATEMENT

Short Program lays the foundation of skills needed for the Freestyle Program when focusing on qualities such as musical interpretation, and composition and performance. When executing the 8 required elements and during the accessory material, technique of body and baton are expected to be correct. Musicality is a factor developing rhythmic variation, use of accents, conforming to the style of the music, and musical phrasing. Design concepts of staging, logic, contrast and dynamics are introduced.

3) PRIMARY FOCUS

- It is mandatory that the execution of the required elements be as prescribed.
- Prime consideration will be given to the Technique of body and body during the execution of eight required elements derived from the three Modes of Twirling ((aerials, rolls and contact material).
- Short Program requires the additional responsibilities of conforming to the Music and displaying performance skills and develops musical interpretation, simultaneous responsibility, movement in space, staging, and continuity. These factors will be considered in composition\ & performance.

4) ELIGIBILITY AND MUSIC

- Because this event will be more demanding both physically and mentally, it will be done only by the Senior Men and Senior Women. The Junior Men and Junior Women will continue to compete in Compulsories and focus on the technique of baton and body.
- Senior Men and Senior Women will perform to different musical selections.

5) SCORING

- a) Each element is worth 10 points, totalling 80% of the Score
- b) Composition + Performance is worth 20 points, totalling 20% of the Score.
- c) All errors and illegal moves will be considered in the scoring of each individual element.

6) GENERAL RULES

- a] All required elements must be performed facing the front and as prescribed.
- b] While executing required elements, the baton must rotate in standard direction of twirl.
- c] Short Program will use between 1/3 and 1/2 of the competition floor.
- d] All required elements must begin on count #1, but may end before the 8 count phrase is finished, depending on the athlete's proficiency.

- e] If the required element is completed in less than 8 counts, the athlete may continue with accessory material.
- f] All dance movements are allowed.
- g] Acrobatic moves that are allowed include: cartwheels [1 or 2 hands], illusions, walkovers [1 or 2 hands, front or back], splits, and floor rolls. All other acrobatic movements are not allowed [such as: aerial gymnastic moves, and handstands].
- h] Accessory material is used between required elements. See definition at end of Required Element Descriptions [page 6]
- i] Facial expressions while executing Required Elements are acceptable and will be expected to match the music.

7] COSTUMING

Senior athletes [men and women] must perform in the Official Compulsory Leotard/Uniform of their country.

[See Official WBTF Policies & Procedures Manual for details].

Judges

The number of facts that one (1) judge must valuate is to much in such a short time (10 facts in 1.19 minute and the check for accessory material)

This is now already changed (because of the split judges panel) but this is also not clear:

- in what way will the judges panel be split
- based on what
- we have no specialised judges
- can countries send 2 judges for the SP (1 for elements / 1 for Composition & Performance)

Furthermore (in our opinion) this split panel is not the solution. It's not suitable and efficient to have a separate judges panel for only 2 criteria (composition & performance) which is only worth a maximum of 5% of the total score (2 x 10 points = 20 points x 25%)

The effect of the remaining judges who will judge the elements is much smaller because there are less judges left to do this. In the total development of the Short Program it's not very valuable to have judges at an International event who may only judge a very small part of this new event. This judges can not develop themselves in all aspects of the short program, further more it seems logic that we establish specialised judges if we want to go on in this way. In this case where SP is at the beginning of evolution this is not a good idea.

In our opinion the judging of the Short Program is to much focussed on the details (start ttb or ttt, exact positions of free arm or free hands) We feel that this is a risk for the further technical development of the athlete because every one is forced to look at this details in stead of their correct technical body and baton skills. The position of the free hand is less important then the correct technique of illusion, jeté, release, catch and or timing/placement of the baton.

In our opinion it's also not very important if the athlete start at the right count or in the good phrase of the music. The most important point is the correct technique of body and baton. It seems that quantity is more important then quality?? Executing a required element in a good way is much more important than starting the required element on the right count.

10 judging points (8 elements + Composition & Performance) but a lot more details.....

The same happens during the Compulsory moves but during the CM the judges have much more time available per CM to come to a correct score

Another aspect is the fact that within the total judging system the number of role models will be to much to handle for a judge. For SP we have 15 role models (5 levels x 3 new elements). CM has 75 role models (5 levels x 15 elements). With Freestyle we have 20 role models (5 levels x 3/4 categories in Europe we have the extra role models for groups).

This makes a total of 110 role models !

We also have to consider that most countries have their own judging system for their National competition. And maybe in the future we have to deal also with an extra number of role models for the International Cup competition.

Athletes

For most of the athletes the SP is a relief compared to the CM. In our country our athletes are very motivated and enthusiastic for bettering their skills throughout the SP instead of the (boring) CM. It's more modern and much nicer to practice, therefore also a positive tool for the coach.

Also for the athletes the focus is too much on the wrong points. The correct start count of the element instead of the possibilities and technical development of the athlete. Because of this exact starting point, athletes are forced to work from element to element, being rushed because they hear the music and they can not be too late. They are also obliged to execute the elements in the right order, this is a very tight structure which gives the athletes no freedom at all and no easy way to show their technique which will finally lead to a forced execution of the SP.

A drop can have major consequences for continuing the SP and execute the next required element(s) on the right count. With CM this is no issue.

We don't want any mistakes in our sport, but there is always the risk of a drop. In the SP the consequence of a drop is severe. Athletes receive penalties for the drop, and the drop also affects the score of the performance, the effect of a drop can also continue into the next element which forces the athlete to hurry because otherwise they can be too late. We don't think this is the correct way for beginning and/or new countries or lower level athletes to develop their technical skills. (more pressure, more drops, no correct technique, speedy music, no freedom, too much rules to obey) Moreover it will not lead to a good performance and contribute to developing good technical skills.

Again this really is a big difference compared to the CM.

Coaches

For the coaches it's a big challenge to develop a short program based on the precise and quality technical skills of the athletes. Specially because the way to come to a good design is different than the choreography of a Freestyle routine. Of course for freestyle there are also different 'must haves' but the coach is totally free in his/her design and presentation.

The possibilities to make an attractive SP is limited because of the strict details of the elements, the count structure and the obliged order of the elements.

The prescribed entrances/exits of all elements are difficult to combine with surprising movements, for this reason it's also not possible to give a maximum display of the style of the athlete. The coach is forced to use the straight entrances/exits, in this way some smooth connections can not always be possible or make it look too powerful or forced.

Conclusion

Short Program is a positive development for making our sport more attractive for all those involved; Athletes, Coaches, Judges, Public and all kinds of Media. The new added elements like grand-jete, illusion and contact material is very valuable because of the use of this material in our sport, it's more modern and it fits more to the completion of our sport, in relation to the old fashioned CM.

The fact that we started the SP is a good step, but in making the concept of the SP we kept on hanging on the basis of CM, not only in details also in the scoring of the required elements. Furthermore there is a structure of sections on counts which is not functional.

The prescribed order of required elements is for reasons of judging, **at this moment**, useful.

A free order of required elements would lead to a specific control on having all the elements done in the SP. Judging would then be more controlling than scoring the athlete on the right level.

A free order can be considered when there will be an other scoring system and splitting up the judging panel into that way. For instance one panel scoring the technical skills and one panel scoring the composition. The last one could check on having all the required elements used in the SP. In that way the SP can be more attractive than with the actual predictable order of elements. There can also be a referee who checks if all the required elements are executed.

The split-up of the panel as decided last year is not good. It's not useful to have a panel judging for a maximum of 5% of the total score. With the consequence of having two smaller panels to judge. And the fact that judges will not do the full scoring of the SP. As we now start with the SP on WC that's not good for the experience of judges. Furthermore we need the total experience of the judges, because at the end they decide if an athlete is good or not! They set the standard for the coaches and for the athletes.

With SP the judging system has become bigger (a lot of extra knowledge and work for such a small part of the total score). Knowing that most countries also have their own judging system for their National competitions and the IC judging system, the judges really have a difficult job.

Recommendations

- 1) Stop with the details in the required elements and counting structure.
- 2) Keep the meat of the required element; make entrance and exit free.
- 3) For this moment stay on the prescribed order of required elements and plan an evaluation date.
- 4) Cancel motion of summer meeting 2005 to split up judges panel.
- 5) Use a referee for the accessory material (this is not to be done by the judges)
- 6) Scoring of SP on 2 points instead of 10. Compared to the FS judging model makes it work better for judges. Quality instead of quantity.
- 7) Consider to split up the panel in one for Technique (right technical skills) and one for composition (construction and check on all the required elements).
- 8) When decision has been made as mentioned under 7) the order of required elements can be free.
- 9) When there will be no split up of the judging panel, then consider to change the prescribed order and/or change the required elements (change every 4 years i.e. after 2 WC's)
- 10) As soon as possible introducing SP for junior. The athletes are more enthusiastic to practice and improve their technical skills. The CM can be used on national level and for educational programs. For judges the program will be more transparent and with less role models. For the competition it will be a solution of having WC in 4 days also when there will come more athletes of more countries when WBTF is growing. But most of all our sport will be more attractive.

Finally

We have to be more open minded and creative in order to develop the SP any further. Right now we stick to much to the safe old fashioned CM, of course this makes sense because we are used to them, we developed and improved the CM for the last 26 years but we have to open up to new ideas and be ready to change our point of view (think out of the box) We have come this far and we all made step 1 it's time to make more steps!

REQUIRED ELEMENTS

General Statements:

- The head remains upright during the execution of all required elements.
- Facial expressions while executing Required Elements are acceptable and will be expected to fit the music.
- The “counts” listed for Required Element #1 and #7 are for learning purposes only. The athlete may execute the move in less than 8 counts.

1. TRAVELING COMPLEX

Right leg

- 1 – 2 Body direction facing L front oblique [head, hips, and shoulders facing L oblique]; R chasse with RH reverse figure 8, L arm extended shoulder level to L side
- 3 step L – R thumb release into a vertical toss
- 4 R grand jeté [develope’ or straight leg] (+ landing); arms in 2nd position straight to sides, shoulder level]
- 5 step L (on toe)
- 6 step R plié – catch (RH standard catch)
- 7 – 8 pull LF to RF into 5th relevé (RF front)
follow through circling both arm in front plane (R over L)

Left leg

Executed on the L leg and will have 1 extra R step after the leap and before the catch, and will finish in 5th releve’ [RF front]. The catch will occur on the R plie’.

2. VERTICAL RH THUMB TOSS, 1 ½ SPIN TO LEFT, LH BLIND CATCH

RH vertical flourish, (extending R arm) TTB or TTT, – step forward on RF in plie;
Whip – pull LF into RF to 5th position releve’; L arm extended at shoulder level to L side
Step forward on R toe into 4th position relevé
RH thumb release (centre of baton, centre of body); 2-3 revolutions of baton
Push off into 1 ½ spin L on ball of L foot
(R foot closes against L ankle), erect posture maintained with head in line with body
on spin; hands placed at sides of hips, palms against body, fingers together in downward position)

Finish spin facing back lunging L in 4th position by pushing R foot back (against floor) toward judge
LH blind catch TTB or TTT with LH above L shoulder close to L ear, L arm bent, center of baton (last eye contact with baton is off R shoulder); RH remains at side of hip for reception

Swing L arm down in back to a matched hand pass down in back (elbows straight) while turning R to face front, RH vertical flourish while stepping R foot to R side; arms passing through in ‘V’ position with palm facing L side
Tendu L in 2nd position

3. 4 CONTINUOUS ELBOW ROLLS WITH RIGHT ARM LAY OUT

Feet in 5th position releve' [RF front]; RH vertical flourish (extending R arm), TTB; L arm extended shoulder level to L side; swing baton down across legs (while moving RH down from centre on baton) and change to L front oblique pattern

Step on L foot to L front oblique; body direction facing L front oblique (heads, hips and shoulders to L oblique); begin roll on elbow (oblique pattern)

4 continuous elbows, L-R-L-R with matching feet L-R-L-R turning on ball of each foot (coordinating elbows with feet)

Footwork executed in an arc (semi-circle) as follows:

Step # 1 with L foot, hips to L oblique, step # 2 is a turn on R foot, step # 3 is a step toward the front onto L foot with hips facing R side, # 4 is on R foot directly to R side (or slightly forward), R toe may be facing diagonal R side on step, hips are facing front; slight hesitation will occur between steps #3 and #4

R arm lay out roll (directly to R side); opening L arm with palm up; shoulders and hips facing front; head to front, [weight is on R foot, Tendu' L in 2nd position]

4. 2 ½ CONTINUOUS FLAT NECK ROLLS

One horizontal reverse figure 8 with chaîné turn L (loop under, over) with baton in front of the body between width of shoulders, LH extended shoulder level to L side of body; stepping L, R on turn to L front oblique

Move RH slightly down from centre on baton while swinging baton across body (oblique pattern downward) to L side of neck

As baton is placed on L side of neck body direction is facing L front oblique (shoulders, hips and head facing L oblique)

2 ½ continuous back neck rolls (oblique baton pattern); footwork for entire roll executed in an arc (semi-circle); both arms down and away from torso during the neck roll (elbows straight); palms facing down;; thumbs of free hands at same level of other fingers

Roll Count 1 – baton released at L side of neck; step LF to L oblique corner (head, hips, shoulders facing L oblique)

Roll Count 2 – baton on R side of neck; step R with 'turning' step

Roll Count 3 – baton on L side of neck, step L with body facing R side

Roll Count 4 – baton on R side of neck; step R with 'turning' step

Roll Count 5 – baton on L side of neck; step L directly to L side with body facing back; slight hesitation before receiving baton LH palm down at R shoulder with R arm parallel to floor; body direction is directly to the back, feet in 2nd position relevé

5. HORIZONTAL LH TOSS, 1 ½ SPIN TO RIGHT, RIGHT HAND FLAT BACK CATCH

Feet in 5th position releve', LF front; LH horizontal figure 8 (loop over, under), TTB; R arm extended shoulder level to R side

Step forward on L toe into 4th position relevé

LH horizontal toss (centre of baton, centre of body); 2 -3 revolutions of baton

Push off into 1 ½ spin R on ball of R foot

(close L foot to R ankle in spin; erect posture maintained, head in line with body on spin; hands on hips with fingers together on spin)

RH horizontal back catch (centre of baton, centre of waist); (last eye contact with baton over L shoulder); while pushing L foot back (against floor) toward judge into R 4th position lunge and simultaneously extending L arm diagonally up to back (head in line with arm, back straight, upper body in line with extended leg)

Step on L foot to R side; turn R to face front with RH vertical flourish (extending R arm) while stepping R foot to R side facing front; tendu L in 2nd position, L arm remains diagonal to from a 'V' in front with flourish; palm facing L side

6. CONTACT MATERIAL (24 COUNTS)

L 4th position lunge by pushing R foot out (against floor) to R side (head, hips and shoulders squared to L side).

RH Vertical finger twirls, 1-2 reverse pull over L to R (path of baton behind heads as baton pulls over to R side), while simultaneously trading weight to a R lunge in 2nd position; head, hips & shoulders squared to front (legs and feet turned out) with L arm extended at shoulder level [moving L arm level from back to L side]

2-1 vertical RH finger twirl down in back (path of baton inside between R arm & body) executed in a low arc from L side of body to R side of body, facing back, baton moving down while turning to R on ball of R foot and crossing L foot in front of R foot (when facing back) and continuing to turn R by pivoting on balls of both feet, L arm remains extended at shoulder level while moving L arm across front and around to back

From 5th position relevé facing L side, release one revolution RH thumb flip to front with body (shoulders and hips) facing L side, L arm extended level to back

Step back on R foot into arabesque plié in 4th position to L side, catch RH backhand center of body line with L arm straight up with palm facing back, arms in diagonal line. Head facing front, looking over R shoulder

Lower L foot into R 4th position lunge [facing L side] while lowering L arm [extended at shoulder level]

1-2 revolution R thumb flip to front, shoulders and hips remain facing L side

Rotate body to L into L 4th position lunge, facing R side, move L arm straight across back to R side Catch R hand under extended L arm (shoulders and hips facing R side, head looking over L shoulder)

Follow through with one forward loop to back, while transferring weight to R foot into 2nd position tendu (facing back) weight on RF with R supporting leg straight, L arm follows through by swinging down in a natural movement

Rotate hips to R 4th position tendu facing L side

Shoulders turn slightly to front while pulling R elbow into body, head front

Release one revolution R thumb flip in front

Pivot L to back with weight remaining on R foot

Catch L hand behind the neck with L elbow lifted and pointed to R side, R arm extended diagonally down to L side with head & shoulders facing back.

Feet in 2nd position tendu left

Continue rotating L [shoulders & hips facing R side] while pulling L elbow down, turn head to look over L shoulder, R arm extended diagonally down

Release LH backhand one revolution flip at waist level

Pivot R to back shifting weight to L toe

Catch RH back catch in center of back, L arm diagonal down

Pull baton down while stepping forward on RF into R plié,

Pull LF into RF 5th position relevé (RF front)

R flourish with L arm extended shoulder level to L side

Slide baton down to end while stepping back on R foot, square shoulders to L side, L arm extended shoulder level to back

L shoulder wrap, Catch RH backhand [center of baton, center of body line], lifting R foot into arabesque plié in 4th position to L side, L arm extended diagonally up [R arm straight line from L finger tips to R finger tips, looking front over R shoulder on catch]

Follow through into horizontal pattern

Step onto L foot, lowering L arm to shoulder level, turning L with one R horizontal wrist twirl (beginning twirl to R side of body and finishing in the back)

Step R foot forward into 4th position relevé

Matched hand pass to LH in front at chest, shoulder level [elbows bent]

Push off into one spin on ball of L foot, R foot at L ankle on spin

R arm extended to R side at shoulder level at start of spin

Execute horizontal 8 finger twirl over head with L arm in natural curve

Catch by rolling over 1st finger into full hand grip

R toe touch to floor against L foot

7. STATIONARY COMPLEX – REVERSE ILLUSION

a) Right supporting leg

- 1 vertical RH whip – step forward on RF in plié
- 2 – 3 flourish – pull LF into RF to 5th position relevé
- 4 Step forward or at a slight diagonal to L side (maintaining turn out) on R toe into 4th position relevé with release (L arm extended to L side, shoulder level)
- 5 – 6 R reverse illusion – arms extended to side – finish with body facing R side, feet in 5th position relevé (RF front), rotate body to face front in 5th position relevé (feet close together)
- 7 Spot baton
- 8 Catch.

b) Left supporting leg: exactly the reverse, but finish in 5th releve' [LF front]

8. VERTICAL RH THUMB TOSS, 2 SPIN LEFT, LEFT HAND CATCH

RH vertical flourish, (extending R arm) TTB or TTT, – step forward on RF in plie;

Whip – pull LF into RF to 5th position releve'; L arm extended at shoulder level to L side

Step forward on R toe into 4th position relevé

RH thumb release (centre of baton, centre of body); 2-3 revolutions of baton

Step forward on R toe into 4th position relevé

RH thumb release (centre of baton, centre of body) 2-4 revolutions of baton

Push off into two spin L on ball of L foot

(R foot closes against L ankle) erect posture maintained with head in line with body on spin

(no extra preparation of footwork is permitted before push off); hands on hips, fingers together when spinning

LH catch (TTB or TTT) in R lunge 4th position facing front; (RF forward, LF back (center lunge by stepping on R foot slightly in front of L foot while sliding L foot back (against floor) into R 4th position lunge); RH extended to R side, shoulder level

LH vertical reverse flourish (extending L arm), spinning L (begin spin by changing weight onto ball of L foot with slight draw- in of L foot, while swinging R arm down by leg and circling over the top of the back

Step down on RF into tendu' L in 2nd position [with arms down to sides].

ALL THE REQUIRED ELEMENTS MUST BE PERFORMED FACING FRONT AS PRESCRIBED.

ACCESSORY MATERIAL

Accessory material is the material executed between required elements and it is limited to:

1. Those twirls in the contact material mode (flips*, swings, wraps, full hand, fingers, and dead stick material)
2. Body/dance moves
3. The prescribed acrobatic movements.
4. Hand rolls, and other single element rolls will be allowed.

* Definition of Vertical flip: will be any release (RH/LH) where the center of the baton, at its greatest height, is never higher than an arm's length above the head OR a 1 revolution flip at any height.

* Definition of Horizontal flip: when the baton (RH/LH) rotates no more than 1 ½ revolutions in a horizontal pattern in any plane.

*Single element rolls: A single element roll is when the baton rolls on only one part of the body with one or less revolutions of the baton. No continuous or repetitive rolls apply.

Some examples of single element rolls are:

- arm roll
- hand roll
- leg roll
- elbow roll
- single elbow pop
- ½ angel roll
- ½ fishtail
- shoulder wrap [roll]
- waist wrap [roll]
- neck wrap [roll]

Some examples of rolls not allowed are:

- whole fishtails
- no full angel rolls

All dance movements are allowed.

Acrobatic moves that are allowed include: cartwheels [1 or 2 hands], illusions, walkovers [1 or 2 hands, front or back], splits, and floor rolls.

All other acrobatic movements are not allowed [such as: aerial gymnastic moves, and handstands].

Short Program

(1 min. 17 sec.) Title: Into the Splendid World

Counts	Contents
8	Introduction (ACCESSORY MATERIAL)
8	
8	1. Traveling complex (vertical RH release/chassé/grand jeté RH catch)
8	* ACCESSORY MATERIAL
8	2. Vertical 1 1/2 spin blind catch (Comp. No 11)
8	* ACCESSORY MATERIAL
8	3: 4 Continuous elbow rolls with right arm lay out (Comp. No 7)
8	* ACCESSORY MATERIAL
8	4. 2 1/2 continuous flat neck rolls (Comp. No 8)
8	* ACCESSORY MATERIAL
8	5. Horizontal LH toss, 1 1/2 spin to right, right hand flat back catch (Comp. No 15)
8	* ACCESSORY MATERIAL
8	6. Contact material (24 counts)
8	
8	
8	* ACCESSORY MATERIAL
8	7. Stationary complex (RH release reverse illusion, RH standard catch)
8	* ACCESSORY MATERIAL
8	8. Vertical RH thumb toss, 2 spin L, LH catch (Comp. No 9)
8	* ACCESSORY MATERIAL
8	ENDING (ACCESSORY MATERIAL)

** Using 1/3 to 1/2 of floor

The required elements must be performed in front and as prescribed.

- ** Dance movements are allowed, plus cartwheel, illusions, walkover, floor rolls.
- ** All the other acrobatic movements are not permitted.



Section 20

MUSIC BASIC

Before embarking on a routine both you and your athlete(s) first must acquire a basic understanding of music.

Beat The main pulse of the music

First play music with a steady (regular) beat and have the athlete clap to the beat.
This will help to develop the athlete's awareness of rhythm.

Tempo The speed of the musical composition

Play a variation of music that use different speeds and have athlete find the beat – thus further developing their understanding of rhythm and its changes.

Rhythm The way in which the timing is used in a specific arrangement

Time

1. Numerical value in length of a particular beat or part thereof
2. Length of time assigned to a step/move
3. The overall rate of value assigned to music

- Note values: whole, half, quarter, *eighth and sixteenth*

Have the athlete assign a 'sound' to a whole or part of beat.

Examples:

Whole note - will have its actual order number

Half a note - will be called out as 'and'

Quarter - will be called out as 'a'

That may sound confusing but it is actually very simple –they will be speaking and assigning to a rhythm

This is a very basic rhythm

Speak top line (or clap)

Perform second line

One	and	a two	three	four	five	six	seven	eight
Step RF	In air	Chasse land L,R	Run L	Run R	Leap L	Land R	Step L	Draw RF behind L

Some teachers use sounds such as Tum (whole) Tee (half) Ta (quarter).

A simple step ball change – (one and two) (tum, tee, tum)

This is explained in more depth further on in this paper *

Bar Vertical line and the space formed between each line dividing a piece of music. Each space (Bar) has an assigned number of notes which denote the rhythm and tempo of the music.

Phrases A short distinct group of Bars that form a unit in a piece of music.

Accent The emphasis given to certain note over those that surround it.

Dynamic The *audible* of the volume of the music or the various intensities used.

Theme Music that indicates and idea

*Coaches may find it very valuable to have their athletes talk or clap a rhythm. The athlete will be more confident of the rhythmic structure as they may have to anticipate the beat to have their foot land on it. Dancers clap out rhythms and transpose into counts to deepen their understanding and awareness.

Both you and the athlete must memorise the music.

The coach memorises the music to plot and stage – to know where the dynamics are and how long they have between these. To be aware of any impending change of tempo, to work on the ‘master plan’ the choreography.

If there is a theme – there is a story to be told. The coach needs to ensure that the athlete has time to relate this; that the athlete is staged in the right position to get the most from each move in relationship to the music.

The athlete needs to memorise the music in order to understand the choreography.

The athlete needs to be able to visualise their routine to the music to be able to see and feel how the whole composition becomes a visually musical.



Section

21

GENERAL “FREESTYLE CONCEPT”

What is a free style program

SOLOIST

This event is similar to the “freestyle” of figure skating, and the “floor exercise” gymnastics and rhythmic gymnastic, in that the performer combines the technique of the music.

- Every competitor is allotted the same amount of time and space in which to perform.
- Every program must be set to recorded music.
- There are defined costume regulations that restrict what the athlete may wear.
- We expect to see in the composition of the freestyle program :
 - The use of a variety of techniques and moves that are unique to the sport of baton twirling with the choreographic expression of the music.
 - baton moves selected from the three basic modes of twirling:
 - aeriels, rolls, and contact material,
 - Body moves combined with body moves chosen from a wide
 - dance and gymnastic movements.
 - We expect all moves to be performed with correct technique of baton and body. *(Likewise, less difficult material performed with perfection would be considered of a higher quality than more difficult, but unperfected, material).*
 - The moves must fit the music: They must also visually express the mood and feelings that the music conveys.
- This concept also relates directly to the use of time and space.
 - Moves must have value in relation to each other,
 - In terms of time *(duration, rate of speed, sequence)*
 - in terms of space *(harmonious method of connecting points in space to display appropriate body shapes and forms, as well as propelling the body through space by the use of various travelling moves).*
- The ideas must flow logically from one to another so that there is continuity and momentum, all of which is dictated by the demands of the music.
- There must also be visual and aural agreement created through the performance of the moves.
 - The performer is expected to be able to communicate the intensities of the emotions of the music.
 - The performer's own personality and style must also be evident and must be fitting with the music. *(We therefore, expect the program to be performed with a high degree of expression throughout.)*
- But regardless of the commonalties that exist, the similarities of the types of material that are available to the athlete, or the limitations that the rules impose, there is a great deal of leeway for creativity and

innovation.

- o Indeed, we expect and invite new approaches to programming and performance.
- o Because it is "freestyle", the opportunity is automatically provided for the athlete to express his/her own identity through original ideas and new standards of presentation.

This also is part of the "freestyle" concept and as a responsibility of the designer and performer, will be expected, recognized, and rewarded.

In this case, the integration of the baton and body moves (dance and gymnastics ...), using all the space allotted (performing area) for maximum effect allows the contestant to display the technical and artistic aspects of baton twirling and dances moves in a creative and entertaining performance.

Pair-Team

- The Pair event is a combination of the freestyle and the team concept.
- Because a Pair / team are composed of more than one individual, there are some requirements placed on these athletes: members are expected to conform not only to the music and to the set standards of correct technique, but also to each other. Movements must be done in unison and synchronic twirling, evaluated on the variety and difficulty of the baton and body moves together;
- Another required component of the Pair / team program is exchanges.
- A Pair / team is expected to exhibit variety in the exchanges work with respect to :
 - o Pattern, planes, levels, range paths, modes, releases, catches, body work, number of member involved, number of baton involved, stationary/ moving.
 - o Exchanges are better if they fit the music
- The physical placement and movement of the individuals that comprise a Pair / team create definite picture, fitting the music
- Pairs / Teams on the highest proficiency level will present a variety of visuals as rotating, growing smaller or larger, moving the form from side to side / front to back / diagonally, changing positions to create new pictures, and using different level and planes.
- All evolution from one picture into another must appear natural and smooth.

By using original approaches to the incorporation of the necessary ingredients (synchronic twirling, exchanges, and variety of pictures, new ideas will be presented and be an important consideration on designing a team program.

Choice of the music

It is a very important decision

- It must be appropriated to the performer's level, character, age, goals...
- It will define the colour, the consistence, of your program
- It is the first step to the creation and the choice will determine everything
 - your enthusiasm to create
 - athletes enthusiasm to perform
 - The pleasure audience will feel....

The performer should use variety of tempo and mood to add interest to performance.

Moves should coincide for maximum effect.

Choice of the style

There are no rules about style.

It is only important that the style fit the athletes, and remain a sport exhibition (not provocation, vulgarity...)

Choice of the costume

The WBTF rules about costume are really simple and let a lot of opportunity to find a costume matching the performance, the music, the personality of the athlete...

As about the music choice, if the costume is really adapted to the performance, it should give that little extra which make the big difference between ordinary and extraordinary.

Choice of the content

It is important to choose correctly the content compared to level of the performer.

Make sure you use all the content in all categories (contact, rolls, aerial, body...), and that it is adapted to the performer.

Technique of the body and baton

It is the degree of skills or command of fundamental exhibited in any performance.

The performer must display a control over the entire body with adequate strength and flexibility. (In all categories of twirl).

All the content (baton and body), must be done (executed) with the correct technique, and perfection.

Difficulty

The level of difficulty MUST be appropriate to the athlete possibilities.

The performer has to feel good and secured when he performs

It is important to appreciate the elements which make freestyle more difficult.

- A perfect technique (baton and body)
- Ambidexterity (general use of both hands)
- Speed (revolution of the baton, follow through)
- Combination of baton and body work in all categories
- Travelling (compared to stationary work)
- Continuity :the elements have to be connected
- To fit the music (high, low, speed, accents...)
- Interpretation.

Variety

▪ Baton :

Sufficient representation of the following categories (cf chapter 21))

- ❑ Aerials
 - Vertical, horizontal.
 - Variety of releases and catches
 - Spins, stationary, travelling..
- ❑ Rolls
 - Combination, continuation, seclusion.
- ❑ Contact material
 - vertical, horizontal.
 - Fingers, full hand, flips, wraps, slides and other moves that are in contact with hand or body.
- ❑ Exchanges (teams , pairs)
 - vertical, horizontal.
 - Variety of releases, catches
 - With all members,
 - With all categories,
 - Time delays...

➤ Body

The body should be exhibited from different angles, curves, levels. There should be use of different types and forms of motion:

- ❑ Spins, leaps, bends, stretches, run, dart, thrust, flow, ...

Clearness and sureness

Athlete must always show confidence, control.

He/she must be able to hide any mistakes.

Free from anything that dims or obscures, free from flaw or blemish, easily perceptible, distinct, not hesitating or wavering, stable, steady, firm, certain not to miss or err.

Precision

The quality of being exact, definite, and accurate.

Precision of technique and content will provide a stable program, clear, balanced and without mistakes.

- Distinct and correct.
- Exactly corresponding to what is indicated;
- No penalties.

Clearly expressed or delineated.

Unison Team

Uniformity in the individual technique (pattern, height of baton, speed,) and in the body work (legs, arms, head positions, toes...)

General content

Worthwhile utilisation of time.

Conformity and interpretation of the music

Conformity of music

Routine should « fill » the music using accents, dynamics, volume levels and combinations thereof.

Performer should use all the elements available: body, baton, space (level, etc...)

The choice of content (baton and body) must fit the style, the music....

This is much more than just twirling in rhythm with the music.

Interpretation of music.

The performer should live and feel the music and should look like he/she is
“one” with the music, during the entire program;

This is the **Visual Musicality.**

This deals with the performer’s ability to make the written program work musically, including

- conformity with music structure (rhythm, phrasing, accents,
- skill in expressing, interpreting, communicating the mood and personality of the music

Performance should not be too casual, nor should the performer “overact” with exaggerated facial expressions.

He should be able to share his emotion with the audience and draw that music with his body, baton and face

Communicating with the audience

The ability to transmit the unique character and style of individuals

(Identity), to entertain, to evoke the desired response, to achieve and maintain rapport with the audience.

Utilization of Time

It is the balance and the good repartition of all presented content according the time allowed. The construction should be logic.

Utilization of the space

The twirler should use all the floor and in a logical way

- Floor : horizontal
- Height (jumps, aerials...),
- Width, depth, diagonal dimension...,

Use of different levels, angles is important

All movement in space should have « purpose » and direction determined to the judge's position, and the musicality.

This is also very important for staging (proper placement of performer with respect to both position and time).

Entertainment value

The actualisation of effect through all qualities of design or performance.

The use of techniques or concept that will, in good taste, evoke the maximum amount of enjoyment from the audience and judges.

Performer must be effective:

To the general audience in that the show must be exciting, interesting, beautiful,

To the judges, who, due to their superior education and experience, are not reacting to the obvious, but also to the very technical and artistic aspects?

Excellence of performance

Performer should display stage presence, dignity and poise, and should perform with expression, style, emotion.

Professionalism

The intangible element which separate the skilled professional from amateurs.

It is a combination of training discipline, pride, and 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.

Originality

Creativity, innovation, new material

OR

- unique work, personalisation of a routine (originality in the body, musicality, theme...that difference between one athlete and all the others).

SUCCESSFUL MASTERY

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

▪ Technical Excellence

The exactness of the movement; the maintenance of intent.

- Level of technique of **baton handling** (*timing, placement, pattern, smoothness*)
- Level of technique of **body movement** (*based on strength, flexibility ad control*
- Level of development of group responsibilities (*timing, synchronization, physical orientation*)

▪ Expression

Ability to communicate intensities of emotion, feelings, or imagination through artistic activity

- Personality
- Ability to create the atmosphere suggested by the mood of the music.

Quality of material

The degree of excellence and superiority of the performance considering the mental and physical demand, simultaneous responsibilities and factor concerns with:

- **Demand**
 - The difficulty of the requirements placed on the performed considering the mental and physical demand,
- 1. **Mental demands** which include:
 - Timing (synchronization of movement) in situations where accuracy of timing is a priority, adjustment potential of the trick.
 - Mental stamina/concentration - especially when required to maintain speed/tempo.
 - Variety of demands (variety of note-rest patterns, variances in tempo, directional changes, etc.)
- 2. **Physical demands** which include:
 - Muscular control, muscular exertion and stamina
 - Speed/tempo and extremes of either very slow or very fast
 - 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.)

Conceptual excellence

The aesthetic value of the movements, the intelligence and daring of the design, originality, and the setting of new standards of presentation.

- **Logic**
 - Concerns the relationship of the components to each other and to the whole with the following considerations:
- **Continuity of ideas**
 - Logical development of one idea to the next.
- **Visual and aural agreement**
 - Visual musicality pertaining the responsibility of the designer (*harmonious relationship between the moves themselves, staging, demand of the music, quality of musical interpretation built into the program*)
- **Staging**
 - Proper and effective placement of the elements in time and space
 - Placing of baton and body moves to best display each movement for viewing.
 - The angles of movement, and the setting, and framework.
- **Coordination of all elements**
 - Baton, body, music, time, space, costuming, movements.
- **Absence of tokenism**
 - The material in the program has purpose and meaning controlled by the musical demand.
 - The designer / composer must write the program to the ability level of the athlete.

Performer/Designer Responsibilities

. These responsibilities are delineated in the Artistic Expression Chart.

Basically, performance is the athlete's performance; composition is the designer's, but to be totally successful, the program must be a collaboration between designer and performer, each aware of the other's role as well as his/her own. The judge may seek evidence of this collaboration through a determination of the appropriateness of the material for the event and for the ability level of the athlete. If the athlete is struggling with the material, displaying weak technique or an inability to keep pace with the music, it is probable that the designer has placed demands on the athlete that are too far above his/her ability level.

There may also be situations in which the demands are too far below the athlete's ability level. This would be evidenced in athletes who demonstrate good-to-excellent technique and performance skills, but whose programs contain long periods of no twirling, holding poses too many counts, too many poses, very little simultaneous blending of baton and body, simplistic contact material, most musical interpretation done with body only, lack of variety in contact material, simplistic lead-ins and follow through, and/or lack of detailing. However, the judge should bear in mind that the highly skilled athlete **can make difficult moves look easy,** oftentimes ``fooling" the audience/judges who fail to recognize the true proficiency required to perform highly demanding material with such clarity and ``slickness".



Section

22

INDIVIDUAL FREESTYLE

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.

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.

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

Continuity of ideas - logical development of one idea to the next

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.

Staging - proper and effective placement of the elements in time and space.

Coordination of all elements- baton, body, music, time, space, costuming, movements

Absence of tokenism - 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.

PERFORMANCE

PERFORMANCE

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

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.

Visual Musicality - (pertaining to responsibilities of the performer) - This 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.

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.
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.

PERFORMER/DESIGNER RESPONSIBILITIES

In assessing the Performance and Composition, the judge must first decide the responsibility for each quality ro set of qualities, both positive and negative. That is, the judge must take the overall package presented and sort out the degree of success resulting from the performer meeting his/her responsibilities, and the degree of success resulting from the designer meeting his/her responsibilities.

Basically, performance is the athlete's performance; composition is the designer's, but to be totally successful, the program must be a collaboration between designer and performer, each aware of the other's role as well as his/her own. The judge may seek evidence of this collaboration through a determination of the appropriateness of the material for the event and for the ability level of the athlete. If the athlete is struggling with the material, displaying weak technique or an inability to keep pace with the music, it is probable that the designer has place demands on the athlete that are too far above his/her ability level.

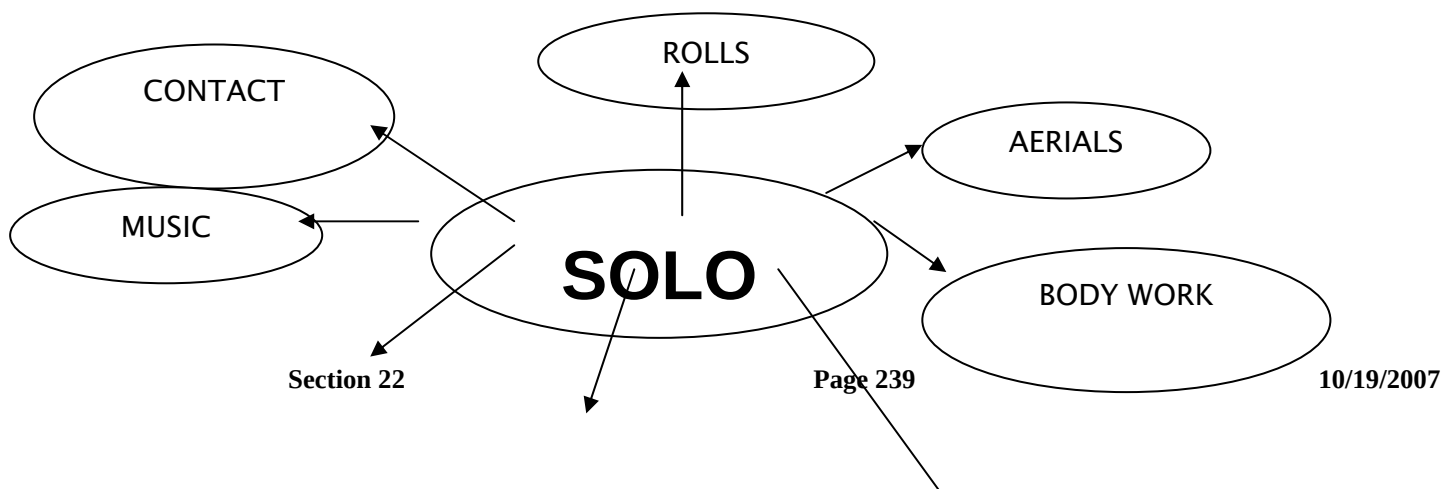
There may also by situations in which the demands are too far below the athlete's ability level. This would be evidenced in athletes who demonstrate good-to-excellent technique and performance skills, but whose programs contain long periods of no twirling, holding poses too many counts, too many poses, very little simultaneous blending of baton and body, simplistic contact material, most musical interpretation done with body only, lack of variety in contact material, simplistic lead-ins and follow through, and/or lack of detailing. However, the judge should bear in mind that the highly skilled athlete can make difficult moves look easy, oftentimes "fooling" the audience/judges who fail to recognize the true proficiency required to perform highly demanding material with such clarity and ease.

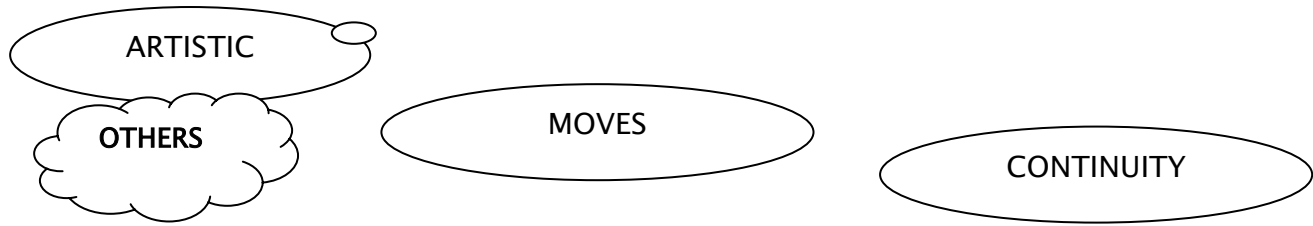
When there is overlapping criteria, such as in musical interpretation, the judge must determine the root of the problem (was the weak musical interpretation due to the athlete's lack of expressive skills, or a lack of interpretive moves designed into the program?), and/or of the success. It is very possible, of course, that there is some weakening of responsibility on both sides that causes the problems, but the judge must seek the cause in order to make an appropriate evaluation.

PROGRESSIVE SKILLS EXPECTATIONS:

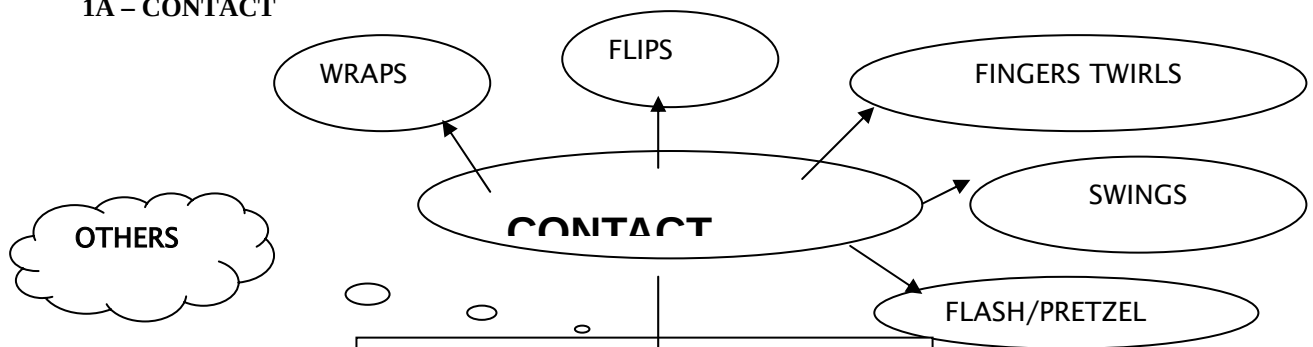
It is expected that as an athlete moves into a higher proficiency range, his/her proficiency rises not only to master the more demanding elements, but also to grow in the areas of performance skills, body/dance skills, as well as baton technique.

1. CONCEPT

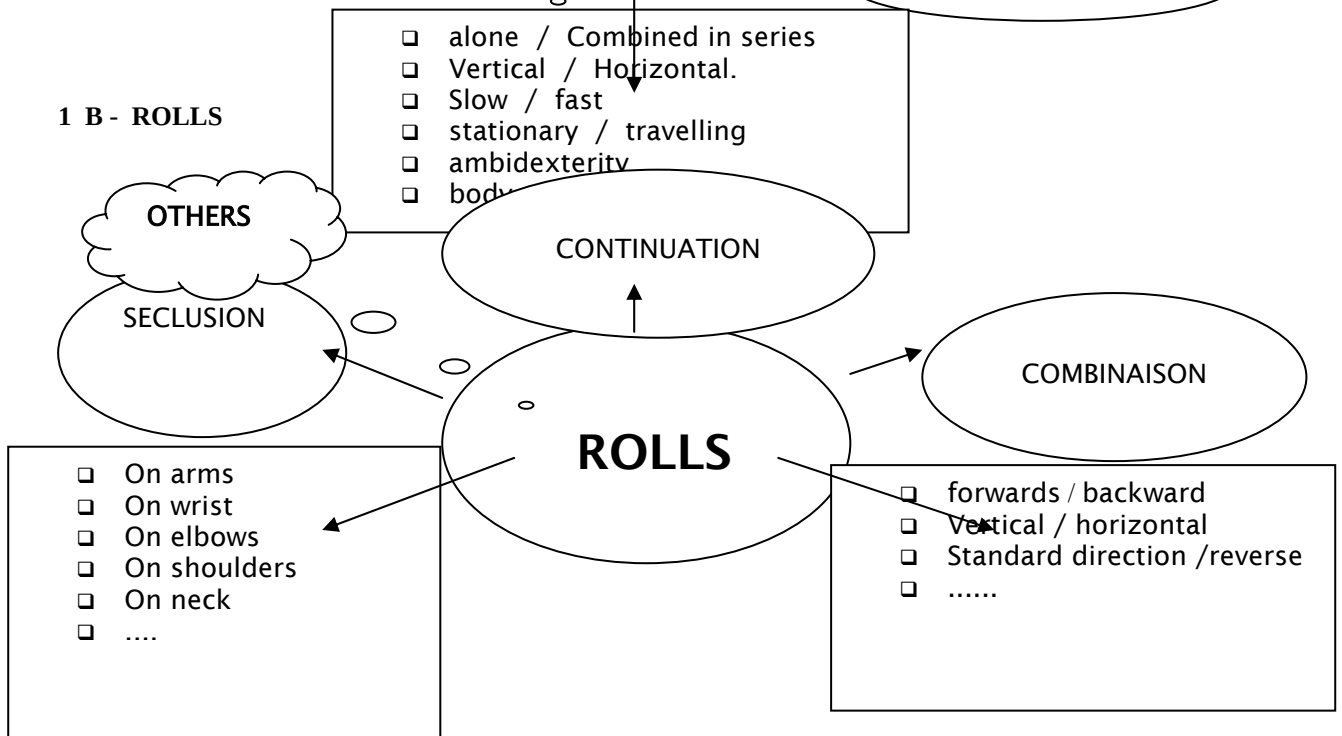




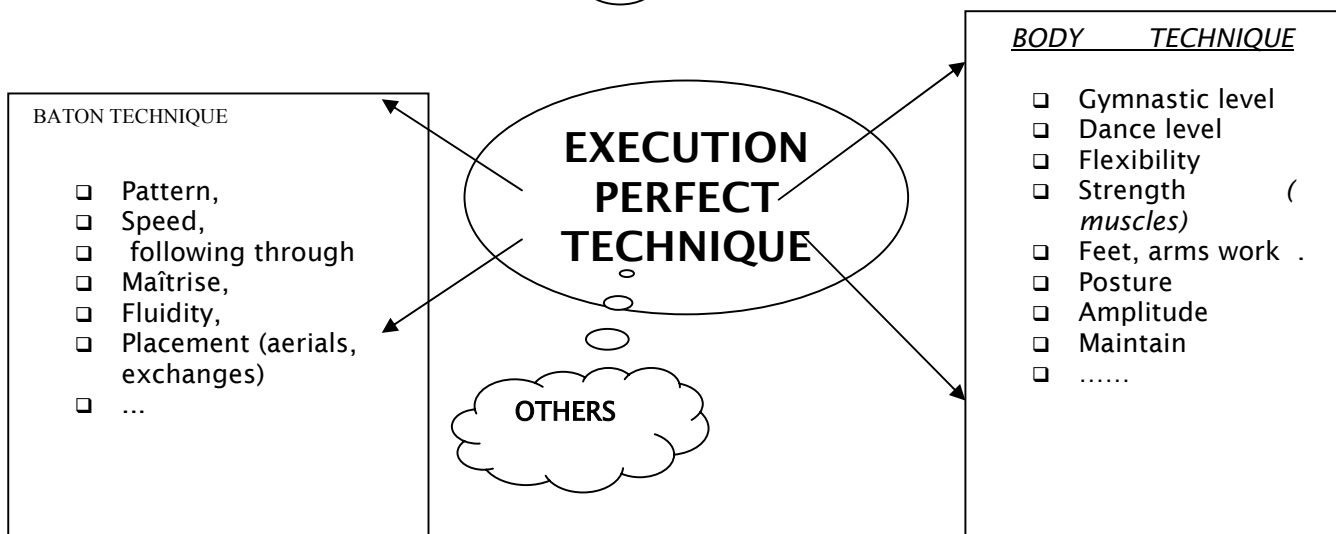
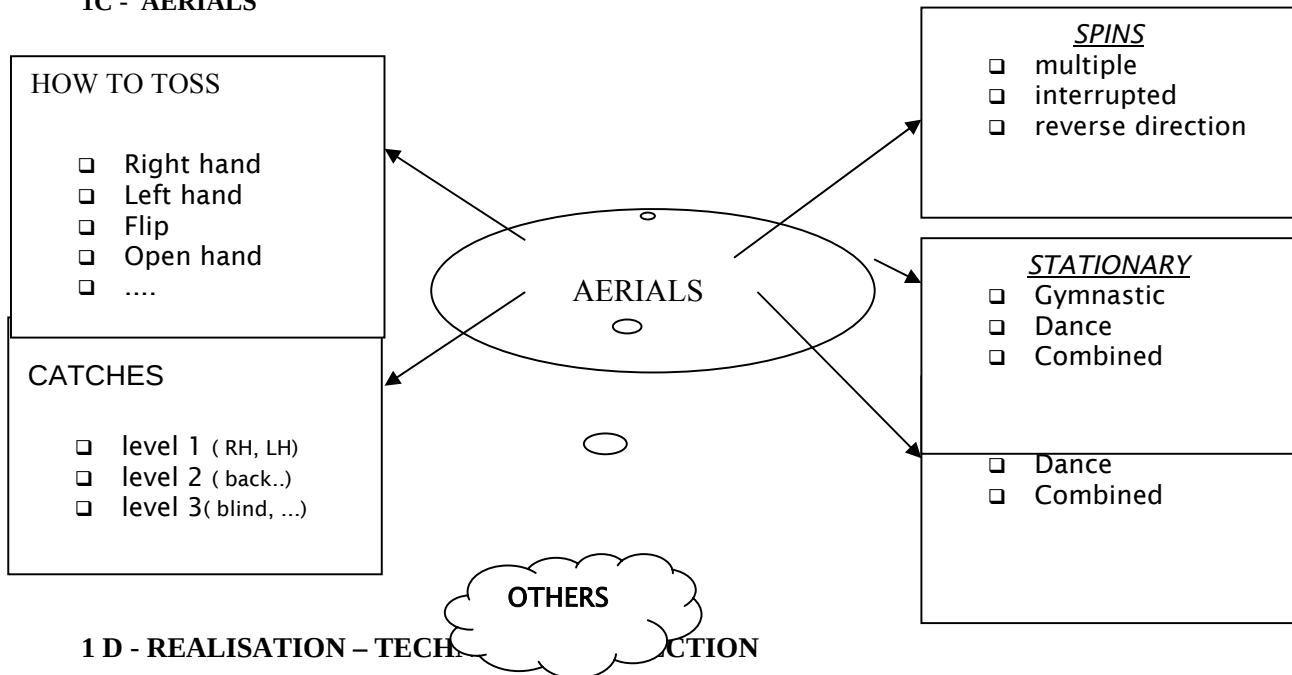
1A – CONTACT



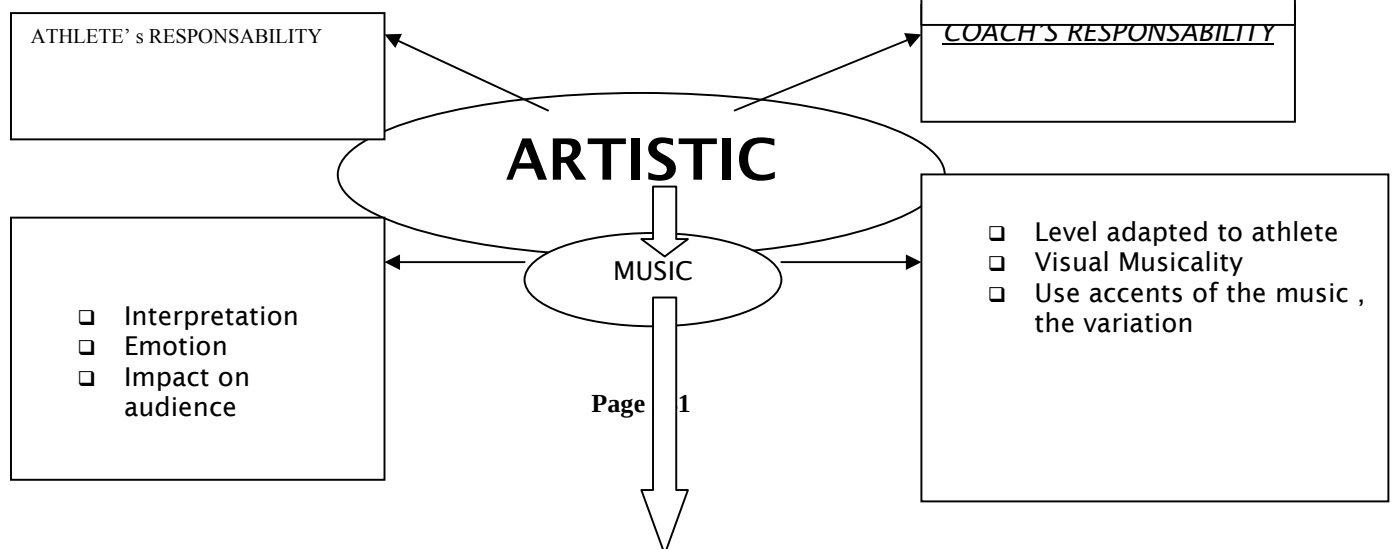
1 B - ROLLS

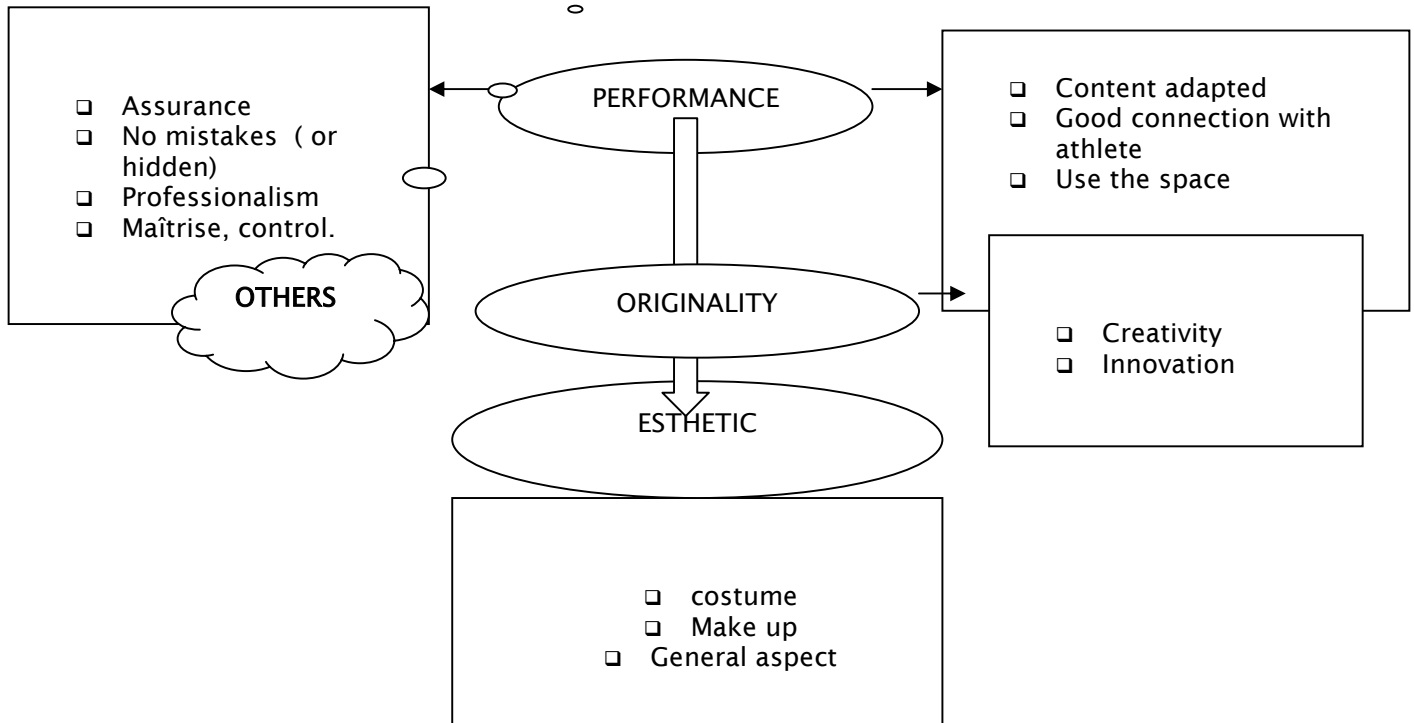


1C - AERIALS



1 E - ARTISTIC







Section

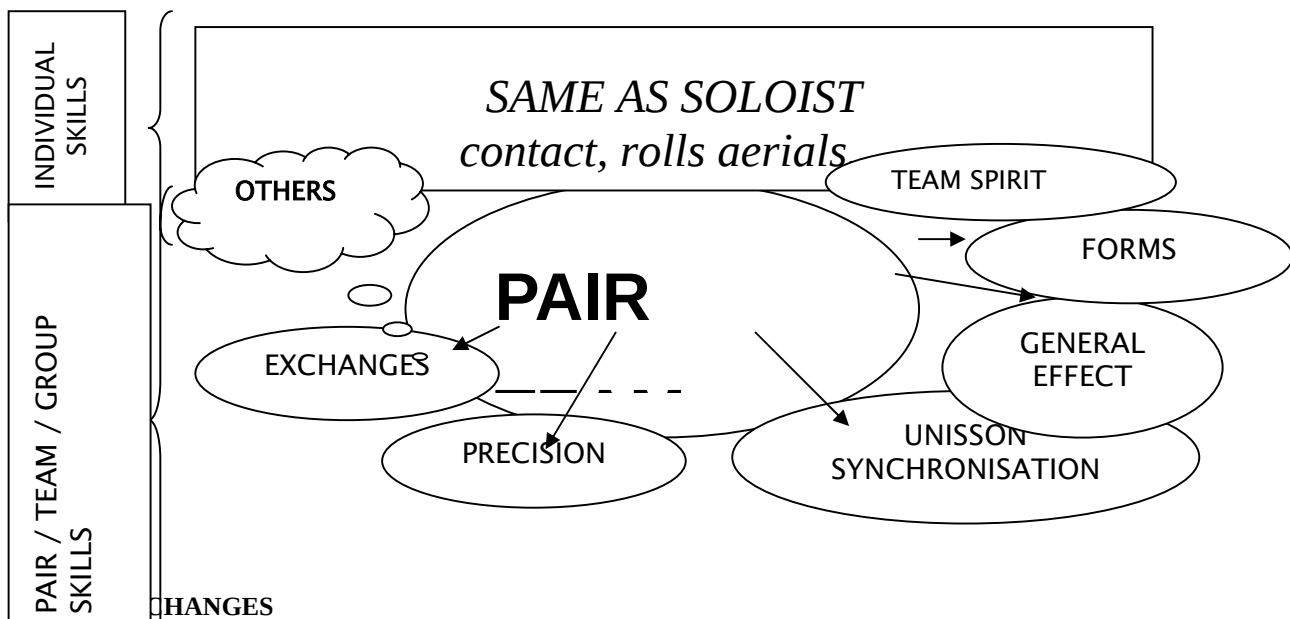
23

PAIR/TEAM/GROUP EVENTS

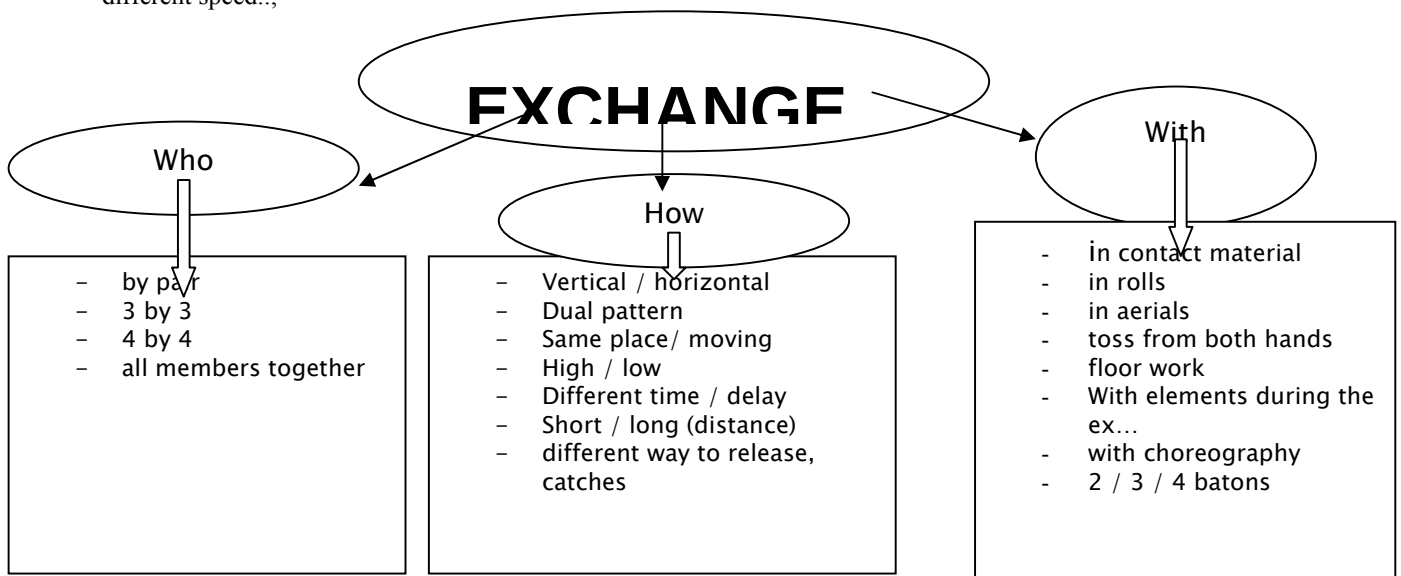
GENERALITIES

If twirling permits to athletes to develop their passion in different events, it is because every event has specificity

- Individual with solo
- Team work, communication, exchanges, unison with teams
- Both with pair.



CHANGES
Exchanges are all the work athletes will do during the performance exchanging baton in different ways, different pattern different speed..;



1.

There are many variables to contribute to effect to exchanges

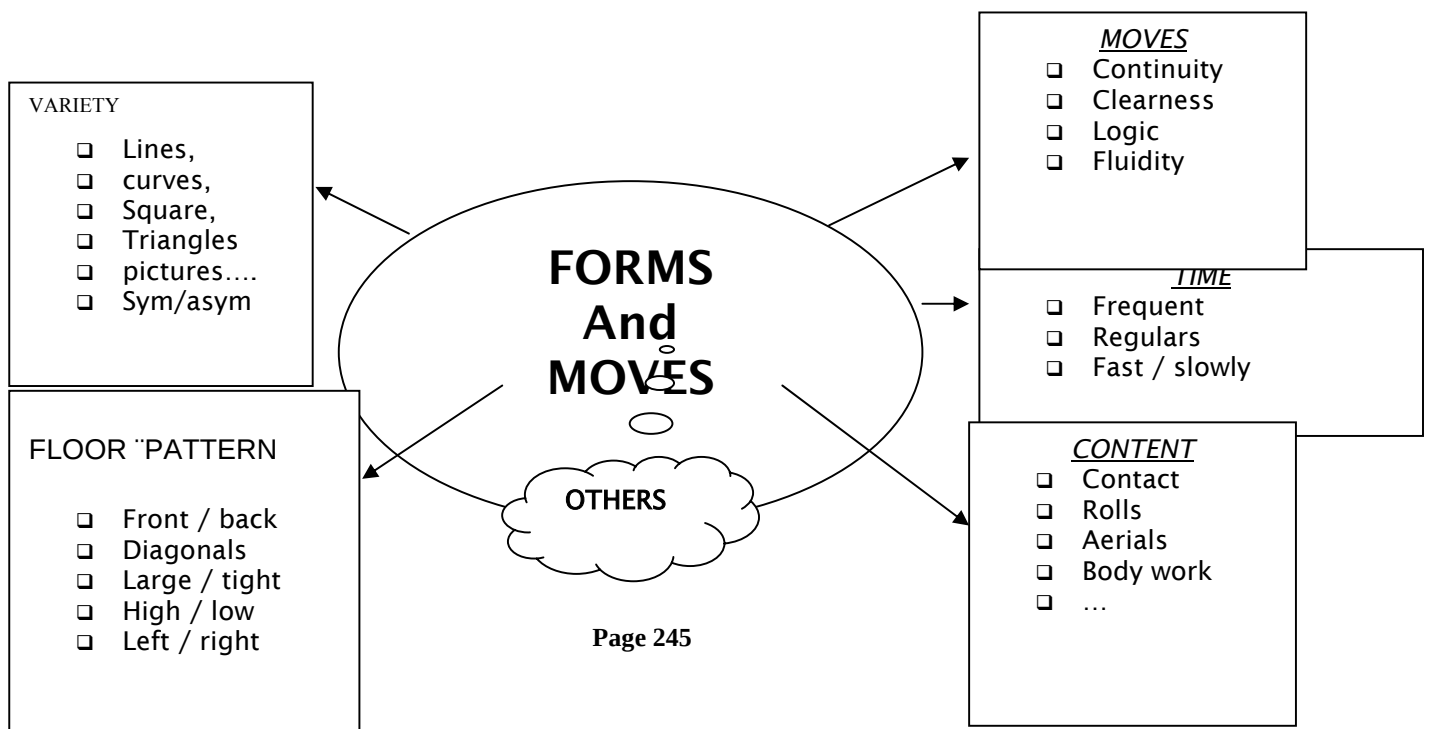
- Number of athletes involved
- Level and strength of members
- Use different planes
- Use the music (the speed, accents...)
- Create interest by adding body work before, while, after the ex
- Use levels (high low...)
- Direct the focus to audience
- Use shapes in the air, creating different levels,
- Use the speed
- Use different forms during the exchanges (diff but very interesting)
- Add body and floor work
- Surprise, look for new ways, new ideas

PAIR/TEAM/GROUP WORK

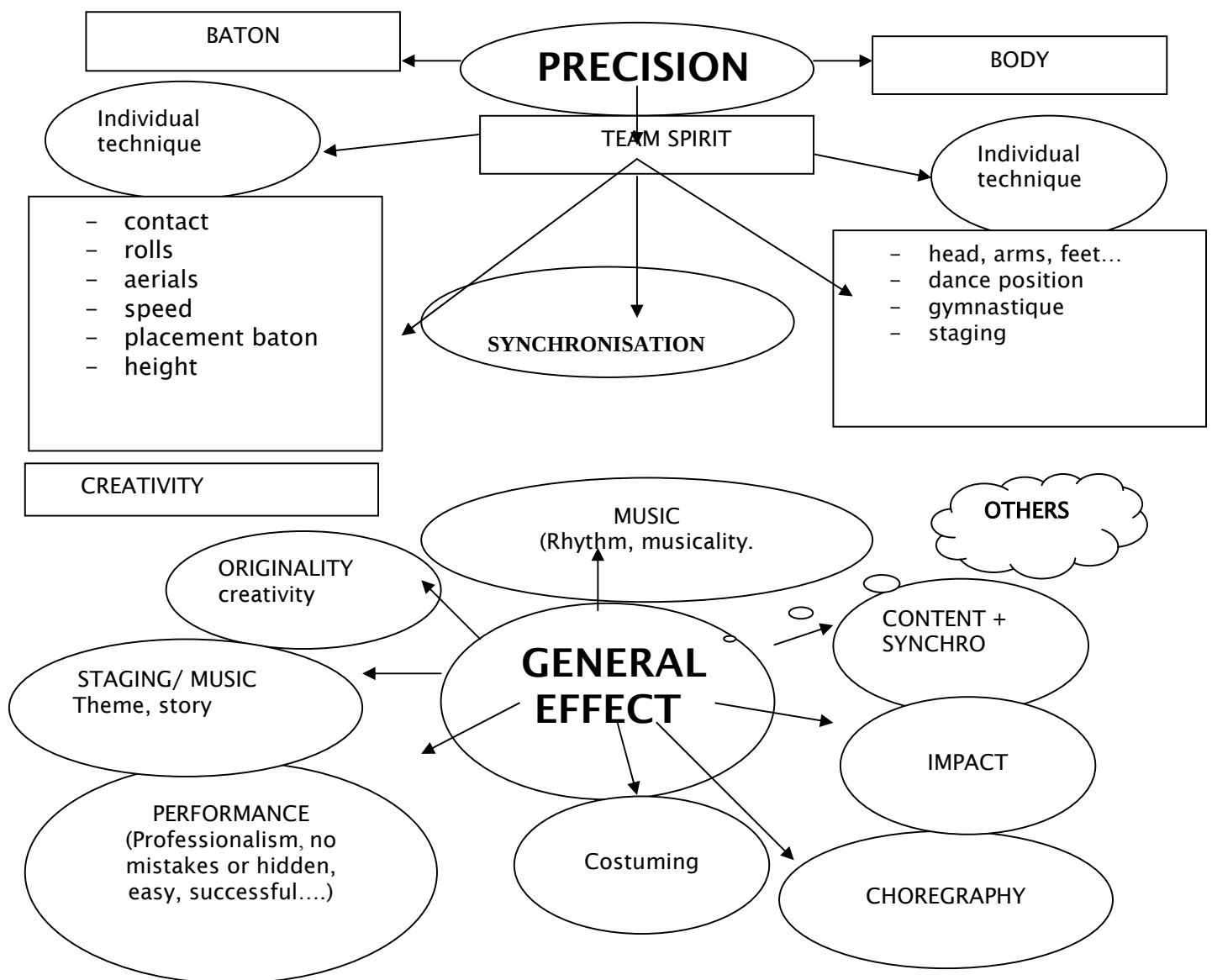
FORMS

Staging is very important in building a program

It is the way you will move from a form to another, fitting the music, being perfectly clear, logical and smooth...It is very important and probably a part you will have to prepare and take time to create.



PRECISION – UNISON



Pairs

CONCEPT

Pair is an event that 2 athletes with one baton each, perform and compete for quality of combining baton and body work skills working together as one.

Instead of solo twirl event, the pair event emphasizes more of unique characteristics of pair work.

As they compete in pair, they must really show that twirling together is an important point of that event.

Pair must be composed by:

- Unison : the 2 athletes are able to twirling all categories exactly at the same level at the same time (contact ,rolls, aerials, body work)

Even those 2 athletes differ in height, weight, sex, they must display the unity and coordinated technical skills of baton and body technique

- Pair work : combination between the 2 athletes, exchanges, choreography,

Both baton and body technique requires great amount of pair work, and the ability of 2 athletes must appear to be equal.

CHARACTERISTICS OF PAIR WORK

- Floor pattern
 - Front-back, right – left, diagonal, high – low (interval et distance)
- Synchronization
 - Moving of baton and/or body simultaneously
- Coordination
 - Combination of baton and/or body
- Mirrored
 - Symmetric like movement shown in mirror
- 2 baton
 - effective use to show the characteristic of pair
- Exchanges
 - (Cf exchanges p 6)

TEAM / GROUP

CONCEPT

A team event is done by several athletes from 6 to 8, and group from 10 to 20.

Each athletes has one baton, and as in pair, they will perform and compete for quality of baton and body technique

Because precision make the unison, all the athletes should understand the definition.

Accuracy and the union of individual's techniques become important by becoming two or more numbers of athletes; of each takes the responsibility for acting and the completion forms the unison as a team.

Besides all individuals' soloist skills, Team will include exchanges, synchronized work, staging...and other concepts we will develop later.

BUILDING A PROGRAM

GENERALITIES

Choreographing is to construct a technical program for a solo, pair or team/ group, using baton twirling material (contact, rolls, aerials, and body work, gymnastic and dance) and mixing all of this on an adapted music and respecting strict performing rules.

- No drops, no mistake (or hidden)
- Perfect baton and body technique.

→ ...

Choreographing is a very large concept and you can have as much way to choreograph as you have coaches.

That's what we called « **art** » and that is why Twirling is so rich, as most of artistic sports.

To let everybody to have his own way to choreograph, we will only talk tonight on the choreographing aspect we can not avoid, the things we must do. "The choreographing compulsories".

As a coach, you should be able to:

→ choreographing

- construct programs with music,
- to know how to count the music, or to analyze it,
- to know how to use it, draw it, put the right move at the right time, the one which will make your program even better,
- to know how to choose adapted tricks for your athletes, the one which fits to them, compared to his level, his personality,
- To know how to develop a pair or team, respecting clear and logical moves and forms
- to be original
-

→ To coach

- To know how to plan the practice
- To find the technical problems and find the corrections
- To know how to adjust the program after first competition, compared to the performance (reducing, adding, changing)
- To be able to work with other professional coach of theatre, gym, interpretation
- ...

1. ANNUAL SCHEDULE (example)

	BASIS WORK	CHOOSE YOUR CONTENT	CHOOSE THE MUSIC	CHOREO	MEMORY	IMPROVEMENT
1st cycle <i>AUG - SEPT</i>	- basis work... - physical preparation (muscles, stretching.	- to learn different tricks in all twirling family	- Selection of several music supports			
2nd cycle <i>OCT</i>	PRACTICE BASIC WORK	- choose adapted tricks	- final selection - counts	- beginning construction		
3rd cycle <i>NOV – DEC</i>				- end of construction	- remember, automatism	
4th cycle <i>JAN – FEV</i>				- fixing everything in the program	- improvement repeating	
<i>MAR à AUG</i>						- competition - adjust / 1st competition - regulation

Section

24

PAIRS

PAIR CONCEPT

Pair is an event that two athletes with one baton for each, to perform and compete for quality of combining baton and body work skills. Instead of Solo Twirl event, the Pair event emphasizes more on unique characteristics of pair work.

CHARACTERISTICS OF PAIR EVENT

Both baton and body techniques requires great amount of pair work, and the ability of two athletes must appear to be equal.

Even those two athletes differs in heights and body weights, pair of woman and woman, woman and man, or man and man, they must display the unity and coordinated technical skills of baton and body. And also to display and appeal the advantage of being two athletes twirling together becomes the important point of this event

ROUTINE CONTENT

Adding to the 3 twirling modes mentioned in Solo event, there are exchanges and a various pair elements.

CLASSIFYING PAIR WORKS

Floor Pattern

- Front-Back, Right-Left, Diagonal, High-Low□interval and distance

Synchronization

- Moving of baton and/or body simultaneously

Coordination

- Combination of baton and/or body

Mirrored

- Symmetric/ like movement shown on mirror

2 Baton

- Effective use to show the characteristics of pair

Exchanges

- Vertical
- Horizontal

- Dual pattern
- Changing position of members
- Rolls
- Combination of High-Low
- Time difference/ Time delay
- Re-orientation

And others, including exchanges in all modes

Team Work

- Spirits of harmony, cooperation, partnership, and balance through out a performance

FACTORS RELATING TO THE DESIGNING OF PAIR PROGRAM

Staging- Positioning of each athletes from the view of judges and audience

Leveling- High or Low positions of batons, movements, posture

Communication between athletes- Displaying the interactions and communication Of athletes during a performance.

Synchronization of baton and Body movements- Togetherness of speed, revolution of baton and movements

VIDEO DEMONSTRATION

Synchronization of body moves (8 counts)

Synchronization of baton moves (____ counts)

Floor pattern

1) Front-Back 2) Right-Left 3) Diagonal 4) High-Low

Exchanges

Vertical Exchanges

Exchange using Frontal Plane

Exchange facing together

Horizontal Exchanges

Exchange in Frontal Plane

Exchange facing together

Exchange in Rear Plane

Dual Pattern Exchanges

Exchange in Frontal Plane vertical and horizontal

Exchange facing together vertical and horizontal

Exchanges with added body work

Switching position of members

Front-Back, Right-Left, Diagonal

Exchanges using Rolls

Cut Backs □ Pop Up exchange

Long Arm Roll exchange

Exchanges using High-Low

Exchanges using Time Delay

Exchanges using Re-Orientation

Exchange at Rear Plane, Facing front to pose, RHG

Exchange at Frontal Plane, reverse illusion, RHG

Continuous Exchanges

Exchanges using different planes

Using different plane

Body Move □ reverse illusion BHC

2 Baton

Series of Synchronization

Series of Coordination

16 counts combination

Pair Demonstration (Yumi and Emi HASHIMOTO)

Full length routine (using JSBA Nationals music)

Circus Extravaganza 1 min. 30 sec.

PAIR COACH MANUAL

PAIR CONCEPT

Pair is an event that two athletes with one baton for each, to perform and compete for quality of combining baton and body work skills. Instead of Solo Twirl event, the Pair event emphasizes more on unique characteristics of pair work.

CHARACTERISTICS OF PAIR EVENT

Both baton and body techniques requires great amount of pair work, and the ability of two athletes must appear to be equal.

Even those two athletes differs in heights and body weights, pair of woman and woman, woman and man, or man and man, they must display the unity and coordinated technical skills of baton and body. And also to display and appeal the advantage of being two athletes twirling together becomes the important point of this event

ROUTINE CONTENTS

Adding to the 3 twirling modes mentioned in Solo event, there are exchanges and a various pair elements.

CLASSIFYING PAIR WORKS

Floor Pattern

Front-Back, Right-Left, Diagonal, High-Low interval and distance

Synchronization

Moving of baton and/or body simultaneously

Coordination

Combination of baton and/or body

Mirrored

Symmetric/ like movement shown on mirror

2 Baton

Effective use to show the characteristics of pair

Exchanges

Vertical

Horizontal

Dual pattern

Changing position of members

Rolls

Combination of High-Low

Time difference/ Time delay

Re-orientation

And others, including exchanges in all modes

Team Work

Spirits of harmony, cooperation, partnership, and balance through out a performance

FACTORS RELATING TO THE DESIGNING OF PAIR PROGRAM

Staging--- positioning of each athletes from the view of judges and audience

Leveling--- High or Low positions of batons, movements, posture

Communication between athletes--- Displaying the interactions and communication of athletes

during a performance.

Synchronization of baton and Body movements--- Togetherness of speed, revolution of baton

and movements

VIDEO DEMONSTRATION

Synchronization of body moves (8 counts)

Synchronization of baton moves and counts

Floor pattern

1) Front-Back 2) Right-Left 3) Diagonal 4) High-Low

Exchanges

Vertical Exchanges

Exchange using Frontal Plane

Exchange facing together

Horizontal Exchanges

Exchange in Frontal Plane

Exchange facing together

Exchange in Rear Plane

Dual pattern exchanges

Exchange in Frontal Plane □ vertical and horizontal □

Exchange facing together □ vertical and horizontal □

Exchanges with added body work

Switching position of members

Front-Back

Right-Left

Diagonal

Exchanges using Rolls

Cut Backs □ Pop Up exchange

Long Arm Roll exchange

Exchanges using High-Low

Exchanges using Time Delay

Exchanges using Re-Orientation

Exchange at Rear Plane, Facing front to pose, RHG

Exchange at Frontal Plane, reverse illusion, RHG

Continuous Exchanges

Exchanges using different planes

Using different plane

Body Move □ reverse illusion BHC

2 Baton

Series of Synchronization

Series of Coordination

16 counts combination

Pair Demonstration; Yumi and Emi HASHIMOTO

Full length routine using JSBA Nationals music

Circus Extravaganza 1 min. 30 sec.

Pair Score Sheet

Content	
Variety	
Balance of 3 modes Exchanges Pair work Floor pattern	
Difficulty	
Difficulty of baton and body Difficulty of synchronization Difficulty of coordination	
Execution	
Technique	
Accuracy of baton Accuracy of body work Quality and proficiency of baton Quality and proficiency of body work Pair control	
Performance and expression	
Responsibility of being a partner Projection Maintenance (endurance and stamina) Confidence Recovery	
Speed	
stable speed of baton	

stable speed of pair rhythm and timing	
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Section

25

TEAMS/GROUPS

If twirling permits athletes to develop their passion in different events, it means that besides some common concepts, each event has some specificity. That's what we will try to develop in this chapter.

A team event is done by several athletes from 6 to 8.

It means we will have to develop a lot of concept we can't use in individual freestyle or pair.

First we'll talk about technical points: what is necessary to build a team? Then we will talk about team spirit: its mind, its soul...At least, we'll develop the way to build a team.

CONTACT MATERIAL

- ✓ Wraps
- ✓ Loops
- ✓ Alone
- ✓ Others...

AERIALS

- ✓ Spins
 - Continuous
 - Interrupted
 - 2 ways
- ✓ Stationary
 - Gymnastic
 - Dance
 - combined
- ✓ travelling
 - Gymnastic
 - Dance
 - Combined
- ✓ Little aerials
- ✓ Different way to toss
- ✓ Different way to catch

ROLLS

- ✓ Fish Tails
- ✓ Fujimis
- ✓ Neck rolls
- ✓ Singer
- ✓ Pops

- ✓ others

EXCHANGES

FORMS

- ✓ Line
- ✓ Circle
- ✓ Triangle
- ✓ Square
- ✓ Small / tight
- ✓ Large

MOVES

- ✓ Synchronized
- ✓ Sequential
- ✓ individual
- ✓ numbers of changes
- ✓ speed of changes
- ✓ sym : asym

PRECISION – UNISSON

- ✓ To develop

REALISATION

- ✓ Baton
 - Pattern
 - Speed
 - Placement
 - Fluid
 - Maitrise
 - Follow through
- ✓ Body
 - flexibility
 - gym level
 - dance level
 - posture
 - footwork
 - arm work
 - leg work
 - amplitude

ARTISTIC

- ✓ Coach Responsibility
 - Theme adapted
 - Costume / make up
 - Visual musicality
 - Difficulty adapted
 - Originality
 - logic
- ✓ Athletes responsibility
 - Impact audience
 - Emotion
 - Interpretation drops
 - Hiding mistakes
 - Clean

INTERPRETATION

✓ To develop

GENERAL EFFECT

✓ To develop

2. TEAM SPIRIT

The technical level of your team is the visible concept that audience and judges can easily check and see....but when you built a team, working together towards a common goal, you must develop the **team spirit**: this invisible concept you can not see but easily feel when it does not exist...

Even having a wonderful technical level, a team can't perform correctly and efficiently without a lot of work on the structure.

ORGANIZE YOUR TEAM

Your team organization will be very important

- a. Define the leaders
- b. Share the tasks
 - i. *Don't forget anyone*
- c. Everybody must participate
- d. The coach's job is to lead the team - There are different ways to lead.

WHAT IS LEADERSHIP

- a. True leadership results in individuals working together towards a common goal
- b. It is not "taking charge" but helping to responsibilities
- c. It is organizing the structure to permit everyone to find a specific role in the team machine

HOW TO LEAD A TEAM

- a. Friendly
- b. Have a positive attitude
- c. Helps them to participate, find, search, construct...
- d. Understanding
- e. Team minded
- f. Fair
- g. Together Everyone Achieves More

COMMUNICATION

- a. Ask the participant to stay between 2 lines
 - not being too shy and distant
 - not being too powerful, too "much"
 - we don't want clones but only people reacting in the same way and avoid all members who could be more or less than 1 / 8
- b. Learn to accept the difference and use them as an experience, a positive point.
- c. understand each other

- d. helpful
- e. NEVER avoid a problem
 - You must push them to resolve all little problems before leaving the arena
 - Organize at every end a little meeting to check if there is special things to talk about
- f. Organize some party to built this team spirit
 - Pay attention not to become the big family leaving always together.

BUILDING THE TEAM

To develop

1. GENERAL PLAN

a. Establish your goals (be realistic)

- **What kind of goals**

- 1. / Level of competition (regional, international...)
- 2. / Performance you want
- 3. / Placement in the competition

- **How to establish it**

- 1. Together: members and coach.
- 2. Performance
 - a. *Analyse the past and decide together new files, improvement*
- 3. Placement
 - a. *have a lot of information about the others*
 - b. *must know exactly where are your weakness to resolve them*
 - c. *must know exactly what are team priorities*

b. Organize the structure

- **Act together for one goal** (see team spirit)

- **Define the roles**

- 1. is responsible of:
 - a. *Costume*
 - b. *Music*
 - c. *Organisation clinics*
 - d. *Public relation*
- 2. Share responsibility
 - a. *Everybody must be involved in the structure and must feel useful for the good health of the group.*

2. TECHNICAL PLAN

a. General preparation

- **Basis work**

- 1. Contact
- 2. rolls
- 3. tricks
- 4. exchanges

- **Search :**

- 1. Develop a menu of tricks in all concepts.

a. *contact, rolls, exchanges...*

- **Originality**

1. Watch videos
2. Use others sports
3. Shows

- **Select program**

1. style
 - a. *program with a story*
 - b. *Reflect a visual statement*
 - c. *Theme*
 - d. *Contemporary*
 - e. *Abstract*
 - f. *Classical*
 - g. *Emotion*
2. how
 - a. *taking care of level of the members*
 - b. *mixed team or only women*
 - c. *Originality*
 - d. *...*

- **Selecting the music**

(i.e.: Listening to music can define an idea for the theme.)

1. Very hard task : “ MIND THE STEP”
 - a. *it is the first step to the creation and the choice will determine everything*
 - *your enthusiasm to create*
 - *athletes enthusiasm to perform*
 - *the pleasure audience will feel*
2. Important decision
 - a. *the music will define the colour, the power, the consistence, the taste...of your team*
3. Consider the appropriateness of the music for the team
 - a. *Compared to the age,*
 - b. *The level*
 - c. *The goal*
4. Choose several ideas and test them
 - a. *The choreographer must feel very comfortable with the music and know he has the skills to create something with passion.*
 - *Sit in a chair, close your eyes, and listen the music, only the music....if you feels something (emotions, tears....GO).*
 - b. *If you can, choose the music with the members of the team: you must feel they agree with your choice.*
 - c. *Choose a music which has high and low level of intensity...contrasts, and a music you can draw/ intensity.*

- **Specific preparation**

Design - staging

What

How athletes will move, feeling and drawing the music...

- *Symmetry*
- *Asymmetry*
- *Balance*
- *Shape*
- *Line*
- *Texture*
- *Colour*
- *Feeling*

How

- a. There are different ways to design:
 - from the music
 - from the theme
 - step by step constructing everything
 - all the moves and then filling
- b. don't be afraid to experiment
- c. use levels, front and back, heights
- d. don't overuse the same pictures
- e. alternate large and small forms
- f. alternate stationary and travelling
- g. if the visual effect is not clear, simplify, change, until you feel comfortable.

KEEP IN MIND

- h. When choosing forms, who are the leaders, the followers.
- i. Transitions should not take more than 8 counts
 - *4 is better : create a temporary figure if necessary*
- j. Motivation is a big part of logic:
 - *Why this form?*
 - *Why this twirl?*
 - *Why this movement?*
 - *Why this music?*
- k. Logical is not predictable /create some surprise

Music (need to be developed)

- a. You must know perfectly the music from the beginning to the end.
- b. The more you listen to the music, the more ideas you develop
- c. Write a count sheet to plan and check everything
 - *it is good to check the variety, the disposition*
 - *see the draw*
- d. Questions to ask yourself when creating
 - *is this what the music is saying here*
 - *Am I using all the space around my body*
 - *is what I am doing reflecting what I am hearing*

Exchanges

- a. variable points which contribute to the effect
 - number of athletes
 - level of the members
- b. use different planes

- c. create interest including body work
- d. design the music regulating heights, speed, distance...
- e. create different level to draw, use space
- f. use exchanges mixed (tricks inside exchanges)
- g. move a form in an exchange
- h. use different level: floor work...

Interpretation

Phrasing
Mood
Intensity

Useful concepts coming from experiences

- a. direct the focus of audience
- b. manipulate the audience in suspense, surprise
- c. view the program from the judges level
- d. learn about mistakes

DANCE TWIRL TEAMS

Time: 3 – 4 Minutes

Members: 5 – 8

Costumes: No restrictions (See props)

Makeup: No restrictions

Props: None (costume accessories may not be used as a prop)

Restrictions

1. No athlete may twirl more than two (2) batons at a time (no 3 or 4 baton)
2. Stationary complex Tricks/Travelling Tricks: Maximum of two (2) trick events with two or more major body moves performed by one or more members. Major body moves: gymnastic in nature such as a cartwheel, round-off, side or front aerial, butterfly, illusion, walkover, backhand spring/tuck

Examples:

- A. A solo feature will count as one of the two allowable trick events if solo member is the only member to execute the trick.
- B. Sequential/Canons/Ripples count as one event if all members execute the trick/tricks in the event in connection with, as an extension of, or in contrast with the same thought from the first athlete to execute a trick to the last athlete to execute the trick.
- C. A feature with 1 – 4 members doing one event, then 1 – 4 members doing the same trick or another trick 8 counts later is defined as two events. Therefore, no additional trick events would be rewarded.

ANY VIOLATION WOULD CONSTITUTE A PENALTY AND THE EVENT WOULD NOT BE CONSIDERED IN THE ANALYSIS OF THE PROGRAM.

3. A roll section, twirl section, or section demonstrating only a mode of twirling will NOT be considered in the overall value of the program. Likewise, a section demonstrating dance only without twirling will not be considered in the overall value of the program. However, it should be noted that the demonstration of movement or dance without baton, when appropriate to the team program, would not diminish the value of the program.
4. A team may NOT enter both the twirl AND the Dance team events.

GOAL OF DANCE TEAM

With the composition, value should be weighted for the modes of twirling that incorporate a combination of twirling skills and dance technique. Furthermore, the demonstration of a broad vocabulary of movement and related appropriate performance skills should be rewarded.

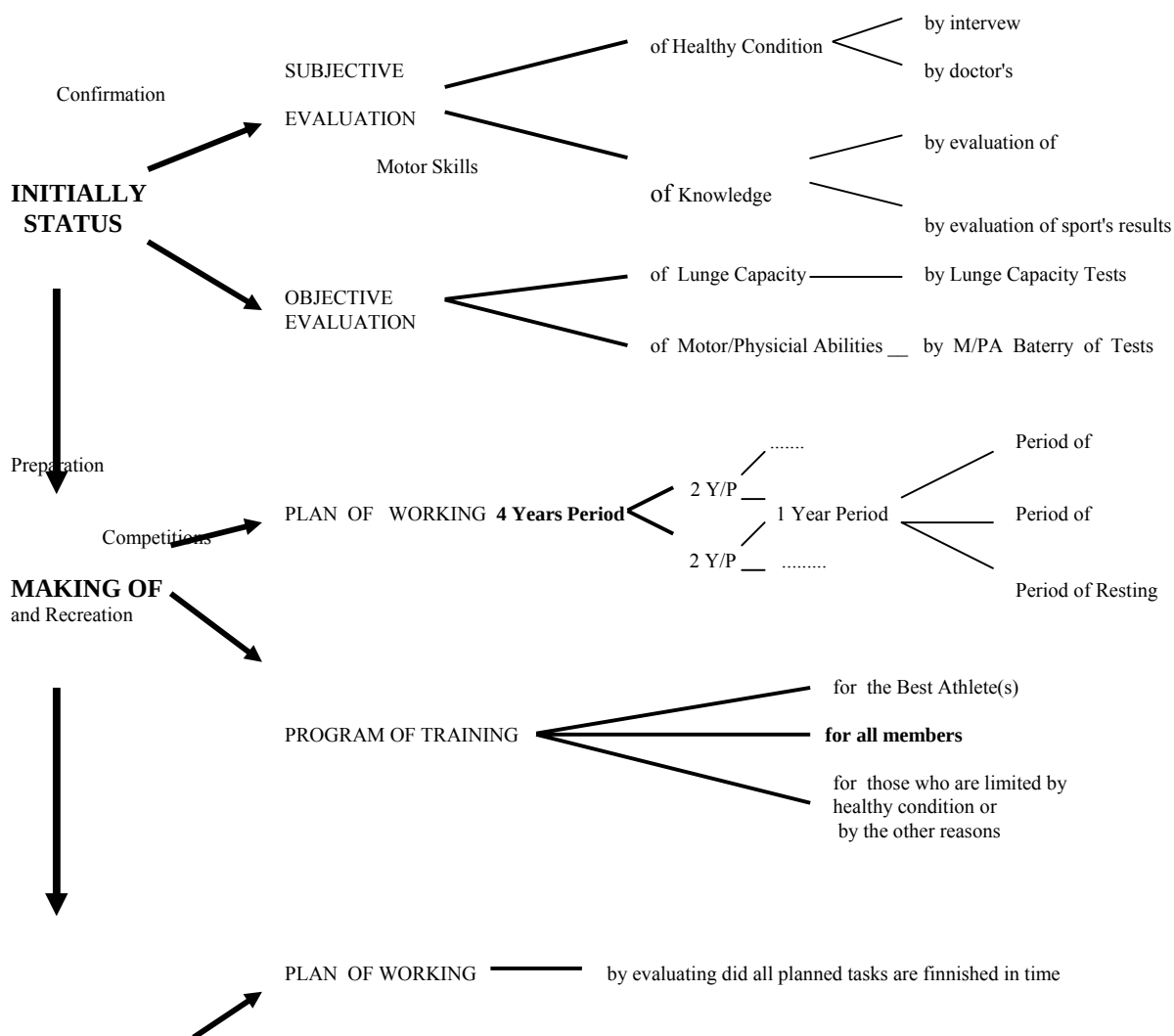


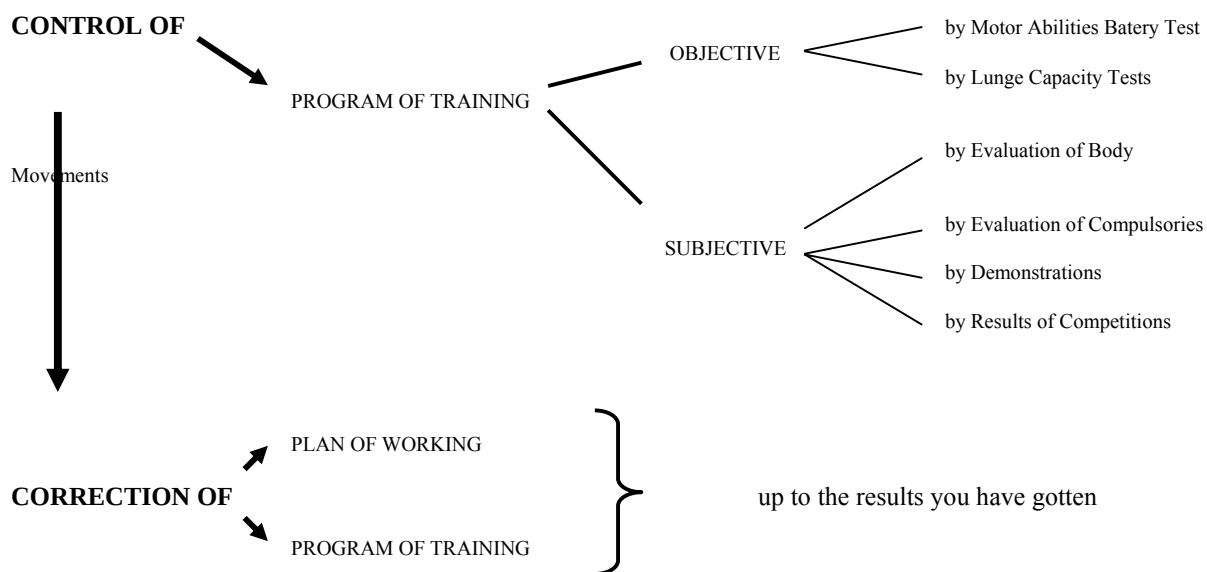
Section

26

HOW TO PRACTICE

TRAINING PROCESS - PLANNING AND PROGRAMMING





PROGRAM OF TRAINING – in general, taking care about kinesyological aspects, mostly.

A BASIC TRAINING PROCESS is taking care about athlete's condition in general way – to prepare it's body for applying exercises that are the most relevant for success in sport of the baton twirling.

LUNGE CAPACITY

- ANK (.....physical training which is longer than 2 min.)
- AK (..... -//- -//- -//- is shorter than 2 min.)

MOTOR/PHYSICAL ABILITIES

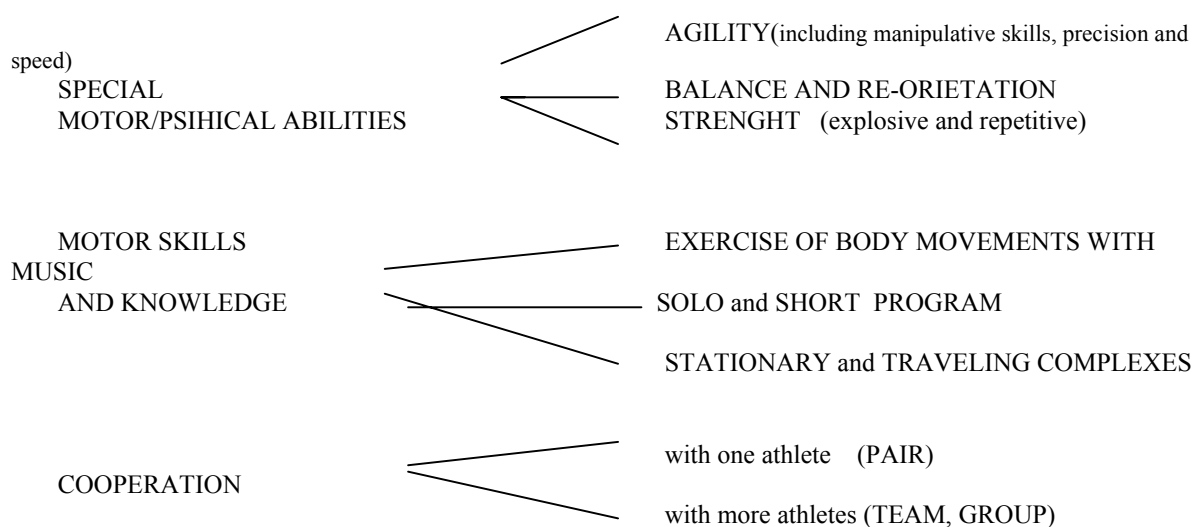
- COORDINATION
- BALANCE
- FLEXIBILITY
- STRENGTH
- SPEED

KNOWLEDGE OF TWIRLING TECHNIQUE

- BODY MOVEMENTS
- COMPULSORIES
- DANCING TECHNIQUE
- ACROBATICS

A SPECIAL TRAINING PROCESS is taking care about athlete's abilities that are the most important for success in sport of the baton twirling.

SPECIAL LUNGE CAPACITY



I. A Basic Training Process

I. 1. LUNGE CAPACITY (LC) - ANaerobic Capacity and Aerobic Capacity- meaning: functioning of Cardio-Pulmonary System during physical training. The System has to be prepared to assure enough energy during athlete's training(s) and performance(s). It is recommendable to spend more time for developing LC at the beginning of each Period of Preparation.

For Children and cadets is recommendable to use the natural movements, mostly, and simple games with competitions.

For juniors, it is recommendable to use variation of walking and running, aerobic, by taking care about intensity and time of exercises.

For seniors, intensity increases, but it is important to control LC during Period of Preparations.

I.2. MOTOR/PSYHICAL ABILITIES (M/PA)

Coordination, Balance, Flexibility, Strenght, Speed.

Childhood and teenage-period are dynamic and very stressful growing up period. Each coach has to treat each athlete as an individual complex of M/PA and to prepare all of them for process of applying a Special Training Process. It is very recommendable: to control M/PA at the beginning of each Period of Preparation by using a Battery of M/PA Tests > to apply (up to the results) the most adequate exercises for increasing some of or all of M/PA.

For Children and Cadet, it is good to use a natural way of moving that are directed to solve tasks of *coordination and balance*. It is recommendable to spend as much time within this exercises as it is possible. *Flexibility* has to be developed in proportion to *strenght* with special careness about spine/backbone. Ballet exercises are very usefful here, but has not to be dominant.

For Junior is good to learn a new movements when you want to develop *coordination*. Those who are learned well could be practiced under different circumstances – very important is to instruct junior to activate more parts of the body at the moment (to take care about all parts of the body!).

At this age the influence to *coordination* is not as high as it was at children/cadet age. *Ballance, flexibility and strenght* can be developed with ballet exercises of more intensity.

For Children, Cadets and Juniors is very recommendable to use gymnastic beam for developing *ballance and coordination*

For Seniors is good to create a program of preparation that will affect *flexibility and strenght*.

I.3. KNOWLEDGE OF TWIRLING TECHNIQUE

Body Movements, Compulsories, Dancing and Acrobatic).

A lot of materials is published about BM, C and D teaching methods.

Acrobatic is an extremely risky group of elements. It is necessary to respect an individual capabilities/skills of each athlete within teaching process. *Acrobatic* elements has to be learned by respecting of all principles of methodology.

II. A Special Training Process

II. 1. A SPECIAL LUNGE CAPACITY (AC & ANC)

- a) each coach has to take care how to prepare an athlete for Competition Period and for each competition within that period.
- b) an athlete has a very delicate task during Competition Period – has to be prepared to make the top performance at unpredictable moment of the day of competition (9 a.m. - 7 p.m.);
- c) because of different times of performances (SOLO, SP, FS: Individual, Pair, Team, Group, 2 & 3 Batons), she has to be prepared to use her capacity by the most adequate way.

For Children and Cadet there is no special training process.

Juniors are extremely unpredictable because of dynamic physiological and morphological changements they are passing through. The best way of working is to take care about intensity of exercises and to control an individual development of each athlete.

With Seniors it is possible to start with higher intensity of exercises during longer period of time. A coach can use puls-control, too.

II. 2. AGILITY including manipulation skills, precision and speed. If agility is capability to make the most adequate movement at the moment, it could be analysed at two levels:

- a) Body Agility (how fast and precise the body is moving in space)
- b) Agility of the arm or body part which manipulates with the baton at the moment (how fast and precise).

If coordination is well developed during Basic Training Process it should not be too complicated to develop *agility*.

For Children and Cadet it is recommendable to play with different requisites (a ball, a small ball, a wooden baton...). Any kind of competitions are very attractive to them.

Juniors have to pass a stressful period of worse coordination because of growing up. A coach has to recognize the most dynamic period of each athlete and has to be prepared to help (a Test for Coordination could help!). SOLO complexes are very useful for development of *agility*. Step by step, the other requisites could be replaced with the baton (specially connected with acrobatics!).

Seniors could work up to drill system.

II.3. BALANCE AND RE-ORIENTATION

Children and cadets can stay within a Basic Training Process exercises.

For Junior it is still useful to use a gymnastic beam + baton manipulation for developing *agility*.

Performing of ballet exercises has to be controlled (by taking care of activating the body completely!).

Seniors will develop agility and re-orientation if they are keeping in mind «timing» - to assure flowing reception of the baton after any movement under the baton.

II.4. FLEXIBILITY is a M/PA that can be influenced by a training process very much. Development of flexibility has to relate to preparation of strength. Ballet and stretching should be planned with the plan and program of training of acrobatics.

II.5. STRENGTH

- a) explosive – the most responsible for jumps and other fast movements.
- b) repetitive – the most responsible for often repeated movements.

Each exercise has to be adapted to athletes' age and condition (a Motor Tests for strength are very useful!).

IV. Practicing with injury

If any injury has happened during training or at the other place, it is necessary to have a well medical examination. By locating of injuring area, with doctor's permission, it is possible to prepare a special training process during recovering time. The goal of this training process is to save achieved level of body preparation (if an arm is hurt, there is no reason to stop with running, stretching, some exercises for developing of strength)

Some words about the baton for beginner(s):

I. The original baton (made of metal):

Advantages:

- 1. Symbol of sport of the baton twirling. The way how baton looks like (combination of elegance and simplicity with movement of the baton in the air or on the athlete's body, impresses everybody. The youngest identify themselves with what they see. Identification is one of the strongest motivation for the beginners.

Objections:

- 1. *Heaviness:*
 - a) the beginners feel tiredness at their arm(s);
 - b) the beginners use, by instinct, the baton's force of inertia when it is not predicted within Compulsory Technique;
 - c) baton's mechanics disturb athlete's bio-mechanics. Meaning: for the beginners it is too hard to keep their concentration at teacher's recommendation concerning Compulsory Technique when baton « is acting by its own way ...».
- 2. *Speed – too fast for the beginners.* The main goal of all beginners is to catch the baton, whatever you, as a teacher, ask them to do. Occupied with catching of the baton, the beginners are using more time for learning Compulsories
- 3. How *dangerous* could be? Pretty dangerous:
 - a) can hurt a body (some of injuries could be very dangerous!);
 - b) can destroy things (made of glass, wood, plastic....);
 - c) after any damage (injury or destroying) the fear exists for a long period of time.
 - d)

II. A baton made of wood and the sponge balls

Objections: Because of «home-made technology», it's useless for a long period of time.

Advantages:

- 1. *Heaviness:*
 - a) a beginner can practice during longer time of period because tiredness will appear later...;
 - b) a beginner has to lead the arm-movement (arm with the baton) from the start to the stop position of the Compulsory Technique (there is not much influence of baton's inertia force!);
 - c) the baton is acting by control of athlete's arm. The beginner is more capable to follow teacher's instructions.
- 2. *Speed - not too fast.* It is easier for the beginner to follow movement of the baton - to control it.

3. Level of *dangerous*: very low because of the sponge balls. Also, there is no fear that baton is going to hurt somebody or to destroy something.

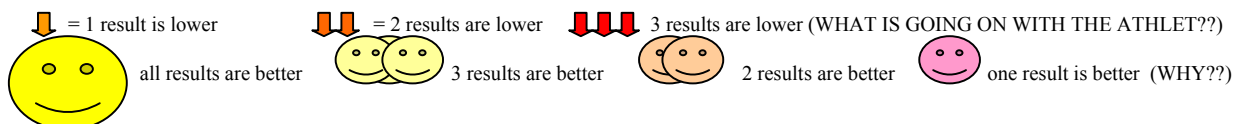
Could be very *attractive* if a colour of the balls is from the «children's color-spectar» – bright and attractive colour initiate joy and happiness.

TIM- mjerenja

mjerenja: 14.01., 9.02., 9.03. 2005.

IME I PREZIME	MPT			MPR			SDM			MIV			NAPREDOVANJE – NAKON 2. MJERENJA
	1.	2.	3.	1.	2.	3.	1.	2.	3.	1.	2.	3.	
Ixxxx '88. 26.06.	39 III	44 IV	47 V	8 3	84 59	8 9	196	182	188	42.4 "	55"	69"	 MPT, MPR, MIV  SDM  MPT, MIV  MPR, SDM
Mxxxxxxx '88. 26.09.	30 0	39 III		7 5	70 40		202	198		4"	5"		 MPT, MIV  MPR, SDM
Nxxxxx '89. 6.02.	38 III	40 IV	38 III	6 6	74 56	7 4	174	180	190	29"	36"	37.8 "	 MPT, MPR, SDM, MIV
Mxxxxxxx '89. 13.06.	39 V	42 IV	45 V	7 0	67 53	6 7	188	190	198	11"	18"	25"	 MPT, SDM, MIV  MPR
Ixxxx '89. 28.04.	30 I	33 II	40 IV	8 6	83 60	8 6	190	194	200	35"	41"	50"	 MPT, MPR, SDM, MIV
Exxx '89. 27.11.	32 II	38 IV	40 IV	6 9	63 58	6 6	174	168	170	41"	37"	43"	 MPT  MPR, SDM., MIV
Axxxx '90. 29.06.	31 I	30 I		7 5	75 56		168	176		4"	7"		 SDM, MIV  MPT
Mxxxx '91. 13.01.	38 IV	42 V	45 V	6 9	72 57	7 7	202	200	208	60"	71"	70"	 MPT, MPR, SDM, MIV
Kxxxxxx '90. 15.10.	32 II	34 III	40 IV	6 5	70 55	7 0	162	172	190	15"	26.4 "	28"	 MPT, MPR, SDM, MIV

Txxx '91. 5.01.	37 IV	40 IV	41 V	7 8	71 59	6 7 5 7	188	184	188	10"	17"	15"	 MPT, MIV  MPR, SDM
Ixxxx '93. 19.03.					58 53		148	172			45.7 "		



0 - I - V position on the Skale of the Motor Abilities («NORME», group of Croatian authors), where I means the lowest level of the results and V means the highest level of the results.

M/PA Tests:

MPT=Strenght of Abdominal Musc.; **MPR**= Flexibility; **SDM**= Strenght (Explosive) of the Legs; **MIV**=Strenght of the Arms

As a Coach:

Evaluate a performance (for example, baton, body, use of floor, musicality). Eliminate any item(s) which might cause a feeling of insecurity. Closely checking each part of a performance to refine further.

The main task as a coach is to communicate daily constantly with an athlete, so that they know what will be the main theme of the performance; where they need extra concentration, and so on. After that, a coach can give support to an athlete so that they can concentrate.

Try to create many opportunities to perform in public. That can develop into a long term training opportunity physically as well as mentally. Also check the athlete's dietary habits to promote a well balanced diet to support her physical and mental needs.

As an Athlete:

For skill improvement, athletes should practice over and over, until a routine gets closest to perfection. Deciding how many times she would perfectly complete a particular skill, then train. Once a skill becomes near perfect, then put that skill into a sequence, and make up a section of twirling, adding also body work to choreograph a specific part of a routine. Using music from a very early stage of choreographing and training. Eventually, train the whole performance. However, it will take a long time to get where the athlete will be able to train a whole performance at a time.

Train as if performing on the championship floor (imagine the arena, audience, judges and self on the floor). Listening to the music while warming up and going through the performance in your mind (imagine a perfect performance). Try not to do anything different from any ordinary day for the day of championships. Train also to maintain a calm mind while in a stressful environment (sometimes using a counsellor). Connection between the calm mind and a whole body (move the body exactly as a brain thinks. As an athlete attains super-elite level, this connection becomes perfect).

During a long training session, try to learn how to switch on and off (intense concentration and relaxation). By effectively switching on and off, she would not get tired easily. Also, by differentiating between the two, the athlete can concentrate more, and this switching on the concentration mode will help at the championships.

SKILLS AND PRACTICES

Slowly stretch muscles and tendons. Light stretching for 10 to 15 minutes. Occasionally meet with an athletic trainer to ask for a training prescription for any parts that have had injuries before.

There is no off season within a year. An athlete is constantly asked to perform or teach at various occasions, so they must always be ready to perform. For this reason, there should not be any decrease in fitness level and thus, there is not much need start again to prepare for a new coming season.

Body work warm-up: mainly stretching

- stretching knee joints and hip joint
- stretching ankle joints and both side of the body
- stretching lower back and legs
- stretching whole back and thighs
- stretching whole body
- stretching neck area and twisting torso

Flexibility exercise → muscular strengthening training (abdominal, back and hips) → bar lesson (basic moves only) → gymnastics moves (illusion, cartwheel, walkover, jumps)

Baton warm-up:

- Exercises around wrists – dead sticks
- Exercises around shoulders – swings
- Thumb flips – checking patters
- Contact materials – training of releases and receptions
- Releases – checking center releases, training of reception
- Checking the rate of revolution in the air
- Warming ups for performance



Section

27

INTERVIEWS

ATHLETE

1. Seishi Inagaki
2. Japan
3. <World Championship>

Jr. Men	World Champion	1989 – 1993
Sr. Men	World Champion	1995 – 2005
Jr. Pair	World Champion	1993
Sr. Pair	World Champion	2002, 2004
Team	World Champion	1997 – 1999

<All Japan championship>		
Solo Twirl Champion	2002 – 2005	
Two Batons Champion	1992 – 1996, 1998 – 2005	
Pair Champion	1998 – 2000	
4. 5-6 times a week
5. Weekday 3-4 hours, weekend 5-6 hours
6. 15 minutes stretch
7. First 2-3 weeks, basic baton training with weight training and running.
8. First, I divide a song into 3-4 sections and practice them repeatedly until my body moves smoothly with the baton movements. During this process, I video tape my entire performance and analyze each movement in detail making sure that the routine is perfected and moves smoothly with the music. Finally, I practice my routine over and over again focusing on the parts that need to be fixed.
9. 45 minutes body warm up. 15 minutes baton warm up.
10. Nothing.
11. I take classical ballet lessons once a week, in order to have better and more beautiful body movements.

ATHLETES

1. Gomes Béatrice and La Grotteria Lise-Marie
2. Switzerland
3. We are a Senior Pair. Lise-Marie is 19 years old and Béatrice 21. We twirl since we are 7 years old and we are competing in the Pair division since 4 years.
4. At least 3 times per week.
5. The training period is usually of 2 to 3 hours.
6. We start the season at the end of August with physical preparation (running, jumping, dancing, abdominal exercises) and new tricks with baton individually and in pair. Sometime, we also have practice with Circus people who show us the technique of porté or juggling and balance. It's the fun part of our preparation and very interesting too.
7. Before the championships, the training is essentially based on the repetition and precision of the movements. We particularly pay attention on the details like coordination of the baton (same rotation, same height, etc) and we also work on the facial expression as well as the glance (same direction). The aim of the training is to try and reach the 99 % of the routine well done knowing that in order to reach this goal; we have to work a little bit under our real level.
8. The warm-up starts with running and sometimes dancing in music. For the body warm-up, we don't carry it out together because we don't have the same needs. For example, one of us has a problem with her ankle and need attention to this specific part of the body.
Then we work with the baton, make a small individual warm-up and finish with flips, high tosses and simple exchanges. Finally, we work on the duet.
9. it's very important to have confidence in our partner. To increase this confidence between us we make of course small competition before the national championship. We work on the concentration in realizing mentally the routine with all the exercises well done. Of course, to be mentally well prepared, we also divide some extra activities which help the complicity when working in pair. We are first friends then duet partner. Without this friendship, it's not possible to be competitive.
10. We have reach together nice results in the past four years, but also shared great emotional moments. We overcame great crises, but we became stronger and richer in experiments, involving the other to exceed itself. We are proud one of the other!

Lausanne, 28 July 2006

ATHLETE

1. Name: David Doyne
2. Nationality: Irish
3. Age: 22
4. Events:
 - Solo 1/Solo 2 Baton,
 - Short Program,
 - Freestyle,

- Pair
 - Team.
 -
5. Training Time: 3-4 times per week for 4 hours at a time.
6. Cool down: Walking laps and stretching.
7. New season: Choose music with a theme what events to trial for.
8. Training before Worlds: More intensive and frequent after trials and during holidays.
9. Body & baton warm up: Stretching 45mins, flips etc 20 mins, all tricks 5 times.
10. Anything to add: **not really.**

COACH

1. Name: La Grotteria Hélène
2. Country: Switzerland
3. With reference to a young athlete of 11 years old, the training is divided in 3 parts:
 1. physical training that includes classical dance, gymnastics, muscles training, strength, etc.
 2. Basic movements of technical baton twirling (corrections, speed, coordination)
 3. routine, choreography, freestyle, preparation to competition
4. At least four per week.
5. Usually practice time is between 2 and 3 hours.
6. The cool down is effectuated during the last 15 min. that is mainly dedicated to stretching and sometimes discussion about the training. I also speak with my athletes about their state of spirit, their motivation. For example, I try to know if the girl has trouble with their parents or at school or with friends, and so on.
7. The new season start at the end of August by an intensive physical preparation body, muscle and abdominal exercises and running (strength). Normally we try to learn new body tricks. The training is mainly based on stretching and supple exercises. Finally we take time to correct the body movements like jump, compulsory and so on.

Regarding the work with the baton, we start at the beginning the whole technical movements: flips, rolls, spins and tosses.
8. We try during the last trainings to work on a unique performance. The aim is to get the maximum concentration of the athlete. This performance is filmed and than will be subject to a detailed analysis made at first by the athlete itself and then by me. We try to find out the good points and also the weak ones so that they can be corrected or improved.
9. We start with running outside if it's possible and then she makes a routine with different movements including all the body's parts. These movements are chosen with respect to the difficulties that the athlete has to mostly work on. For example, if she has lack with her back, we try to reinforce more or stretch more this specific part of the body. Then she makes her routine without the baton trying to realize a perfect body freestyle including facial expression.

Then we work with the baton, flips, rolls, tosses. Finally the athlete is practicing the different parts of the freestyle.

10. The mental training for young girls is very difficult. The stress situation due to a competition is something that doesn't happen very often in our country. Indeed, we do not have so many opportunities to compete. So we participate to extra competition in France (Critérium) and by that way we can work with the girl on the mental problems she met. During the year, I give her much self confidence and I pay great attention to transmit my confidence in her abilities to carry out her routine "without to much stress.
I also observe the girl's behavior during the training even if she doesn't show a sign (doesn't speak) in order to catch a state of nerves which could destabilize her.
11. Twirling is very difficult to practice in Switzerland because we don't have well skilled coaches. I take this opportunity to thank especially France and Italy for their support in this field. I hope that sometime our country will be able to fly by its own.



Section

28

GLOSSARY OF TERMINOLOGY

GLOSSARY OF TERMINOLOGY	
FOR COMPULSORIES, FREESTYLE, PAIRS, AND TEAMS	
ARABESQUE	One of the basic poses in ballet, arabesque takes its name from a form of Moorish ornament. In ballet it is a position of the body, in profile, supported on one leg, which can be straight or demi-plié, with the other leg extended behind and at right angles to it, and the arms held in various harmonious positions creating the longest possible line from the finger tips to the toes.
ATTITUDE	A position on one leg with the other lifted in back, the knee bent at an angle of ninety degrees and will turned out so that the knee is higher than the foot. The arm on the side of the raised leg is held over the head in a curved position while the other arm is extended to the side.
BATTEMENT, GRANDE	Large beating of the leg. An exercise in which the working leg is raised from the hip into the air and brought down again, the accent being on the downward movement, both knees straight.
BEGIN	cue to start compulsory move.
CABRIOLE	Caper. A step of elevation in which the extended legs are beaten in the air. The working leg is thrust into the air; the underneath leg follows and beats against the first leg sending it higher. The landing is then made on the underneath leg. Cabriole may be done in all directions of the body.
CATCH	when used with a vertical aerial, facing front in standard direction of twirl, position of L hand on reception is palm up in front with thumb up, and when used with a vertical aerial, facing back in reverse standard direction of twirl, position of R hand on reception is palm up in back with thumb up. With a horizontal aerial, position of hand on reception [L or R hand] is palm up with thumb up.
CENTER OF BATON	the central one-third of the baton shaft. The hand is positioned on the shaft so that the thumb is well within the center one third.
CHAINÉ	Chains, links. A series of rapid turns on the pointes or demi-pointes done in a straight line or in a circle.
CHASSÉ	In the Cecchetti method a chassé is a glide into an open position and is finished in demi-plié'. This movement can be executed in all the directions making seven chassés.
CIRCLE	full rotation using arm action.
CLOCKWISE HORIZONTAL	[C] will be understood as horizontal forward direction of the baton above eye level. Looking up at the baton, it is revolving clockwise.
CLOCKWISE VERTICAL	[C] will be understood as vertical forward direction of the baton. If the athlete moves the baton to the back or behind the body and/or while facing or looking at the baton, it is revolving counter clockwise.
CONTACT MATERIAL	The intermixture or succession of different things (diversity & change). Covering finger twirls, flips, full hand moves, wraps, swings, & slides, including releases and catches. Complex use of all types with the R & L hands used equally; the risk factor involved and the consistency of it; The intricacy of the baton and body as a unit, including the releases and catches.
COUNTER CLOCKWISE HORIZONTAL	(CC) will be understood as horizontal forward direction of the baton below eye level. Looking down at the baton, it is revolving counter clockwise.
COUNTER CLOCKWISE VERTICAL	(CC) will be understood as vertical forward direction of the baton if the athlete moves the baton to the back or behind the body and/or while facing or looking at the baton, it is revolving counter clockwise, but in a forward direction.
COUPÉ	Cut, cutting. A small intermediary step done as a preparation or impetus for some other step. It takes its

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	name from the fact that one foot cuts the other away and takes its place.
DIRECTIONAL CHANGE	refers to a movement changing directions of the baton from CC to C or from C to CC, going from forward direction to reverse direction.
DOUBLE ELEMENT TRICK	Any combination of 2 major body moves executed together under a toss.
FLIP	any release [RH or LH] where the center of the baton, at its greatest distance, is only an arm's length or less away from the body.
FLOURISH [LH]	circle L arm CC across body & up into one forward outside loop at L side above shoulder level with left arm extended from shoulder. L arm is in a "V" position on the loop.
FLOURISH [RH]	circle R arm C across body & up into one forward outside loop at R side above shoulder level with right arm extended from shoulder. R arm is in a "V" position on the loop.
FLOURISH WHIP [LH]	circle L arm CC across body & up into one forward outside loop at L side above shoulder level with left arm extended from shoulder. L arm is in a "V" position on the loop. Swing arm down, ball leading, and bring baton to center back at hip level; pull hand up to waist, baton at center back; bring [tip forward] to center front [remaining at waist level]; rotate hand to center front position, full hand grip, palm down, waist level. While baton is behind the back, hand should not be visible.
FLOURISH WHIP [RH]	circle R arm C across body & up into one forward outside loop at R side above shoulder level with right arm extended from shoulder. R arm is in a "V" position on the loop. Swing arm down, ball leading, and bring baton to center back at hip level; pull hand up to waist, baton at center back; bring [tip forward] to center front [remaining at waist level]; rotate hand to center front position, full hand grip, palm down, waist level. While baton is behind the back, hand should not be visible.

FOLLOW THROUGH	refers to the smooth continuation of movement from one skill to another after the reception or the completion of the Compulsory Move. A basic movement will lead out of the Compulsory move to a stop position.
FOURTH POSITION	front leg in demi plie', back leg tendu back: hips and shoulders squared LUNGE over front leg, body
LUNGE	erect, head facing in direction of front leg.
FREE ARM	Refers to the arm without the baton.
GLISSADE	Glide. A traveling step executed by gliding the working foot from the fifth position in the required direction, the other foot closing to it. Glissade is used to link other steps. After a demi-plie' in the fifth position the working foot glides along the floor to a strong point a few inches from the floor. The other foot then pushes away from the floor so that both knees are straight and both feet strongly pointed for a moment; then the weight is shifted to the working foot with a fondu. The other foot, which is pointed a few inches from the floor, slides into the fifth position in demi-plie.
GRAB	when used with a vertical aerial, position of hand on reception is palm out to front with fingers pointing up. and when used with a horizontal aerial, position of hand on reception is palm up with fingers pointing back.
HAND & ARM POSITIONS	will be definite on all spins. Also refers to the placement of the hands and/or arms before, during and after a move.
HOP	Executed on one foot with the leg remaining straight down toward the floor. The opposite leg may be bent "knee up" or the leg may be held in a straight position either slightly in front or in back of the working leg.
ILLUSION	A gymnastic move in which the working leg, head, and torso make a complete circle and remain in alignment with the supporting leg throughout the entire move. Arms start parallel to the ground and remain out as the body makes its vertical circular motion.
INTERRUPTED SPINS	Combining spins with body moves (major or minor) that stop the flow of the spin from its original horizontal rotation or spins which change direction. Interrupted spins are considered stationary complex moves when the spin is interrupted with a MAJOR body move. Interrupted spins are considered spin tricks when the spin is interrupted with a MINOR body move.
JETE EN TOURNANT (TOUR JETÉ)	Jump from one leg to the other in which the working leg is brushed into the air and appears to be thrown. At the same time the body is to turn while executing the step and the working foot passes in front of the supporting foot.
LATERAL BODY DEVELOPMENT	Equal/Unequal. The concept of the development of both sides of the body, right and left, independently and in relation to each other. This encompasses torso and limbs. Physiologically it is important that both sides equally; over-development on one side can cause injuries to the under-developed side.
LAYBACK	While stretching the working leg forward the weight is on the standing leg as you lay back, arching the back and dropping the head back in a controlled manner as you return to the starting position. Relax the neck muscles throughout.
LEFT HAND [LH]	Determines which hand is used, in this case, the left.
LEFT LEG [LL]	Determines which leg is used, in this case, the left.
LOOP	Full revolution of the baton using wrist action – forward or reverse - inside or outside.
LUNGE	only one foot moves – see description of each compulsory move where lunges are used. Technique to be considered [direction of hips determines type of lunge]: proper turn out must be maintained: supporting leg must bend, back straight, head in line with body.
MAJOR BODY MOVE	A move that requires significant control, flexibility, strength, amplitude and extension. This classification includes any body move desired and includes moves such as: Illusions, walkovers, leaps, or jumps (of any type), sauté arabesque, attitude, grand battement, sauté basque, tour jute, cabriole'. Minor body moves can become major body moves when executed with a high degree of amplitude or extension. These moves will be approximately 3 or more counts in duration.
MILITARY ATTENTION	Feet together, hands on hips, fingers together, baton in RH, head forward, baton resting against R arm with tip end touching R elbow.

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MINOR BODY MOVE	A move that does not require significant control, flexibility, strength, amplitude, or extension. and additionally does not require horizontal or vertical re-orientation to the baton (no body rotations <turns> or maneuvering the body upside down (illusions, bows, etc.) These moves will be approximately 2 counts in duration. This classification includes moves such as: hop, skip, chassé, pique', step-step, sauté, and coupe'. This category will often be used as preparation or follow through movements.
NUCLEUS	The primary component[s] of a move or series.
NUMBERS OF THE CLOCK	Used to determine arm position from the athlete facing the clock or from the judge's viewpoint.
PASS	means to move the baton from one hand to another.

PATTERN CHANGE	[PC] refers to the change of the twirling plane of the baton from vertical to horizontal or horizontal to vertical.
PIQUE'	Pricked, pricking. Executed by stepping directly on the pointe or demi-pointe of the working foot in any desired direction or position with the other foot raised in the air.
POSTURE	Must be perfectly maintained on all spins with head in line with body for spins. Must be perfect for all moves.
PRIMARY MOVE	The major body element/elements displayed in each movement. This usually is one major element, but occasionally is two major elements. The PRIMARY MOVE will always be established in the Title of the movement. The primary move may be repeated in different directions.
PUSH OFFS	For spins: to be done with the ball of the push off foot touching forward [push off foot must be 90 degrees front to side opposite the spin direction]. Supporting leg in releve' with leg extended [or straight]. Not all spins are to be done with push-offs - see individual compulsory move for details. No extra footwork preparation before the push off is permitted.
RECEPTIONS	are to be received in center of baton. Refers to the type of catch or grab on an aerial and how it is received into the hand.
RELEASES	are to be released from center of baton; refers to the type of aerial and how it is released from the hand.
RELEVÉ	Raised. A raising of the body on the pointes or demi-pointes.
REVERSE FLOURISH [LH]	circle L arm C into one reverse outside loop at L side above shoulder level [L arm is in "V" position on the loop]; continue circling L arm extended from shoulder so that circle is large and crosses in front of body.
REVERSE FLOURISH [RH]	circle R arm CC into one reverse outside loop at R side above shoulder level [R arm is in a "V" position on the loop]; continue circling R arm extended from shoulder so that circle is large and crosses in front of body.
REVERSE FLOURISH, REVERSE WHIP [LH]	circle L arm C into one reverse outside loop at L side, above shoulder level [L arm is in a "V" position on the loop]; continue circling L arm, extended from shoulder, so that circle is large and lead baton [thumb down] into midline of body to waist level. Back of hand then follows waist line from navel to center back, ball leading, extend arm down and out to L side.
REVERSE FLOURISH, REVERSE WHIP [RH]	circle R arm CC into one reverse outside loop at R side, above shoulder level [R arm is in a "V" position on the loop]; continue circling R arm, extended from shoulder, so that circle is large and lead baton [thumb down] into midline of body to waist level. Back of hand then follows waist line from navel to center back, ball leading, extend arm down and out to R side.
REVERSE WHIP [LH]	lead baton [thumb down] into midline of body to waist level. Back of hand then follows waist line from navel to center back, ball leading, extend arm down and out to L side.
REVERSE WHIP [RH]	lead baton [thumb down] into midline of body to waist level. Back of hand then follows waist line from navel to center back, ball leading, extend arm down and out to R side.
REVOLUTIONS	are to be definitely maintained on all aerals. Refers to the number of times the baton makes a complete turn after it is released from the hand. One revolution being released thumb to ball at the point of release, the baton turns over one time and is received in the hand thumb to ball.
RIGHT HAND [RH]	Determines which hand is used.

RIGHT LEG [RL]	Determines which leg is used.
SAUT DE BASQUE	Basque' jump, a traveling step in which the dancer turns in the air with one foot drawn up to the knee of the other leg. 5 th position, right foot front. Step to the 2 nd position in demi-plie' on the right foot, turning en dedans so that the back is to the audience and immediately thrust the left leg to the 2 nd position in l'air, pushing off the floor with the right foot. Complete the turn with the right leg bent in raccourci devant. The landing is made in demi plie on the left foot. Both legs should be fully turned out during this step.
SAUTE'	To jump, as for example in echappé sauté. Note: In all jumping movements the tips of the toes should be the first to reach the ground after the jump, then the sole of the foot followed by the heel.
SECONDARY MOVE	The "lead-in" or "follow-through" move, subordinate in nature.

SECOND POSITION LUNGE	feet in 2nd position, one leg in demi' plie', the other in tendu to side; hips and shoulders squared front, equal turn out of legs and feet; body erect, head facing front.
SERIES	two or more twirls combined one after the other.
SHIFT [OF WEIGHT]	foot is <u>not lifted</u> completely off the floor before the weight is placed on that foot.
SINGLE BODY MOVE	Either minor or major body move done in isolation or with a spin.
SLIDE	refers to a release of grip on the baton without losing control.
SOUSSOUS	Under cover. Soussous is a releve' in 5 th position traveled forward, backward or to the side. The Dancer springs onto the pointes, drawing the legs and feet tightly together with the heels forced Forward so that they give the impression of one foot.
SPIN[S]	a rotation of one or more turns of the body on the ball of the foot. Number of spins refers to the amount of turns the body makes. All spins to the left are done on the ball of the left foot with the right foot closing against the left ankle, knee forward. All spins to the right are done on the ball of the right foot with the left foot closing against the right ankle, knee forward. The supporting leg is extended [straight] during spin.
SPOTTING	This is a term given to the movement of the head in spins, chaine' turns, pirouettes, deboules, fouetté, ronde de jambe en tournant etc. In these turns, the dancer chooses a spot in front and as the turn is made away from the spot, the head is the last to leave and the first to arrive as the body completes the turn. This rapid movement or snap of the head gives the impression that the face is always turned forward and prevents the dancer from becoming dizzy.
STANDARD RECEPTION	Vertical or Horizontal RH or LH catch or RH or LH grab.
STANDARD RELEASE	Vertical RH or LH thumb toss, Vertical RH or LH Backhand toss, or Horizontal RH or LH Toss.
STANDING/SUPPORTING LEG	the leg which bears the body weight.
START POSITION	Refers to the position of the body and baton before going into a compulsory move.
STEP	Foot is to be <u>lifted slightly</u> and placed on the floor to execute the step.
STOP	In compulsories or movement technique: means to end the movement and wait for the judge to signal.
SWING	1/2 revolution of the arm.
TENDU'	Stretched, as for example, in battement tendu'.
THUMB TO BALL [TTB]	Refers to the fact that if the thumb were stretched out on the shaft of the baton, it would point to the ball.
THUMB TO TIP [TTT]	Refers to the fact that if the thumb were stretched out on the shaft of the baton, it would point to the tip.
TOSS	<u>More than</u> one revolution of the baton from the point of release to the point of reception.
TRADE [WEIGHT]	Foot is <u>not lifted</u> completely off the floor before the weight is placed on that foot.
TRANSFER [OF WEIGHT]	Foot is <u>not lifted</u> completely off the floor before the weight is placed on that foot.
TURN	a movement resulting in direction change or [rotation] of the body. A turn can be executed on either one or both feet [as in chaine' turn].
WHIP [RH or LH]	Swing arm down, ball leading, and bring baton to center back at hip level; pull hand up to waist, baton at center back; bring [tip forward] to center front [remaining at waist level], rotate hand to center front position, full hand grip, palm down, waist level. While baton is behind the back, hand should not be visible.
WORKING LEG	the leg which is moving without weight.

Section

29

**BASIC TWIRL – RELEASES & RECEPTIONS
GLOSSARY**

Types and explanation of Basic Twirls

I. Basic Knowledge of Baton

Words	Explanations
Baton (Regular Baton)	An apparatus used in baton twirling
Ball	A larger end made by rubber
Tip	A smaller end made by rubber
Shaft	A metal shaft
Balance Point	Balancing point (slightly toward the ball end)
Center Point	A point where equal distance from both end

II. Methods of holding a baton

Regular Glip	a grip which the thumb is placed toward the ball end
Reverse Glip	a grip which the thumb is placed toward the tip end
Manual Glip	a basic grip
pencil Glip	a grip which is similar to hold a pencil
Cradle Glip	a grip which the shaft is laid on a forearm
End Glip	Holding the end of a baton

III. Pattern (A plane which is created by the revolution of a baton)

Vertical	Any twirl done parallel to the vertical axis
Horizontal / Flat	Any twirl done parallel to the horizontal axis
Oblique	Movement along diagonal planes

IV. Plane (Position in space which a baton is spinning)

*Vertical twirl in front, back, and sides
*Horizontal twirl in above, below, shoulder

V. Construction of twirling

Three Mode	
Contact Material	Movements around the body where reachable
Aerial	projection of a baton to the air
Roll	rotation of a baton by using any part of the body
Others	
Exchange	switching of batons with more than 2 members

VI. Pre-Twirl (Basic skills to be acquired prior to the twirling of a baton.
Understanding the nature of baton as well as rotation of baton)

A. Pass (Handing of a baton from one hand to another)

Vertical Pass	Handing of baton in vertical position
Flat Pass	Handing of baton in horizontal
Leg Pass	Handing of baton under the leg
Back pass	Handing of baton at the back
Shoulder Pass	Handing of baton over shoulder, across the back

B. Swing (Swinging of baton while holding the end)

Tic Tack Swing	Swinging of a baton by holding at the end, moving left to right, by keeping the fulcrum in place
Vertical Swing	Holding a baton at the end, and make a full swinging rotation in vertical pattern
Flat Swing	Holding a baton at the end, and make a full swinging rotation in horizontal pattern

C. Slide (Sliding a baton inside the palm)

Vertical Slide	Sliding vertically
Flat Slide	Sliding horizontally

D. Trap (Pinching or squeezing of baton at any part of the body)

Chin Trap	Trapping with chin
Neck Trap	Trapping with neck and shoulder
Arm Trap	Trapping with arm
Knee Trap	Trapping with knee

VII. Basic Twirl

Words	Explanations
Wrist Twirl	Using the wrist to rotate a baton, keeping the ball end passes through inside of the arm. Keeping a baton perpendicular to the floor.
RH Flat Wrist Twirl	Holding a baton on right hand, rotating the ball end left ward above the arm. Keeping the baton horizontal.
LH Reverse Flat Wrist Twirl	Holding a baton on left hand, rotating the ball end left ward above the arm. Keeping the baton horizontal.
Figure 8	Rotating a baton by letting the ball end moves from inside to outside of the arm alternatively by making a shape of 8. Keeping the baton perpendicular to the floor.
Reverse 8	As same as Figure 8, except the direction of the rotation is reversed
RH Flat Reverse 8	Holding a baton on right hand, rotating the ball end above and below the arm alternatively to the left
LH Flat 8	Holding a baton on left hand, rotating the ball end above and below the arm alternatively to the left
RH Whip	From front, lead the baton with elbow making semi-circle up to the side, and to the back (waist level), snapping a wrist to bring a baton to
LH Reverse Whip	From the back (waist level), lead the baton with elbow making semi-circle from the side to the front, then return to the back.
Flourish	Keeping the arm straight, make a large circle and one loop outside.
Reverse Flourish	Keeping the arm straight, make a large circle and one reverse loop outside.

< Full Hand >

Front Two Hands	Using both hands to twirl a baton clockwise. A baton rolls over the right thumb, and receive it on to the left palm.
Cartwheel	Keeping the baton vertical, do the Front Two Hand twirl by both sides of hip alternatively to forward direction.
Reverse cartwheel	Keeping the baton vertical, do the Front Two Hand twirl by both sides of hip alternatively to reverse direction.

< Fingers >

Vertical

1 Finger	A baton rolling around a index finger, while supported by the thumb.
2 fingers figure 8 (RH/LH)	As doing a figure 8 twirl, while twirling toward outside of the body, a baton starts to roll from a index finger. Lightly hold a baton with both a ring finger and a little finger, turn a baton toward inside of the body, pointing a thumb downward, a palm facing forward as returning a baton back to the beginning position.
3 & 4 Fingers	A movement of adding finger twirl to figure 8 twirl. A baton rolls until a little finger as a palm facing upward. When a baton reaches between a ring finger and a little finger with a ball end upward, then turn a palm facing downward. Let a baton roll over the bottom of 3
5 Fingers	A baton rolls from a index finger to a little finger, then turn over a palm as rolling a baton back to an index finger.

Flat

2 Fingers Reverse 8	As a flat reverse 8, rolling a baton from an index finger pointing downward. Lightly hold a baton with a ring and a little fingers, snapping a wrist to bring a baton upward. Returning a baton back from a middle finger to an index finger.
4 Fingers	Pointing an index finger downward as letting a baton roll from an index finger to a little finger. Letting a baton roll back at the bottom
8 Fingers	Pointing an index finger downward as letting a baton roll from an index finger to a little finger. After completing 4 fingers, turning a palm upward, and letting a baton roll back from a little finger to an index finger.

<Wrap>

Neck Wrap	Grabbing a baton at the end, bringing both arms with R arm above L arm at the front of the body. Horizontally swing across a baton toward the back of neck, and passing a baton onto a L hand.
West Wrap	By holding a tip end, wrapping a waist with a baton to pass on to another hand.
Ankle Wrap	Wrapping a baton around an ankle.
Shoulder Wrap	Wrapping around a baton from armpit to the other side of shoulder. Or reverse.

<Swing>

End Swing	Swing baton vertically, turning body to L as making 1 loop
Turn Under	behind the head

<Roll>

Words	Explanations
Roll Over Thumb	Regular grip at the balance point, rotating the thumb upward. Let the <u>balance point roll over the thumb.</u>
Hand Roll	Keeping the palm facing down, letting the baton roll over the back of <u>hand from the thumb end.</u>
Reverse Hand Roll	Keeping the palm facing down, letting the baton roll over the back of <u>hand from the small finger end.</u>
Arm Roll	Keeping L arm front at shoulder level. Placing R thumb and index <u>finger under the arm, putting the balance point on top of the arm, and</u>
Elbow Roll	Bending L elbow, placing finger on R clavicle. Placing R thumb and <u>index finger under the elbow, putting the balance point on top of the</u>
Across the Back	Holding baton under R armpit, roll baton onto the R side of the neck, let baton roll across back of the neck, and continue to roll till L side. <u>(Shifting the body weight together with the movement of baton)</u>
Front of Neck Roll	From tucking baton under R armpit, roll baton onto the back of R <u>throat, roll across the throat to R side.</u>

Types and Explanation of Releases and Receptions

Releases

Types of Release	Explanations
Thumb	Using thumb
Open hand	Opening palm in the air
Back hand	Reverse hand
Full hand	Pushing with palm
Throw	Releasing from the end of a baton
Dead stick	Releasing a baton with no spinning in the air (as a stick)

Maneuver	Explanations
Hand Flip	By using wrist snap, release baton by opening hand, one revolution
Thumb Flip	As doing the Roll Over Thumb, using wrist snap to release baton, one revolution
Back Hand Flip	By using wrist snap, releasing baton in reverse direction, one revolution. Reception by palm facing upward.
Thumb Toss	Releasing with thumb flip, with a baton making more than 2 revolutions
Back Hand Toss	Releasing with back hand flip, with a baton making more than 2 revolutions
RH Flat Toss	From Flat Wrist Twirl, using wrist snap to release baton. Palm facing forward as completing release.
LH Revers Flat Toss	From Reverse Flat Wrist twirl, using wrist snap to release baton. Palm facing upward as completing release
Throw Toss	Releasing of a baton from a ball or a tip end

Others	Explanations
Bats	After releasing a baton, to bounce it back into the air by batting a baton by a palm, a leg, or any other part of the body.
Pops	Flipping of a baton with a part of the body.

Reception

Types of Reception	Explanations
Grab	Reception from top of the baton
Catch	Reception by keeping the palm facing up

Maneuver	
RH Grab	Using RH to receive a baton from above
LH Catch	Using LH to receive a baton with a palm facing upward
Back Hand Catch	Reception by reversing the hand
Flat Grab	Reception of a horizontal release by facing a palm upward
Flat Back Hand Catch	Reception of a horizontal release with a hand in reversed position
Grab Behind Back	RH thumb flip in front of the body. Using RF to turn R. As facing back, grab baton with RH at the back, waist level.
Blind Catch	Reception by LH within a left side blind box (above L shoulder - L side of a head) without looking at a baton
Inside Blind Catch	LH reception - receive a baton behind a head at R side of a head to R shoulder. For RH reception - reverse the same process (not allowed to)
Back Catch	Reception at the waist level, behind the back
Flat Back Catch	Reception of horizontal release, at the waist level, behind the back
Leg Catch	Reception under the leg
Angel Catch	Reception by spreading arms to do Angel roll
Head Catch	Reception above the head
Face Catch	Reception by the side or above the face
Side Catch	LH catch on R side of the body at the waist level, or reverse for RH
Slap	Reception as hitting or slapping the baton
Pull Out	Reception as pulling out
Under Arm	Reception under the arm
Illusion Catch	Reception with illusion (Back hand catch - Inside back hand catch - LHcatch)

APPENDIX

A

COMMONLY USED BATON TERMINOLOGY

ACCURACY	EXPOSURE	PROFILE
AERIAL	EXPRESSION	PROFICIENCY
AESTHETIC	EXTEND	PROJECTION
ALIGNMENT	EXTENDED	PRESENTATION
AMBIDEXTERITY	EXTENSION	RECEPTION
AMPLITUDE	EYE FOCUS	RELEASE
ARABESQUE	FLANK	RELEVÉ
ARM/HAND PLACEMENT	FLEXIBILITY	REORIENTATION
ARTISTIC	FOOT PLACEMENT	RESPONSIBILITIES
ATTENTION	FORMATION	RETIRÉ
ATTITUDE	GRIP	RETRACTED
BACKHAND	GYMNASTIC	REVERSE
BACK CATCH	HALT	REVOLUTION
BALANCE	HEAD CATCH	ROLLING ACTION
BLIND CATCH	HEAD PLACEMENT	ROUTINE
BODY LINES	HITCH KICK	SIMULTANEOUS
CABRIOLE	HORIZONTAL	SLAP CATCH
CHAI NE	ILLUSION	SLIP
CHOREOGRAPHY	INCLINED	SMOOTHNESS
CLEARNESS	INCONGRUENT	SPATIAL AWARENESS
CLOCKWISE	INDIVIDUAL	SPEED

CLOSED	INTERPRETATION	SPIN
COMBINATION	INTERVAL	STAGING
COMPLEXITY	INTRICACY	STANDARD
CONNECTING	LEFT	STATIONARY COMPLEX
CONNECTIONS	LOGICAL	STRENGTH
CONSISTENT	LUNGES	STRETCH
CONTINUOUS	MULTIPLE	SURENESS
CONTINUITY	MUSICALITY	SYNCHRONIC
CONTROL	NON-STANDARD	TECHNICAL
COORDINATION	OBLIQUE	TECHNIQUE
CORRELATION	OFF PATTERN	TEMPO
COUNTER CLOCKWISE	OPEN	TIMING
DEMONSTRATE	OPPOSITION	TOUR-JETE
DEVELOPMENT	ORIGINAL	TOGETHER
DIAGONAL	PATTERN	TRACKING
DIFFICULTY	PARALLEL SHADOWING	TRANSITIONS
DIGITAL TRANSFER	PENALTIES	TRAVEL COMPLEX
DIRECTION	PERCEPTION	TURN-OUT
DIRECTIONAL	PERFORMANCE	UNISON
DISTANCE	PHASE	UTILIZATION
DRAMATIC	PHASING	VARIATION
DROP	PIQUE	VERTICAL
DUAL PATTERN	PIROUETTE	VISUAL TRACKING
ELEVATION	PLACEMENT	
ELEMENT	PLANE	
EMPHASIZE	PLIÉ	
ENDURANCE	POISE	
EXAGGERATE	POSTURE	
EXCHANGES	PRECISION	



APPENDIX

B

GLOSSARY

ACCENT: The emphasis given to one note or beat over that given to those around it. *Generally*, the accent is on the first beat of each bar. If the accent is placed somewhere other than the first beat of the bar, the music is said to be syncopated.

ACCURACY: Exactness, correctness.

AERIALS: Is defined as the act of setting the baton free of the grip of the hand; any movement where the baton is released into the air outside the immediate radius of the body.

AMBIDEXTERITY: The use of both hands with equal facility.

AMPLITUDE: Greatness of size, fullness, breadth of movement.

APPEARANCE: The athlete will be expected to be groomed appropriately with hair neat and placed off the face. The costume will fit properly allowing the athlete to perform without interruption or distraction and will be suitable to the age of the athlete. The footwear will fit properly and be suitable for the floor surface. The baton will be the appropriate size, will be clean and injury free.

APPROPRIATENESS: The suitability of moves in a program in terms of the athlete's skill level, event, and musical and design factors.

ARC RELEASE: The baton path begins at one point and ends at a different point. If the baton were tracked it would make an imaginary arch. If the intended path is to the right, the arch is called a R Arch. Consequently if the baton travels in a path to the left, it is considered to be a L Arch.

ATHLETE: One who performs the sport of baton twirling; baton twirler.

AXIS OF ROTATION: When a body is moving in rotation or rotating, the center of the rotation is called the axis of rotation.

BACK CATCH: Requires the athlete to place the right hand on the back, palm out, knuckles of the back of the hand against the small of the lower back. The receiving hand slightly moves away from the back in order to join the hand to the continuing rotation of the baton.

BACKHAND CATCH: A reception where the palm is facing up, the follow through rotates so that the palm is down, and the baton is received in the area between the base of the fourth digit and the palm of the hand to manual grip.

BALANCE: This is the ability of the performer to work with the combination of their own physical body center and gravity. The center of weight refers to that part of the body (the pelvis) most involved in

initiating shifts of weight and generally activating and supporting the weight of the body. A shift of weight is a change of weight distribution.

BALL AND SOCKET GRIP: To hold the ball/tip of the baton with the muscles of the palm of the hand.

BASIC COMBINATION ROLLS: A connection of two or more rolls with simplicity, low density and no sophistication. Examples: Elbow-wrist Extension, Arm-Elbow catch LH front.

BEAT: The steady pulse of the music.

BLIND CATCH: The blind catch is a reception in which the athlete is not able to see the baton during the reception. The hand placement and pathway of the baton are identical to the standard left hand catch.

BREAK/SLIP: Baton motion is stopped unintentionally. Partial loss of control where athlete regains control before the baton touches the ground. Baton touches the ground unintentionally even though the athlete remains in full or partial control.

CENTER GRIP: The hand placement is at the center of the baton.

CENTER OF BATON: The central one-third of the baton shaft. The hand is positioned on the shaft so that the thumb is well within the center one-third.

CENTER OF MASS: Is the point at which the entire mass of an object may be considered to be located for purposes of understanding the object's motion. The center of mass of a uniform sphere is the point at the center of the sphere; the center of mass of a uniform rod is located at the middle of the length of the rod (baton).

CENTER RELEASE: The release and reception occur in the center of the body. The path of the baton is straight up and down to create an imaginary vertical line.

CENTERING: The ability to hold and organize oneself around one's own physical body center (pelvis).

CHAIN CIRCLE ROLLS: Rolls that require a perpetual rotation of the body going in the same direction with the floor design of a large circle with loops. Examples: Multiple Elbow Rolls, Back Neck Rolls.

CLOSED ROLLS: The hands and arms are an integral part of the roll. Examples: Double Elbow Rolls, Multiple Elbow Rolls.

COMBINATION ROLLS: To join together two or more roll types in order to create more rolls.

CONFIDENCE: The athlete must appear to know what their simultaneous responsibilities are and be able to pull everything together.

CONTACT MATERIAL: Twirls that are in contact with or close to the hand or body. One of the three modes of twirling.

CONTACT POINTS: The contact points of a roll are the platform on which the roll is being executed. The footwork that is involved in the roll initiates a moving platform on which the baton is rolling. The center point of the baton is the axis of rotation, and will be located between the contact points.

CONTINUATION ROLLS: Continual repetition of the same roll with no interruptions in space, time or sequence.

CONTINUOUS STANDARD DIRECTION ROLLS: Rolls executed in the standard direction (clockwise).

DIGITAL GRIP: To grip the baton in the fingers.

DIGITAL TRANSFER (FINGER TWIRLS): Digital manipulation of the center of the baton to travel through the fingers (digital grip). Examples: 4 finger, 8 finger, split finger.

DIRECTION: The direction in which the baton rotates. There are STANDARD and NON-STANDARD defined directions for the Horizontal and Vertical patterns.

DIRECTIONAL CHANGE: Refers to a movement changing directions of the baton from forward to reverse, standard to non-standard and vice-versa.

DIRECTIONAL COORDINATION: In two-baton twirling this involves one baton twirling in a standard forward direction while the other baton is twirling in a standard reverse direction.

DISTANCE: In a group event the distance is the space between the centers of athlete's bodies in the direction of depth (front-to-back).

DROP: Baton contacts the ground unintentionally completely free of hand or body control.

DUAL PATTERN: In two-baton twirling this is when one baton is twirling in the vertical pattern and the other baton is twirling in the horizontal pattern.

DURATION: The period of time that a note, phrase or theme lasts.

DYNAMICS: Variation in force or intensity. In a given musical composition, it refers to the degree of loudness and softness. It also refers to greater or lesser use of energy by the body when moving in time and space.

END GRIP: The hand placement is at the end of the baton.

EXCHANGE: Is defined as the releasing of the baton by one member to be received by another.

EXPRESSION: The communication of one's feelings or imagination especially through artistic activity; ability to communicate intensities of emotion.

EXTENDED ROLLS: This roll is done on the extended arm, away from the vertical center of the body. Examples: Layout, Long Arm Roll, Fishtails, Elbow extension.

EYE CONTACT: The athlete must acknowledge that the judge is watching the performance. The athlete will be expected to have eye contact with the judge.

FIGURE EIGHT ROLLS: Rolls executed in the design of a figure eight. Examples: Fishtails L & R.

FINGER TWIRLS (DIGITAL TRANSFER): Digital manipulation of the center of the baton to travel through the fingers (digital grip). Examples: 4 finger, 8 finger, split finger.

FLIPS: One revolution of the baton, free of the hand or body (manual grip). Examples: RH thumb flip catch RH backhand, LH thumb flip to back catch RH.

FOLLOW THROUGH: Refers to the smooth continuation of movement from one skill to another after the reception or the completion of a move.

FORCE OF MOVEMENT: One is light when carrying a fragile object; one is forceful when pushing a car. The athlete must use these forces appropriately to create movement.

FORCE: Anything which causes or changes motion in a body.

FORMATIONS: The alignment of team members on the competition floor to create a readable picture.

FORWARD DIRECTION: For the vertical pattern, there is the forward and reverse direction. This is the direction the baton is rotating in relation to the body. In the forward direction the baton rotates towards the body and is considered standard or non-standard depending on the direction the body is facing.

FREE ARM: Refers to the arm without the baton.

FRONT LOOP ROLLS: This continuous roll is executed with the baton making more than one loop in the same plane. Examples: Multiple Forearm Rolls, Continuous Elbow Pops, Continuous Hand Pops, Continuous Elbow Rolls remaining stationary (ladders).

FULL HAND CONTACT MATERIAL: Executing twirls from the center of the baton with manual grip (center grip). Examples: Flourish, Whip, Figure 8, and Reverse figure 8.

GRAVITY: This is the force that holds the performer down on the earth.

GRIP: How and where the baton is grasped in the hand.

HAND-TO-HAND TRANSFER: Refers to changing hands by passing, flipping or rolling the baton. The action must flow without hesitation or change of momentum or rate of revolution.

HEAD CATCH: The positioning of the receiving hand is described as an upside down left hand (or right hand) standard grab. With the hand placed over the head in a backhand position, the athlete is in full view of his/her back of the hand while the palm is facing upward. The baton initially comes in contact with the fleshy area between the thumb and finger referred to as the “web”.

HORIZONTAL PATTERN: The rotation of the baton shaft is parallel to the floor surface keeping equal distance between the baton and the floor.

HORIZONTAL REORIENTATION: Is when the athlete focuses on a specific point or direction and the movement of the head changes in the horizontal plane; usually for bodywork that drops the head to the floor (illusion or cartwheel).

IN STEP: Is a musical term that means the left foot makes contact with the floor on the strongest beat of the music (on count 1, 3, 5, 7, etc.). In other words, the left foot is making contact on the accent or the first beat of the bar.

IN TIME: Is a musical term that means that the athlete is in sync with the music but on the incorrect foot. In this case the right foot would be contacting the floor on the accent of the music (on count 1, 3, 5, 7, etc.) and the left foot makes contact on the off beat (on count 2, 4, 6, 8).

INITIATION OF MOVEMENT: Knowing where each effort begins within the body (i.e. an arm gesture begins in the center of the back, a kick is a hip movement and should be initiated by the hamstrings and floor pressure through the foot rather than the lifting action of the quadriceps).

INTERVALS: In a group event it is the space between the center of athletes' bodies in a horizontal line whether they are in a straight or curvilinear formation.

LINEAR MOTION: Motion in a straight line.

LOOPS: The baton is gripped by the end either with a standard grip OR ball and socket grip. The action of the loop is initiated from the wrist. Examples: End loop with standard end grip, End loop with ball and socket grip.

MANUAL GRIP: The baton is gripped in the palm/web of the hand.

MOMENTUM INTERRUPTION: This is a change of direction when the baton is moving in a specific direction, and then it smoothly and randomly reverses the original action.

MOMENTUM: The force of motion in a moving body as measured by the product of its weight and speed.

MOVING THROUGH SPACE: This is an awareness of the space around you and the pathways you will use in travelling and the area in which patterns can be created and executed.

NON-STANDARD DIRECTION: This is the non-conventional direction of rotation of the baton. In the Vertical Pattern this is defined as counter-clockwise from the twirler's perspective. In the Horizontal Pattern this is defined as clockwise when viewed from the top.

OFF PATTERN: Refers to the incorrect execution of the baton path and angle in reference to the body and the designated front. Generally accepted patterns are horizontal and vertical. If the baton is not clearly horizontal or vertical it is considered off pattern. If the baton is not in a generally accepted plane, it is considered off pattern. Accepted planes are vertical front, back, side to side, and diagonal, and horizontal upper, lower and level. The important consideration is intent. The baton can be in a generally unacceptable plane intentionally which is correct (continuous elbow rolls) or the baton can be in a generally accepted plane unintentionally which is incorrect and warrants an off pattern penalty.

ON PATTERN: Refers to the correct execution of the baton path and angle in reference to the body and the designated front.

OPEN ROLLS: Rolls executed with the arms open or in such a position as not to assist the roll. Example: Shoulder Roll.

OPPOSITION: In two-baton twirling this is when one baton is twirling in a standard direction while the other baton is rotating in a non-standard direction.

OUT OF STEP: Any other timing than IN STEP.

PARALLEL SHADOWING: In two-baton twirling this involves both batons in the same plane at the same time. The angle and distance between the batons remains constant.

PASS(ES): The act of passing the baton from one hand to the other (manual grip - end or center). Examples: Matched hand pass, Body pass, Shoulder pass.

PATTERN CHANGE: Refers to the change of the twirling plane of the baton from vertical to horizontal or horizontal to vertical.

PATTERN: The actual path or angle in which the baton passes through space. The two fundamental patterns are Horizontal and Vertical.

PERFORMANCE SKILLS: At this level the performance expectations are in the areas of eye contact, confidence, and appearance.

PHASING: Is a musical term that means to be slightly out of step with music, in between the beats (1&2&3&4, marching on the "&'s").

PITCH: Referring to the high and low qualities in music.

PLANE CHANGE: Refers to moving the baton, body, feet, or the focus from one plane of action to a different plane.

PLANE: Where the baton is in relation to the body. There are different planes utilized for each pattern. In the Vertical pattern there are four planes: Front, Back, Side, and Diagonal. In the Horizontal pattern there are three planes: Upper Plane (over the arm), Lower Plane (under the arm), Level Plane (level with the arm)

POPS (ROLLS): A pop is a release into the air, any direction, any pattern, from a roll. Examples: Single Elbow Pop, Continuous Arm Pops.

POSTURE/ALIGNMENT: Position of the spine and use of muscles to hold the spine in position in the sitting, standing, and moving capacity. Locating your personal centre, gravity and balance is a result of correct posture and alignment.

POSTURE: Position of the spine is primarily upright. Body alignment is achieved by contracting (tightening) gluteus and abdominal muscles, lifting the ribcage, relaxing the shoulders, chin at a level position. Vertical alignment of head, shoulders, hips, knees, ankles and feet.

PRECISION: In a group event, precision refers to an individual's responsibility to considerations such as counting revolutions; exactness of hands, arms, feet; and timing.

PROFICIENCY: Refers to the quality of the material (e.g., height of the kick, depth of the lunge).

REORIENTATION: Visually focussing the eye on an object, or a direction or designated area, and then changing the focus. Reorientation occurs as the attention and/or visual focus of the eye returns to the original position or to the next assigned position.

RETRACTED ROLLS: Rolls executed close to the vertical center of the body regardless of the position of the arms. Examples: Back Neck Rolls, Multiple Elbow Rolls.

REVERSE DIRECTION: For the vertical pattern, there is the forward and reverse direction. These are the direction the baton is rotating in relation to the body. In the reverse direction the baton rotates away from the body is considered standard or non-standard depending on the direction the body is facing.

RHYTHM: Any specific arrangement of the accents or durations of musical sounds.

ROLE MODEL: A person, group of people, or a particular instance of a performance, serving as an example of the standard.

ROLLING ACTION: The baton must be allowed to roll unimpeded. Therefore the athlete must roll the baton onto their body rather than lay or toss the baton onto the intended contact point.

ROLLS: Any movement where the baton makes one or more revolutions on any part of the body without being held or caught by the hand.

ROTATIONAL MOTION: Motion in rotation.

SEQUENCE: A following of one thing after another; the order of succession of the elements in an exposure situation; a related or continuous series.

SERIES: Two or more twirls combined one after the other.

SHOWERS: In two-baton twirling this involves having one baton airborne at a time.

SIMULTANEOUS RESPONSIBILITIES: Is when the athlete is required to focus his/her attention on more than one task at the same time.

SINGLE ELEMENT ROLLS: An individual basic roll. Examples: Elbow, Arm, Hand, Wrist, Neck, Shoulder, Leg, Mouth, Layout, Back.

SLAP CATCH: The distinguishing factor in the slap reception is that the athlete will reach to catch the baton with an extended arm requiring the shoulder of the receiving hand to initiate continuous movement rather than the wrist.

SPATIAL AWARENESS: In a group event the individual athletes must be aware of the space between them and everyone else in the formation. As a group they must understand the formation that the group is attempting to demonstrate as well as their designated individual position in that formation. This space is defined as Intervals and Distance. The athletes must also understand as a group where the formation should be on the floor in relation to the location of the judges in the stands.

SPINS: Revolving motion on the ball of one foot in any direction, with a minimum of 360° rotation.

SPOT REORIENTATION: (or Vertical Reorientation) Is when the athlete focuses on a specific point or direction and the movement of the head remains at the same vertical height; is usually for spins.

STAMINA: The physical strength required to resist or withstand fatigue or stress; physical endurance.

STANDARD CATCH: A reception where the palm is facing up, the follow through rotates so that the palm is down, and the baton is received in the web of the hand to manual grip.

STANDARD DIRECTION: This is the conventional direction of rotation of the baton. In the Vertical Pattern this is defined as clockwise from the twirler's perspective. In the Horizontal Pattern this is defined as counter-clockwise when viewed from the top.

STANDARD GRAB: A reception where the palm is facing away from body, the follow through rotates so that the palm is up, and the baton is received in the web of the hand to a manual grip.

STANDARD GRIP: At the end of the baton like you would to shake someone's hand.

STATIONARY COMPLEX: Stationary - remaining in one place; Complex - consisting of parts, composite. An aerial trick of any type that displays movement "on the spot" using single body movement, a combination of body elements, spins, or all combined together.

STYLE: The way in which something is said or done, as distinguished from its substance; the combination of distinctive features characterizing a particular person, people, school or era; a quality of individuality expressed in one's actions and tastes.

SUPPORTING LEG: The leg which bears the body weight.

SWING: The baton is gripped by the end with a standard end grip. The action of the swing is initiated from the shoulder. Example: Full circle with standard end grip.

SYNCHRONIC TWIRLING: In two-baton twirling this involves both hands completing the twirl in like directions.

TEAMWORK: The extent to which each member contributes to the group as a whole, making it a cohesive unit in which each member knows and fulfills his/her responsibility.

TECHNIQUE: Refers to the correctness of both the body and baton work according to the Canadian written standard.

TEMPO: The rate of speed at which a musical composition is performed.

THEME: A short musical passage that states an idea, it often provides the basis for variations, development, etc.

TIME: To assign metrical or rhythmic qualities to a note or piece. It is the organizing factor. Note values (whole, half, quarter, eighth, sixteenth notes) or the time signature (4/4, 2/4) are examples of tools used to assign time to music.

TIMING: The synchronization of movement.

TORQUE: A force that creates a turning action.

TRACKING: Proper tracking of rolls is defined as the path the baton must travel through on the correct contact points as defined by each roll. Posture, footwork, bodywork and timing will assist the baton on the correct path or will impede or stop it when executed incorrectly.

TRANSITIONS: Twirls or movements that connect one major element to another major element. Example: Forward to Reverse Figure 8.

TRAVEL COMPLEX: Travel - move in a deliberate or systematic manner from point to point; Complex - consisting of parts. An aerial trick of any type that moves with the body, using any number of elements, from a specific starting point to a specific finishing point.

TWIRL MODE: A grouping or categorization of the twirling moves with respect to their usage.

TWO-BATON: The uninterrupted flow of twirling two batons simultaneously by one individual.

UNISON: Agreement or harmony within the routine.

VERTICAL PATTERN: The rotation of the baton shaft is perpendicular to the floor surface at 90° angle to the floor.

VISUAL TRACKING: The athlete must understand where to focus their eye contact or visual tracking and when to do so.

WRAPS: To release the baton around various parts of the body. The baton will have a point of release and a point of reception. The grip is usually a standard end grip, but may be gripped in any way. Example: Shoulder wrap, Leg wrap, Waist wrap.



APPENDIX

B

GLOSSARY

ACCENT: The emphasis given to one note or beat over that given to those around it. *Generally*, the accent is on the first beat of each bar. If the accent is placed somewhere other than the first beat of the bar, the music is said to be syncopated.

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AMBIDEXTERITY: The use of both hands with equal facility.

AMPLITUDE: Greatness of size, fullness, breadth of movement.

APPEARANCE: The athlete will be expected to be groomed appropriately with hair neat and placed off the face. The costume will fit properly allowing the athlete to perform without interruption or distraction and will be suitable to the age of the athlete. The footwear will fit properly and be suitable for the floor surface. The baton will be the appropriate size, will be clean and injury free.

APPROPRIATENESS: The suitability of moves in a program in terms of the athlete's skill level, event, and musical and design factors.

ARC RELEASE: The baton path begins at one point and ends at a different point. If the baton were tracked it would make an imaginary arch. If the intended path is to the right, the arch is called a R Arch. Consequently if the baton travels in a path to the left, it is considered to be a L Arch.

ATHLETE: One who performs the sport of baton twirling; baton twirler.

AXIS OF ROTATION: When a body is moving in rotation or rotating, the center of the rotation is called the axis of rotation.

BACK CATCH: Requires the athlete to place the right hand on the back, palm out, knuckles of the back of the hand against the small of the lower back. The receiving hand slightly moves away from the back in order to join the hand to the continuing rotation of the baton.

BACKHAND CATCH: A reception where the palm is facing up, the follow through rotates so that the palm is down, and the baton is received in the area between the base of the fourth digit and the palm of the hand to manual grip.

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initiating shifts of weight and generally activating and supporting the weight of the body. A shift of weight is a change of weight distribution.

BALL AND SOCKET GRIP: To hold the ball/tip of the baton with the muscles of the palm of the hand.

BASIC COMBINATION ROLLS: A connection of two or more rolls with simplicity, low density and no sophistication. Examples: Elbow-wrist Extension, Arm-Elbow catch LH front.

BEAT: The steady pulse of the music.

BLIND CATCH: The blind catch is a reception in which the athlete is not able to see the baton during the reception. The hand placement and pathway of the baton are identical to the standard left hand catch.

BREAK/SLIP: Baton motion is stopped unintentionally. Partial loss of control where athlete regains control before the baton touches the ground. Baton touches the ground unintentionally even though the athlete remains in full or partial control.

CENTER GRIP: The hand placement is at the center of the baton.

CENTER OF BATON: The central one-third of the baton shaft. The hand is positioned on the shaft so that the thumb is well within the center one-third.

CENTER OF MASS: Is the point at which the entire mass of an object may be considered to be located for purposes of understanding the object's motion. The center of mass of a uniform sphere is the point at the center of the sphere; the center of mass of a uniform rod is located at the middle of the length of the rod (baton).

CENTER RELEASE: The release and reception occur in the center of the body. The path of the baton is straight up and down to create an imaginary vertical line.

CENTERING: The ability to hold and organize oneself around one's own physical body center (pelvis).

CHAIN CIRCLE ROLLS: Rolls that require a perpetual rotation of the body going in the same direction with the floor design of a large circle with loops. Examples: Multiple Elbow Rolls, Back Neck Rolls.

CLOSED ROLLS: The hands and arms are an integral part of the roll. Examples: Double Elbow Rolls, Multiple Elbow Rolls.

COMBINATION ROLLS: To join together two or more roll types in order to create more rolls.

CONFIDENCE: The athlete must appear to know what their simultaneous responsibilities are and be able to pull everything together.

CONTACT MATERIAL: Twirls that are in contact with or close to the hand or body. One of the three modes of twirling.

CONTACT POINTS: The contact points of a roll are the platform on which the roll is being executed. The footwork that is involved in the roll initiates a moving platform on which the baton is rolling. The center point of the baton is the axis of rotation, and will be located between the contact points.

CONTINUATION ROLLS: Continual repetition of the same roll with no interruptions in space, time or sequence.

CONTINUOUS STANDARD DIRECTION ROLLS: Rolls executed in the standard direction (clockwise).

DIGITAL GRIP: To grip the baton in the fingers.

DIGITAL TRANSFER (FINGER TWIRLS): Digital manipulation of the center of the baton to travel through the fingers (digital grip). Examples: 4 finger, 8 finger, split finger.

DIRECTION: The direction in which the baton rotates. There are STANDARD and NON-STANDARD defined directions for the Horizontal and Vertical patterns.

DIRECTIONAL CHANGE: Refers to a movement changing directions of the baton from forward to reverse, standard to non-standard and vice-versa.

DIRECTIONAL COORDINATION: In two-baton twirling this involves one baton twirling in a standard forward direction while the other baton is twirling in a standard reverse direction.

DISTANCE: In a group event the distance is the space between the centers of athlete's bodies in the direction of depth (front-to-back).

DROP: Baton contacts the ground unintentionally completely free of hand or body control.

DUAL PATTERN: In two-baton twirling this is when one baton is twirling in the vertical pattern and the other baton is twirling in the horizontal pattern.

DURATION: The period of time that a note, phrase or theme lasts.

DYNAMICS: Variation in force or intensity. In a given musical composition, it refers to the degree of loudness and softness. It also refers to greater or lesser use of energy by the body when moving in time and space.

END GRIP: The hand placement is at the end of the baton.

EXCHANGE: Is defined as the releasing of the baton by one member to be received by another.

EXPRESSION: The communication of one's feelings or imagination especially through artistic activity; ability to communicate intensities of emotion.

EXTENDED ROLLS: This roll is done on the extended arm, away from the vertical center of the body. Examples: Layout, Long Arm Roll, Fishtails, Elbow extension.

EYE CONTACT: The athlete must acknowledge that the judge is watching the performance. The athlete will be expected to have eye contact with the judge.

FIGURE EIGHT ROLLS: Rolls executed in the design of a figure eight. Examples: Fishtails L & R.

FINGER TWIRLS (DIGITAL TRANSFER): Digital manipulation of the center of the baton to travel through the fingers (digital grip). Examples: 4 finger, 8 finger, split finger.

FLIPS: One revolution of the baton, free of the hand or body (manual grip). Examples: RH thumb flip catch RH backhand, LH thumb flip to back catch RH.

FOLLOW THROUGH: Refers to the smooth continuation of movement from one skill to another after the reception or the completion of a move.

FORCE OF MOVEMENT: One is light when carrying a fragile object; one is forceful when pushing a car. The athlete must use these forces appropriately to create movement.

FORCE: Anything which causes or changes motion in a body.

FORMATIONS: The alignment of team members on the competition floor to create a readable picture.

FORWARD DIRECTION: For the vertical pattern, there is the forward and reverse direction. This is the direction the baton is rotating in relation to the body. In the forward direction the baton rotates towards the body and is considered standard or non-standard depending on the direction the body is facing.

FREE ARM: Refers to the arm without the baton.

FRONT LOOP ROLLS: This continuous roll is executed with the baton making more than one loop in the same plane. Examples: Multiple Forearm Rolls, Continuous Elbow Pops, Continuous Hand Pops, Continuous Elbow Rolls remaining stationary (ladders).

FULL HAND CONTACT MATERIAL: Executing twirls from the center of the baton with manual grip (center grip). Examples: Flourish, Whip, Figure 8, and Reverse figure 8.

GRAVITY: This is the force that holds the performer down on the earth.

GRIP: How and where the baton is grasped in the hand.

HAND-TO-HAND TRANSFER: Refers to changing hands by passing, flipping or rolling the baton. The action must flow without hesitation or change of momentum or rate of revolution.

HEAD CATCH: The positioning of the receiving hand is described as an upside down left hand (or right hand) standard grab. With the hand placed over the head in a backhand position, the athlete is in full view of his/her back of the hand while the palm is facing upward. The baton initially comes in contact with the fleshy area between the thumb and finger referred to as the “web”.

HORIZONTAL PATTERN: The rotation of the baton shaft is parallel to the floor surface keeping equal distance between the baton and the floor.

HORIZONTAL REORIENTATION: Is when the athlete focuses on a specific point or direction and the movement of the head changes in the horizontal plane; usually for bodywork that drops the head to the floor (illusion or cartwheel).

IN STEP: Is a musical term that means the left foot makes contact with the floor on the strongest beat of the music (on count 1, 3, 5, 7, etc.). In other words, the left foot is making contact on the accent or the first beat of the bar.

IN TIME: Is a musical term that means that the athlete is in sync with the music but on the incorrect foot. In this case the right foot would be contacting the floor on the accent of the music (on count 1, 3, 5, 7, etc.) and the left foot makes contact on the off beat (on count 2, 4, 6, 8).

INITIATION OF MOVEMENT: Knowing where each effort begins within the body (i.e. an arm gesture begins in the center of the back, a kick is a hip movement and should be initiated by the hamstrings and floor pressure through the foot rather than the lifting action of the quadriceps).

INTERVALS: In a group event it is the space between the center of athletes' bodies in a horizontal line whether they are in a straight or curvilinear formation.

LINEAR MOTION: Motion in a straight line.

LOOPS: The baton is gripped by the end either with a standard grip OR ball and socket grip. The action of the loop is initiated from the wrist. Examples: End loop with standard end grip, End loop with ball and socket grip.

MANUAL GRIP: The baton is gripped in the palm/web of the hand.

MOMENTUM INTERRUPTION: This is a change of direction when the baton is moving in a specific direction, and then it smoothly and randomly reverses the original action.

MOMENTUM: The force of motion in a moving body as measured by the product of its weight and speed.

MOVING THROUGH SPACE: This is an awareness of the space around you and the pathways you will use in travelling and the area in which patterns can be created and executed.

NON-STANDARD DIRECTION: This is the non-conventional direction of rotation of the baton. In the Vertical Pattern this is defined as counter-clockwise from the twirler's perspective. In the Horizontal Pattern this is defined as clockwise when viewed from the top.

OFF PATTERN: Refers to the incorrect execution of the baton path and angle in reference to the body and the designated front. Generally accepted patterns are horizontal and vertical. If the baton is not clearly horizontal or vertical it is considered off pattern. If the baton is not in a generally accepted plane, it is considered off pattern. Accepted planes are vertical front, back, side to side, and diagonal, and horizontal upper, lower and level. The important consideration is intent. The baton can be in a generally unacceptable plane intentionally which is correct (continuous elbow rolls) or the baton can be in a generally accepted plane unintentionally which is incorrect and warrants an off pattern penalty.

ON PATTERN: Refers to the correct execution of the baton path and angle in reference to the body and the designated front.

OPEN ROLLS: Rolls executed with the arms open or in such a position as not to assist the roll. Example: Shoulder Roll.

OPPOSITION: In two-baton twirling this is when one baton is twirling in a standard direction while the other baton is rotating in a non-standard direction.

OUT OF STEP: Any other timing than IN STEP.

PARALLEL SHADOWING: In two-baton twirling this involves both batons in the same plane at the same time. The angle and distance between the batons remains constant.

PASS(ES): The act of passing the baton from one hand to the other (manual grip - end or center). Examples: Matched hand pass, Body pass, Shoulder pass.

PATTERN CHANGE: Refers to the change of the twirling plane of the baton from vertical to horizontal or horizontal to vertical.

PATTERN: The actual path or angle in which the baton passes through space. The two fundamental patterns are Horizontal and Vertical.

PERFORMANCE SKILLS: At this level the performance expectations are in the areas of eye contact, confidence, and appearance.

PHASING: Is a musical term that means to be slightly out of step with music, in between the beats (1&2&3&4, marching on the "&'s").

PITCH: Referring to the high and low qualities in music.

PLANE CHANGE: Refers to moving the baton, body, feet, or the focus from one plane of action to a different plane.

PLANE: Where the baton is in relation to the body. There are different planes utilized for each pattern. In the Vertical pattern there are four planes: Front, Back, Side, and Diagonal. In the Horizontal pattern there are three planes: Upper Plane (over the arm), Lower Plane (under the arm), Level Plane (level with the arm)

POPS (ROLLS): A pop is a release into the air, any direction, any pattern, from a roll. Examples: Single Elbow Pop, Continuous Arm Pops.

POSTURE/ALIGNMENT: Position of the spine and use of muscles to hold the spine in position in the sitting, standing, and moving capacity. Locating your personal centre, gravity and balance is a result of correct posture and alignment.

POSTURE: Position of the spine is primarily upright. Body alignment is achieved by contracting (tightening) gluteus and abdominal muscles, lifting the ribcage, relaxing the shoulders, chin at a level position. Vertical alignment of head, shoulders, hips, knees, ankles and feet.

PRECISION: In a group event, precision refers to an individual's responsibility to considerations such as counting revolutions; exactness of hands, arms, feet; and timing.

PROFICIENCY: Refers to the quality of the material (e.g., height of the kick, depth of the lunge).

REORIENTATION: Visually focussing the eye on an object, or a direction or designated area, and then changing the focus. Reorientation occurs as the attention and/or visual focus of the eye returns to the original position or to the next assigned position.

RETRACTED ROLLS: Rolls executed close to the vertical center of the body regardless of the position of the arms. Examples: Back Neck Rolls, Multiple Elbow Rolls.

REVERSE DIRECTION: For the vertical pattern, there is the forward and reverse direction. These are the direction the baton is rotating in relation to the body. In the reverse direction the baton rotates away from the body is considered standard or non-standard depending on the direction the body is facing.

RHYTHM: Any specific arrangement of the accents or durations of musical sounds.

ROLE MODEL: A person, group of people, or a particular instance of a performance, serving as an example of the standard.

ROLLING ACTION: The baton must be allowed to roll unimpeded. Therefore the athlete must roll the baton onto their body rather than lay or toss the baton onto the intended contact point.

ROLLS: Any movement where the baton makes one or more revolutions on any part of the body without being held or caught by the hand.

ROTATIONAL MOTION: Motion in rotation.

SEQUENCE: A following of one thing after another; the order of succession of the elements in an exposure situation; a related or continuous series.

SERIES: Two or more twirls combined one after the other.

SHOWERS: In two-baton twirling this involves having one baton airborne at a time.

SIMULTANEOUS RESPONSIBILITIES: Is when the athlete is required to focus his/her attention on more than one task at the same time.

SINGLE ELEMENT ROLLS: An individual basic roll. Examples: Elbow, Arm, Hand, Wrist, Neck, Shoulder, Leg, Mouth, Layout, Back.

SLAP CATCH: The distinguishing factor in the slap reception is that the athlete will reach to catch the baton with an extended arm requiring the shoulder of the receiving hand to initiate continuous movement rather than the wrist.

SPATIAL AWARENESS: In a group event the individual athletes must be aware of the space between them and everyone else in the formation. As a group they must understand the formation that the group is attempting to demonstrate as well as their designated individual position in that formation. This space is defined as Intervals and Distance. The athletes must also understand as a group where the formation should be on the floor in relation to the location of the judges in the stands.

SPINS: Revolving motion on the ball of one foot in any direction, with a minimum of 360° rotation.

SPOT REORIENTATION: (or Vertical Reorientation) Is when the athlete focuses on a specific point or direction and the movement of the head remains at the same vertical height; is usually for spins.

STAMINA: The physical strength required to resist or withstand fatigue or stress; physical endurance.

STANDARD CATCH: A reception where the palm is facing up, the follow through rotates so that the palm is down, and the baton is received in the web of the hand to manual grip.

STANDARD DIRECTION: This is the conventional direction of rotation of the baton. In the Vertical Pattern this is defined as clockwise from the twirler's perspective. In the Horizontal Pattern this is defined as counter-clockwise when viewed from the top.

STANDARD GRAB: A reception where the palm is facing away from body, the follow through rotates so that the palm is up, and the baton is received in the web of the hand to a manual grip.

STANDARD GRIP: At the end of the baton like you would to shake someone's hand.

STATIONARY COMPLEX: Stationary - remaining in one place; Complex - consisting of parts, composite. An aerial trick of any type that displays movement "on the spot" using single body movement, a combination of body elements, spins, or all combined together.

STYLE: The way in which something is said or done, as distinguished from its substance; the combination of distinctive features characterizing a particular person, people, school or era; a quality of individuality expressed in one's actions and tastes.

SUPPORTING LEG: The leg which bears the body weight.

SWING: The baton is gripped by the end with a standard end grip. The action of the swing is initiated from the shoulder. Example: Full circle with standard end grip.

SYNCHRONIC TWIRLING: In two-baton twirling this involves both hands completing the twirl in like directions.

TEAMWORK: The extent to which each member contributes to the group as a whole, making it a cohesive unit in which each member knows and fulfills his/her responsibility.

TECHNIQUE: Refers to the correctness of both the body and baton work according to the Canadian written standard.

TEMPO: The rate of speed at which a musical composition is performed.

THEME: A short musical passage that states an idea, it often provides the basis for variations, development, etc.

TIME: To assign metrical or rhythmic qualities to a note or piece. It is the organizing factor. Note values (whole, half, quarter, eighth, sixteenth notes) or the time signature (4/4, 2/4) are examples of tools used to assign time to music.

TIMING: The synchronization of movement.

TORQUE: A force that creates a turning action.

TRACKING: Proper tracking of rolls is defined as the path the baton must travel through on the correct contact points as defined by each roll. Posture, footwork, bodywork and timing will assist the baton on the correct path or will impede or stop it when executed incorrectly.

TRANSITIONS: Twirls or movements that connect one major element to another major element. Example: Forward to Reverse Figure 8.

TRAVEL COMPLEX: Travel - move in a deliberate or systematic manner from point to point; Complex - consisting of parts. An aerial trick of any type that moves with the body, using any number of elements, from a specific starting point to a specific finishing point.

TWIRL MODE: A grouping or categorization of the twirling moves with respect to their usage.

TWO-BATON: The uninterrupted flow of twirling two batons simultaneously by one individual.

UNISON: Agreement or harmony within the routine.

VERTICAL PATTERN: The rotation of the baton shaft is perpendicular to the floor surface at 90° angle to the floor.

VISUAL TRACKING: The athlete must understand where to focus their eye contact or visual tracking and when to do so.

WRAPS: To release the baton around various parts of the body. The baton will have a point of release and a point of reception. The grip is usually a standard end grip, but may be gripped in any way. Example: Shoulder wrap, Leg wrap, Waist wrap.