

# What Judges Should Look For

## I. Philosophy

### A. Judges have different opinions

1. Some may like flashier, faster pace routine
2. Some may like very clean less difficult to help with synch, perfectly performed routines
3. Some have different opinions of weighing performance and accomplishment vs. falls and lack of synch during a routine

## 11. How they should interpret score sheet and awarding points

### A. Judge should follow score sheet

1. Give amount of points (importance) to a routine that the sheet asks for
2. 20 points for stunting (1/5 of a total score) as compared to 5 points for dance. This is more important than 5 points (1/20 of total score) and should be judged accordingly, even if a specific judge likes dance more than stunting.

### B. Scoring should be done with all squads starting with zero points

1. Teams must choreograph their routine the way the score sheet asks (emphasizing what has the most points given, etc.)
2. Do not subtract from 100 by the amount of falls or synch problems, etc.
3. Teams should gain points to allow a team to place well (or win) even if a mistake takes place, but the rest of their routine was still a better representation as a whole than other routines in the competition.

### C. What to look for by category

#### 1. Voice

- a. Clear, natural, easy to follow
- b. Short amount of words with good pace

#### 2. Motions

- a. Sharp (do not anticipate)
- b. Angles the same by all squad members
- c. Right amount of motions used
- d. Are they used in stunts?
- e. Do they emphasize specific words?

#### 3. Dance

- a. This may or may not be an important part of the score sheet
- b. Degree of difficulty should be considered
- c. Main thing is formation changes, pace, and synchronization

#### **4. Tumbling**

- a. Difficulty of tumbling - take into consideration number of team members performing a specific trick
- b. Quality of the tricks thrown is very important - this includes synchronization
- c. Practicality of how the tumbling is used (especially in a cheer or sideline)

#### **5. Stunts/Pyramids**

- a. Degree of difficulty and performance of the stunts needs to be weighed against each other. If a team does four liberties and two bobble and one cradles early and another team does 5 extensions with strong motions, the second team as a whole should be judged above the other. These are the types of decisions a judge must make, using their personal experience and opinion
- b. How they are used in music and cheers is different and should be judged accordingly
- c. Number of bases or preps are a determining factor in the technique and difficulty of a stunt
- d. Evaluating the squad's "readiness" to perform a stunt or pyramid by how it is performed
- e. Cradles (including their synch and sharpness) are a very important part of any stunt or pyramid

#### **6. Formation/Spacing**

- a. During dance, pyramid(s), group of stunts, tumbling (series or standing)
- b. How visual or "big" a team can use formations and spacing is very important
- c. Transitions in and out of formations involving stunts or pyramids is important. They should be very smooth with as little movement as possible.

#### **7. Jumps**

- a. Judged with the same scrutiny as tumbling
- b. Number of members performing is very important

#### **8. Synchronization**

- a. This is important throughout routine
- b. Very important on stunts going up and cradling, dance or motions, standing or series tumbling

#### **9. Difficulty**

- a. Not just the difficulty of a specific stunt or tumbling pass, but the number of them performed (this is a team activity)
- b. Transitions and creative use of stunts or tumbling (even motions or signs) can add to the difficulty of a routine
- c. Must weigh the difficulty of a trick against the performance

## **10. Crowd Appeal/Choreography**

- a. This is the "movement" of the routine
- b. Visual impact (incorporated with the music and/or words) is how this is judged
- c. Choreography involves a sense of cohesiveness (beginning, middle and end)

## **11. Practicality**

- a. This refers to use of signs, motions, and words with stunts, tumbling or jumps
- b. Rhythm of cheer, use of signs should make it easy for the crowd to respond
- c. Stunts should be correct type for cheers and/or sidelines. Rule of thumb: If a stunt or stunt sequence would look good with music, it may not be appropriate for a cheer in a practicality sense

## **12. Sportsmanship**

- a. The attitude of how a performance is done and then the reaction by the team to their performance
- b. This involves hand gestures, facials, arm motions and determining a taunting gesture from one of exuberance and excitement

## **III. How to judge falls**

- A. Where does the fall take place
  1. Beginning of routine or end of routine are bad places for falls
  2. During a stunt that is to emphasize a specific word or sound effect
- B. Number of falls
  1. % of stunts in a sequence that fall
  2. Middle part of a pyramid vs an extended outside part
- C. Type of fall
  1. An early cradle
  2. A stunt that stays up, but looks unsteady or the top cannot do motions or smile
  3. A fall that takes the bases to the ground
  4. A fall that causes a synch problem during a transition sequence
- D. Reaction to a fall
  1. Immediately recover and hide fall very well
  2. Have to stand and wait for 8 count(s) to catch up transition with music
  3. Rest of team continues performing well, which takes away emphasis from fall
- E. Tumbling vs stunts and pyramids
  1. A fall in a tumbling trick should be treated the same as a fall in a stunt group. A back tuck that lands on all fours should be looked at like a ground up liberty falling
  2. Synchronization or touching the ground should be taken into consideration also