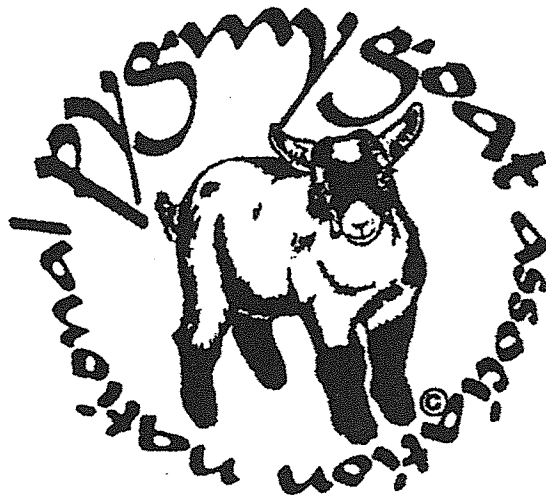


# NATIONAL PYGMY GOAT ASSOCIATION



## SHOWMANSHIP MANUAL

Produced and Maintained by the  
JUDGES TRAINING COMMITTEE

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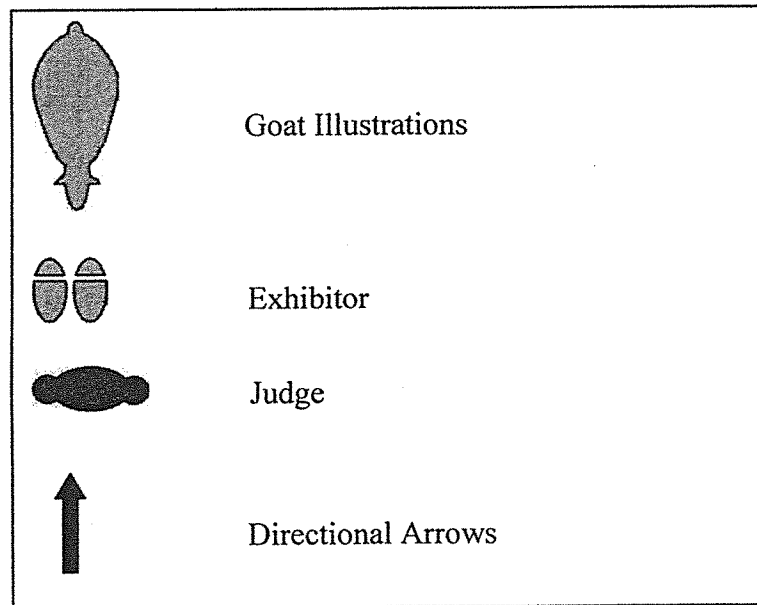
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### KEY TO MANEUVER DIAGRAMS



# **SHOWMANSHIP SCORECARD**

## **APPEARANCE OF THE ANIMAL**

**40 points**

The goat should show normal growth, not be too fat or too thin, and free from signs of illness.

The animal's coat should be free from any dirt, dust, hay, or shavings. It should be trimmed only to accentuate breed specifications. The undercoat should be combed out unless the climate or season precludes this. Hooves should be trimmed evenly so the feet stand squarely on the ground.

The face should be cleaned with special attention to eyes and nostrils. The ears should be clean. The tail should be cleaned of all fecal matter, stickiness, or matting from discharge. Hooves should be free from fecal matter, bedding, and accumulated dirt.

## **APPEARANCE OF THE EXHIBITOR**

**10 points**

The exhibitor should be neatly dressed. His style and color of clothes should not distract from the animal. Ideally, clothing will contrast with the color of the animal being shown.

## **SHOWING THE ANIMAL IN THE RING**

**50 points**

The exhibitor should enter the ring and lead his animal in a clockwise direction unless directed otherwise by the judge. The exhibitor should always keep his goat between himself and the judge. The exhibitor should hold his lead so that excess lead material does not hang down. Both the exhibitor and animal should walk beside each other and at a normal pace. The exhibitor must always watch the judge for instructions and position.

The exhibitor should set up his animal in the most advantageous manner whenever it is stopped. The exhibitor should correctly execute the different maneuvers necessary during the class.

The exhibitor should have general knowledge of raising and showing Pygmy Goats. The exhibitor should ALWAYS be courteous, responsive, and alert. A smile or pleasant look is greatly appreciated.

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**TOTAL**

**100 points**

# INTRODUCTION

Showmanship classes are one of the most important of the entire day. If one can become a master in the showmanship class, the experience and knowledge gained will be invaluable when one participates in the regular conformation classes.

Preparations for the showmanship class start long before the class is called to the appropriate animal. The goat should be chosen with some special considerations in mind. For example, a small child may have difficulty with a very young goat kid or a very large animal or a doe with nursing babies who is reluctant to leave her babies.

The primary consideration here is to choose an appropriate goat and then work regularly with that animal. Spend as much time as possible working with the "showmanship goat." This will help the goat cope with the stress of entering the ring and make it much easier for one to show the judge how well the animal can be shown.

## **\*Star Showmanship Tip\***

Showmanship is one of the most important classes during a Pygmy Goat show. Usually it starts the show and, as the first class of the day, the exhibitors are excited to begin the show. The judge is ready to see what type of exhibitors and goats he may expect to see during the course of the day. The knowledge and concepts acquired in learning how to compete in showmanship can and should be carried over into the conformation classes.

## **FORWARD, FRONT, CLOCKWISE AND FLUID**

There are some basic concepts to remember that will help make showmanship a fun and enjoyable class, but at the same time a learning and competitive experience. You should always remember these easy concepts, **Forward, Front, Clockwise, and Fluid**.

**Forward:** Always remember to move your goat in a forward motion. No matter what maneuver the judge asks you to complete, you must always remember FORWARD. Changing places in line, starting a line, walking in pairs, or leading and turning are always done by moving your goat in a forward motion. By moving the goat forward in every situation, the animal is never put in an awkward position or motion and is always moving in a manner that shows off the different attributes of the animal. Showing an animal to its best advantage is what showmanship is all about. Moving the goat forward will keep you and your goat moving in the same direction and you will look as if you are always together without any odd directional changes. Remember to always move your goat FORWARD.

**Front:** A lot of the maneuvers require you to move around your goat or move into a different position. Always remember to keep your goat in front of you and between yourself and the judge. Any time you need to change from one side of your goat to the other, move in front of the goat around its head. No matter which direction the judge has your goat facing, you will always move around the front or head of your goat to change sides. You should always keep your goat in front of you – never turn your back to your goat. Always keep your goat in front of the line up. The judge cannot see you or your goat if you do any maneuvers behind the line. So remember, all moves made by you or your goat should be done in front of the line so that the judge can see what you are doing.

**Clockwise:** Almost every movement you make during the showmanship class will be in a clockwise motion. When entering the ring for showmanship the first exhibitor should start a clockwise circle unless otherwise directed by the judge. Moving in a clockwise motion brings order to the ring. Each exhibitor will know where the other exhibitors will be moving their animals. The details of each movement are covered in the Ring Procedure topic later in this manual. The few exceptions to this rule are covered in the step-by-step details of each movement.

**Fluid:** Every judge and exhibitor must remember that showmanship should be fun and look as natural as possible. The goat and the exhibitor should walk and move as naturally as possible in the ring. Stand up while walking your goat in the ring and keep your arms in a natural manner (not cranked up behind your back, which is not a natural walk). You need to keep your eyes on the judge to follow his instructions and, at the same time, you need to know where your goat is in relation to your movements in the show ring. Show off your animal at all times to the judge and look fluid in your actions. Don't jerk your goat or walk with big awkward steps. Walk naturally and remember that every movement you make needs to be done in a natural and fluid manner.

**\*Star Showmanship Tip\***

Always remember Forward, Front, Clockwise, and Fluid!

## GENERAL INFORMATION

As a showman you must always remember a few important rules and general tips that will make you shine in the ring. Always keep eye contact with the judge. No matter how long the class takes, you want to be sure that your eyes never leave the judge or the judge's general direction. This is important for several reasons. Some judges use visual – not verbal – commands to the exhibitors. So, if you are always watching the judge, you will be able to see the commands and follow every direction. You want to be able to master the art of watching the judge while still making sure your goat is always set up and that you are showing it to its best advantage.

Another simple rule to remember is to never allow your knees to touch the ground. Stand, crouch or squat down next to your goat. This will enable you to see if it moves and is no longer set up properly. Also, it gives you a fluid appearance. If you kneel with your knees on the ground next to your animal and it moves, you will have to move your entire body to reset your animal and you will no longer look fluid and natural. You may also get chips from the ring on your pants, which will affect your appearance.

Looking fluid and natural is a major part of showmanship. When you are walking your goat or moving in line or in a circle, make sure you are standing upright, not leaning over your goat, or crouching as you walk and move. You want to be as natural and smooth as possible. NEVER hold your free arm (the one that is not holding the lead to your goat) behind your back. This looks silly and does not give you a natural look. Always ask yourself, would I stand like this normally? If not, don't do it! Don't cross your legs or stand in an odd manner. Instead, stand straight up, smile, and keep your hands and arms at your side so you look natural.

## FRONT OF LINE

One of the main goals of showmanship is to show off the strengths of your goat to the judge at all times during the class. In order to do this task properly you must always know where the front of the line is in relation to the judge. No matter where the judge is in the ring or with what view of the goats he has the line positioned, wherever the judge is becomes the front of the line.

An example would be if the judge has the animals lined up in a rear view. Since the judge is facing the rear ends of the goats, the rears have now become the front of the line. If the judge asks for a side view of the goats, then the sides facing the judge become the front of the line.

### **\*Star Showmanship Tip\***

SMILE! Showmanship is a fun and rewarding class and its techniques can and should be carried over to the conformation classes. You want to be sure to show the judge that you are having a good time out there in the ring. Even though it might be a hard competition, make sure you have a good time and learn from every experience. If you get moved to last place, keep that smile on your face because you never know when a judge is just testing you to see if you are a true showman having a good time!

## GENERAL GUIDELINES

1. ALWAYS keep your attention on the judge. You will be most in control when you know where the judge is and what instructions he is giving.
2. ALWAYS keep your animal between yourself and the judge. This will give you the chance to show your animal to its best advantage so the judge can see how good your goat is.
3. NEVER step over your animal or change from one side of your goat to the other by going behind your animal, or pass the lead from one hand to the other behind your back. You can lose control of your goat and you may cause your animal to adversely react to your movement so that it is not set up properly.
4. NEVER drag or hit your goat! This is abusive behavior that endangers the safety of the animal and will not be tolerated by the judge.
5. ALWAYS set up your animal whenever it is standing still. This maximizes the opportunities for the judge to see your goat at its best advantage.
6. ALWAYS be courteous to the judge, the ring staff, and other exhibitors.

Every action required in the ring will be dependent on any or all of these guidelines.

## COMMON COURTESIES

At all times when you are in the ring, try to keep a distance of at least 1 to 2 full goat lengths between your goat and the next exhibitor's goat. This will give you room to move around your goat if necessary. It will also allow your goat to move its head and to keep it from feeling crowded. If you get your goat too close to the next exhibitor's goat, the goats might try to meet each other or move themselves around to get a better view of the goat in front or behind them. So keep a safe distance and you will be able to set up your goat and move around your goat as necessary while in the ring. In some classes, the ring may be too small or there may be too many exhibitors to keep at least 1 full goat length between goats. In this case, do the best you can to maintain a maximum distance with the space you have. Try to keep your goat from bothering, or being bothered by, the goats on each side.

During the class, make sure you are courteous to the Judge and the other exhibitors in the ring. Be polite when answering questions and never make anyone feel as if they did something wrong or that they are not as good of a showman as you might be. Turn your cell phone off or at least to "silent" so it will not ring during the class. Remember to pay attention to the judge and not what is going on outside the ring, don't chew gum, talk (except to the judge) or answer your cell phone. If you have questions about showmanship, wait until after the class to ask the judge. Be polite and show the judge and the onlookers that you know your goat and what showmanship is all about. At the end of the class it is always polite and appreciated to shake the judge's hand and say thank you for the class. Whether you were placed 1st or 12th, the judge worked just as hard as the exhibitors and will appreciate a thank you.



# PREPARATION

There are many different things you can do to prepare yourself for showmanship. Increasing your general knowledge of showmanship and of the Pygmy Goat will give you an advantage over other exhibitors who have not made the effort. Read this Showmanship Manual and know all of the different moves, turns, and procedures in the Manual. A judge can ask you to do anything in the manual. Learn the Pygmy Goat Breed Standard, which will tell you a lot about your goat and the breed. Know common veterinary and health information. If you raise or own a goat you should be able to answer basic health and safety questions about owning, raising, breeding and showing your goat. Practice with your goat at home and spend time with your goat to make it easy to handle and show and lead. Then when you arrive for your class on show day, you already have spent hours with your showmanship goat and you are both ready to go. Learn as much as possible from watching the showmanship classes before your class to see what the judge likes to do. Basically, become an expert on your Pygmy Goat by learning as much as you can from other breeders, exhibitors, and 4-H leaders.

## **\*Star Showmanship Tip\***

A judge might ask you anything and everything about your goat or showing your goat. You must be able to answer general knowledge questions, health questions, feeding questions, showing questions, and conformation questions. Try to know as much about your goat and showing and raising your goat as possible.

## LEARN GOAT PARTS

Knowing the parts of a goat is very important – not just in the showmanship classes but in the everyday situations of owning and raising goats. Read the Breed Standard and the Showmanship Manual. Practice showing the different parts of your goat to someone. Memorize the bone structure as well as the visible external parts. Know as much as possible on what the different parts of the goat are and where each is located on your goat. For example, the brisket is located on the chest of the goat and is the muscle that covers the sternum. When the judge asks where a part is located, if possible you should point to the part on the judge's side of the goat. An exception would be the rumen, which is on only one side of the goat. This is a common courtesy and allows you to show off your goat to the judge instead of making the judge lean over you and the goat. We will cover this more in future chapters.

## **\*Star Showmanship Tip\***

Prepare yourself for any questions you may be asked. Know the parts of the goat, the Breed Standard, general care, Show Rules, and the glossary of terms.

## GROOMING

The grooming of the goat as well as the exhibitor is very important. Part of showmanship is to show off your goat to its best possible advantage. You must also look like you arrived to show a goat and have a sense of proper dress.

**Day Before The Show:** Clean your goat thoroughly. The most important thing is to be sure that your goat is clean and that there is no caked-on dirt or manure anywhere on its body or its feet. Clean all stains, matted hair, alfalfa dust and other such things from the coat. If you choose to trim the hair around the hooves and ears, do so judiciously. If weather permits, bathe the goat using a suitable soap. Be sure to remove all soap residue from the coat and rinse the goat until there is no more evidence of soap. You may use a conditioner or show spray to soften the coat.

Any hoof trimming should be completed a few days before the show date to avoid any soreness that might affect the animal's walk.

**Day Of The Show:** Give your goat a good brushing all over its entire body. Use a soft brush or a body brush. If the undercoat of the goat starts to come out, you can use a harder brush to get the undercoat off. Brushes designed to pull the thick hair off dogs or sheep are good for pulling out the undercoat of goats. Use Show Sheen or a similar product to make your goat soft and shiny. Don't overuse these products so that your goat becomes sticky or its hair fuzzes out and looks odd. Be sure you take the time to clean your goat thoroughly before your showmanship class.

Just before entering the ring, go over the entire animal with absolute cleanliness in mind. Clean the face, paying particular attention to the nostrils and eyes. Wipe off the coat, paying special attention to the tail. Clean the hooves and horns thoroughly.

### **\*Star Showmanship Tip\***

When entering the showmanship class, a goat should have its hooves trimmed and it should be thoroughly brushed and free of dirt, mud, straw, and shavings. The goat should have its eyes and nose cleaned and there should not be discharge running from its nose or eyes. The tail should be free of anything stuck to it. You want your goat to be as clean as possible.

## TRIMMING

**Hair:** A goat should be trimmed to maximize its positive characteristics. You should never try to alter your goat. Instead, use trimming to show off the parts of your goat that might be covered by longer, uneven hair. For example, trim or neaten the hair on the hooves to give your goat a balanced look and not have its feet look huge compared to its legs. Trim the hair from the inside of the rear or front legs to show off the angulation or straightness of its legs. You can trim out the ears and remove all of the unwanted scruffy looking ear hair. Beards on does/wethers may be trimmed or removed. These are all simple trimming tips that you can do, but they are not necessary or required. They are simple ways of showing off your goat and making it look crisp and elegant to the judge. NEVER go overboard with the trimming! If you do trim any of the hair, make sure it is as natural as possible.

**Feet or Hooves:** Make sure you keep the feet of your goat properly trimmed at all times. When it is time for a show, you can trim the feet to the proper length that week. Correctly trimmed feet will allow your goat to walk properly and maintain proper movement in its legs and body so that it will not break down or hurt itself. Hoof polish (black or clear) may be applied, but is not necessary.

## COLLAR AND LEAD

Use a matching collar and lead to give yourself a crisp and polished appearance and your goat a look of consistency. A lead that is a different color than the collar is distracting to the judge and does not give the fluid flowing appearance you want in a showmanship class. For example, if you have a black collar on the goat, then you should use a black lead. Black is a good color to use in showmanship since it is a basic color that does not draw the judge's eyes away from the goat. You can also use a collar and lead that match the color of your goat. For example, you can use a grey collar and lead on a light grey agouti. Bright colors are frowned upon.

### **\*Star Showmanship Tip\***

Use a matching lead and collar to give a flowing appearance. Black is the recommended color, but you can also use a color that matches your goat.

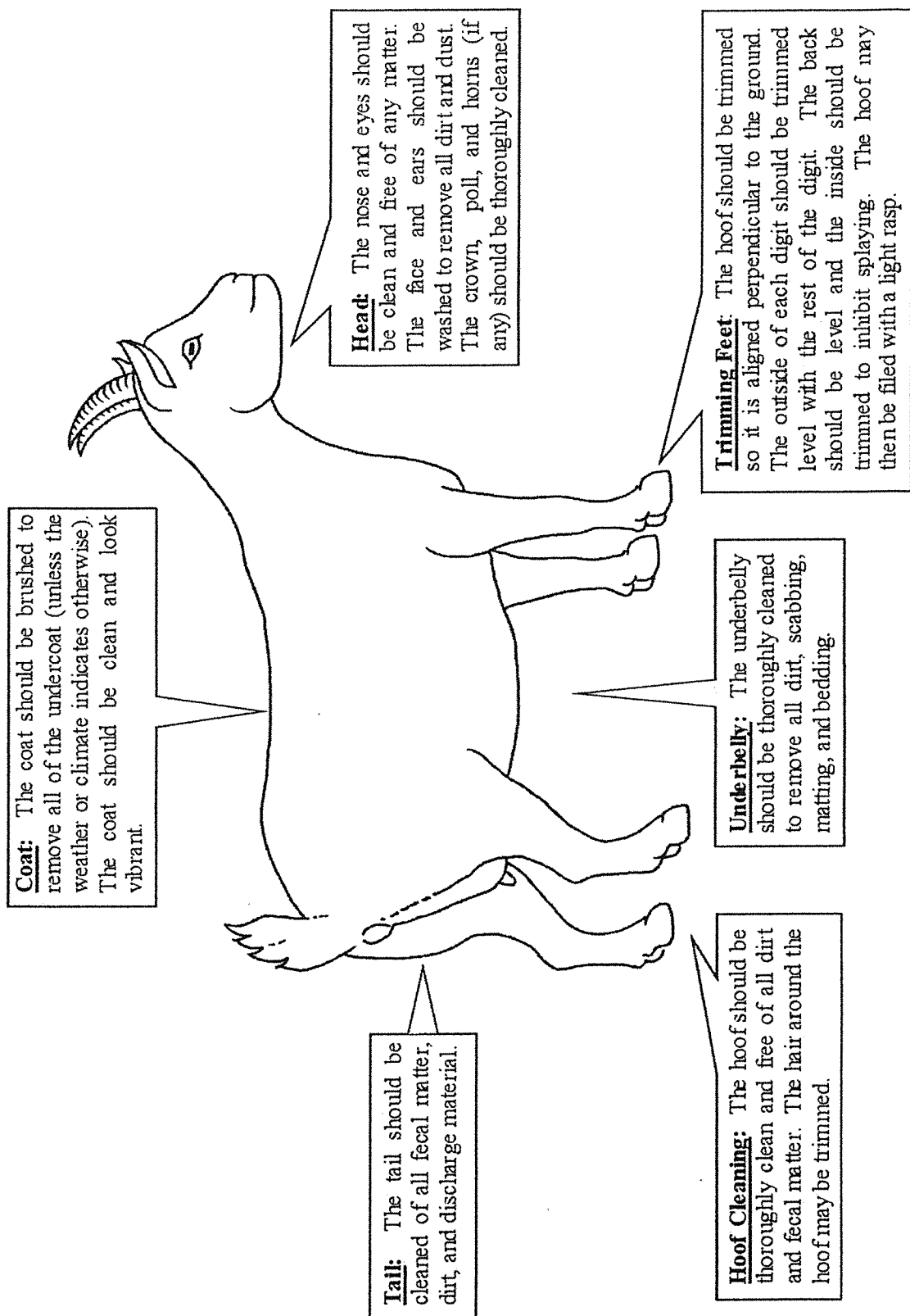


Figure 1 - Grooming

# EXHIBITOR'S APPEARANCE

You want to make sure you give the judge, your fellow exhibitors, and the audience an impression of a clean and professional looking exhibitor. Remember, showmanship is about looking smooth and as natural as possible. You want to wear clothes that are basically bland and that will not detract from your goat or make you stand out too much. Wear clothes that show respect to the judge and to your fellow exhibitors and always look clean, neat and tidy. Make sure you show the judge your abilities as an exhibitor by dressing in a professional manner and not trying to show off a new fashion trend.

You may think that these concerns are wasted on such a subtle and technical aspect of showmanship. However, with so many really good showmanship exhibitors throughout the country, judges often find themselves judging a showmanship class on very minute and subtle elements.

If necessary, wear a set of clothes to the show to feed and prepare for the day. Then just before your class, change into your showmanship clothes so you are clean and ready to go. Your hair should be brushed or combed. If it is long you should hold it back with a clasp or pony tail holder. You should look presentable to the general public. You need to act and show the public that you raise and show animals that deserve the same respect and care as other breeds.

**What To Wear:** Long pants should be worn in the showmanship class. They can be any type of slacks, jeans, or another type of pant. Make sure that the pants are neat and clean and that there are no holes, tears, or stains. Always wear a clean shirt with no rips or tears; if possible wear a collared shirt. It does not matter if the shirt has long or short sleeves. Wear normal colors that will not distract from your goat. It is recommended that you wear clothing that contrasts with the color of the animal you are showing.

**What Not To Wear:** Do not wear sandals or open toe shoes, shorts, or excessively bright or clashing colors. It is best not to wear a tank top, distracting jewelry, or "way out" types of clothing. Remember that you will be bending over or squatting down during the class so do not wear clothes that will expose too much. You could be excused from the ring if your clothing is too revealing. The display of everything from neck to navel is not good showmanship practice and should be very seriously faulted.

## **\*Star Showmanship Tip\***

Showmanship requires several crucial variables that are being put to test, including:

- 1) The exhibitor's knowledge of his goat;
- 2) The exhibitor's ability to accentuate the strengths and minimize the faults of his goat when setting it up and moving around the ring; and
- 3) The exhibitor's knowledge of the Breed Standard and how all the parts of the goat work together.

# RING PROCEDURE

## ENTERING

Make sure you look for the location of the judge from the first moment you enter the ring. By doing this, you will be able to make immediate eye contact with him and you will be able to see if there are any special instructions he might give as you enter. You should walk in a clockwise direction unless instructed otherwise by the judge. Always walk in a normal manner so that you do not look awkward. Try to look as natural as possible and be confident by knowing where you are headed. Walk forward and keep eye contact with the judge.

## CIRCLING

You will make a full circle around the ring when you enter, moving in a clockwise direction. Use the entire ring for a big circle so the goats will not bunch up, the circle will flow smoothly, and the maneuver will not look like a huge traffic jam. Always try to be smooth and natural as you walk; know where the judge is and where you are headed in the ring.

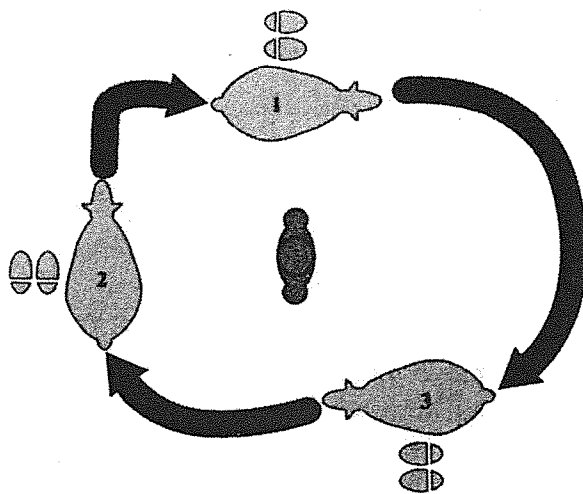


Figure 2 Clockwise Circle Around Judge

## Spacing

Try to keep a distance of at least 1 - 2 goats between your goat and the goats in front of and behind your animal. There should always be enough space to allow room for the exhibitor or judge to pass through the line. This will allow you to move freely in the circle and give you room to do any possible maneuvers requested by the judge or required by the showmanship rules. If there are too many exhibitors in the ring to leave a distance of at least 1 goat between your goat and the goats on both sides, maintain the maximum distance that is available. You will then need to take extra care when making maneuvers not to let your goat bother, or be bothered by, the goat in front of or behind your goat.

### Moving Around A Stopped Goat

If a goat stops for any reason (not wanting to walk or to urinate), and the judge directs you to pass, the exhibitors behind the stopped goat should pass it on the side closest to the judge. This should be done by moving to the inner circle if the judge is in the center of the circle or to the outer circle if the judge is standing outside the circle. Remember to always move forward, keep your goat in view of the judge, and show it off to your best ability.

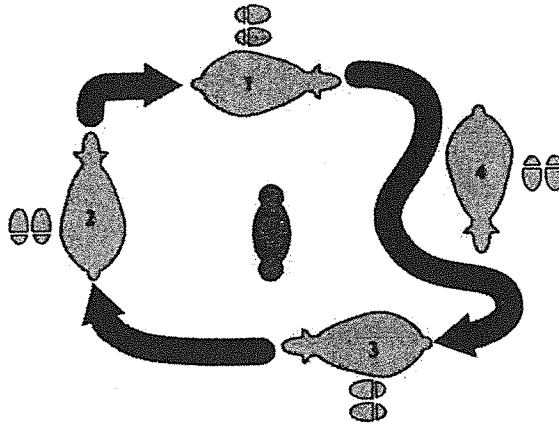


Figure 3: Passing a Stopped Goat

### Roll Turn

The judge might move to the outside of the circle while the exhibitors are circling the ring. Continue in the same direction you were headed. At the point where you will be on the same side of your goat as the judge, a roll turn should be performed. To do a roll turn you move from one side of your goat to the other. This will always be done by passing in front of your goat while you and your goat continue to move forward. Turn your body into your goat while moving around its head and switch the lead in front of your body from one hand to the other in one simple fluid movement. When you reach the other side of your goat (thereby putting your goat once again between you and the judge), you will have completed your turn and have the lead in the proper hand to continue moving around in the circle.

#### **\*Star Showmanship Tip\***

As a showman, make sure you show general respect to the Judge and fellow exhibitors and that you represent the breed as well as possible.

## LINE UP

The judge will eventually ask one of the exhibitors to start a line. That exhibitor should continue to where the judge requested the line to start and every exhibitor should follow that first exhibitor and form a line behind him. The first exhibitor should set up his animal with the rest of the exhibitors following and setting up their animals in a straight line. Most judges will ask the exhibitors to line up head-to-tail.

### Spacing

Proper spacing between each goat is at least 1 - 2 goats apart while in line. This spacing will allow the exhibitor and the judge to pass through the line as they wish and allow the exhibitor to do any necessary maneuvers. . If there are too many exhibitors in the ring to leave a distance of at least 1 goat between your goat and the goats on both sides, maintain the maximum distance that is available. You will then need to take extra care when making maneuvers not to let your goat bother, or be bothered by, the goat in front of or behind your goat

### Head-To-Tail

The first goat starts the line with the head of each of the following goats lined up directly in back of the tail of the goat standing directly in front of it in the line.

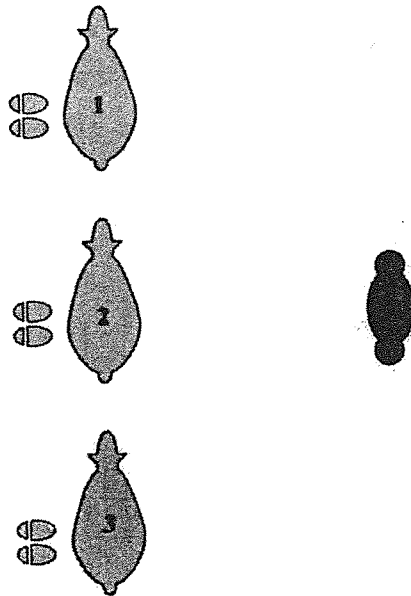


Figure 4: Head-to-Tail Line-Up

### Side-By-Side

In a side-by-side line, the goats will stand beside the other goats and exhibitors, all heads facing the same direction. An example would be all goats in a front view and all facing the judge with their heads.



## Front Views

A judge might ask for front views. At this point all of the exhibitors should move their goats so that the heads and chests are facing forward directly toward the judge.

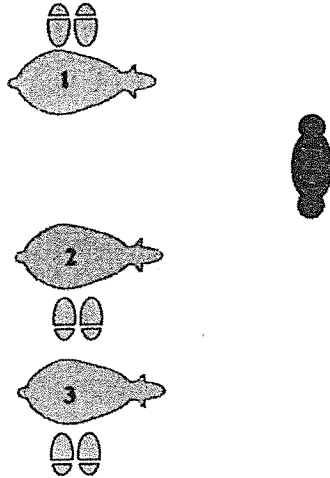


Figure 5: Front Views

## Rear Views

A judge might ask for rear views. At this point all of the exhibitors should move their goats so that all of the goats' rears and rear legs are facing toward the judge. When moving your goat into this position, turn its head toward your knees. Never turn your goat away from you since this may cause you to lose your balance. You also would not have full control of your goat and it could try to run away.

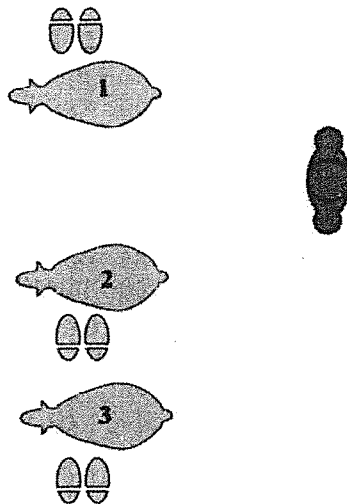


Figure 6: Rear Views

## SETTING UP YOUR GOAT

The Pygmy Goat should be set up squarely to emphasize its overall cobbiness. The legs should be set well apart but not pulled out unnaturally or so widely that the animal looks off balance or uncomfortable. The angulation of the legs must be considered and not sacrificed for a square set. The proper balance of width, length, and consideration of the top line will reflect desirable breed characteristics. Too often an exhibitor will square up his animal too much, thereby diminishing the angulation of its rear legs. Or an exhibitor will stretch out his animal unnaturally, thereby causing a weakened top line. The goat's head should be held naturally up with the exhibitor making sure the animal stays alert and animated. Setting up a Pygmy Goat means that the animal is positioned so as to manifest the breed specific qualities described in the Breed Standard.

When setting up or stacking your goat for the judge's view, you must position your goat in a square stance that will make it balanced and looking its best. The front legs should match each other in the same position and the rear legs should also match in position across from each other. The legs should not be in all different directions or spacing, but should provide a balanced frame under the goat.

Be sure to have your animal set up anytime it is standing. Always set the leg or legs closest to the judge first. This way if the judge should happen to look at your animal while you are still setting it up, he will have the best view possible at that point.

**Two Legs At A Time:** You can set up your goat by lifting up the entire front end of the goat, making the legs match in spacing. You can set up the rear legs by lifting up the goat by the flank area, just in front of the rear legs. If using this method, set up the legs that are closest to the judge first. This is a fast and sure method that will set up both legs together, but it should not be used if you are not strong enough to lift the goat's chest or rear.

**One Leg At A Time:** You can also set up the legs one leg at a time. Using this method, set up the leg closest to the judge first, then set up the leg that is second closest to the judge, then the next leg closest to the judge, and finally the leg that is the farthest from the judge. This is a good method of showing to the judge that you know exactly which leg to set up first, but can be difficult if the goat does not like to be touched and might hop around.

### **\*Star Showmanship Tip\***

The ability to set up an animal correctly is essential. It is the ability to set up an animal so its *strengths are accentuated* and its *faults are minimized* that separates the true showman from the average exhibitor. It is in this category that many showmanship judges will put the most value.

# MANEUVERS

During the course of the class you will be required to perform many different maneuvers. These are designed to test an exhibitor's showmanship abilities. Remember to be natural and smooth in all of your turns and maneuvers. Practicing these turns with your animals at home will make your performance in the ring much smoother and more graceful.

## FILLING IN THE LINE

Sometimes during the course of the class a judge may remove an exhibitor from the line or move one or more exhibitors to a different position in line. When this happens and a space is left in the line, the exhibitor in the location behind the space should move his goat up into the open spot in the line when instructed to do so by the judge. This in turn should be followed by all exhibitors in the line moving forward to fill in the open spaces created by the exhibitors in front of them moving forward. Make sure there are no gaps in the line.

## MOVING UP AND BACK IN LINE

A judge may ask an exhibitor to move up or down the line. That exhibitor should move to the front of the line and then take the position indicated by the judge. The exhibitors in front of this new position should move their goats forward to make room in the line for the exhibitor moved by the judge.

If there is no room to move forward, all of the exhibitors behind the newly designated position should take one large step back, make a 180-degree turn, make a roll turn to maintain proper goat-to-judge orientation, and return to the line one space behind their previous positions. The judge will be watching all exhibitors during this movement. An exhibitor may be faulted for not moving their animal so that other exhibitors have the room necessary to complete this movement.

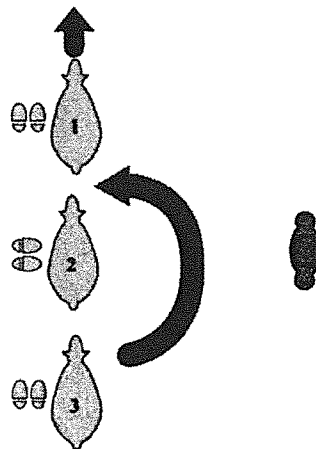


Figure 7 - Moving Up In Line

## 180-DEGREE TURN

The 180-degree turn is used any time an animal needs to make a 180-degree change of direction. An example of this is when goats are walked in pairs up to the judge and then directed to return to the line. Another example is when the judge asks an exhibitor to walk his goat out of the line for questions and then directs the exhibitor to return back to the line.

This turn starts with the exhibitor standing or walking beside his animal. Take a sideways step away from your animal, turn your goat's head toward your knees while transferring your lead into the other hand, and then complete the turn by moving forward in the direction asked by the judge. As you complete the turn, you may have to rotate the top of your body toward the judge to enable you to watch the judge as your goat walks in the desired direction.

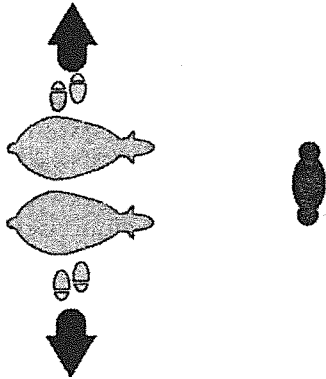


Figure 8 - 180-Degree Turn - Take A Step Back

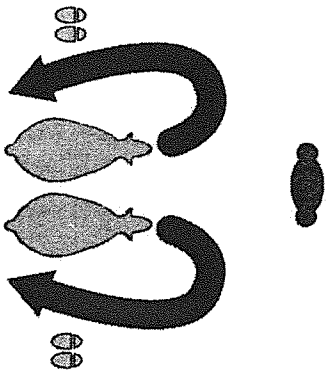


Figure 9: 180-Degree Turn -- Turn Goat

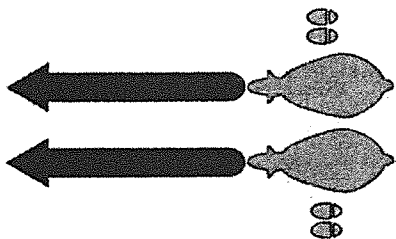


Figure 10: 180-Degree Turn -- Complete Turn & Return to Line

## WALKING IN PAIRS

The judge will ask the exhibitors to walk their animals in pairs. The exhibitor on the judge's right should walk on his goat's left side while the exhibitor on the judge's left should walk on the goat's right side. Both goats should be moved at the same speed. If one goat is walking slower or stops, its exhibitor should try to speed it up while the other exhibitor should slow down and wait for the slower or stopped goat. When they reach the point when the judge tells them to return to the line, the exhibitors should perform the 180-degree turn and walk their goats back to their original places in the line. When you are asked to stop, set up your goat (unless the judge tells you otherwise). When the judge sends you back, make sure to do your 180-degree turn and remember to keep watching the judge, the other goat and return to your original place in line.

When asking for this, the judge wants to compare the goats next to each other for any of many reasons. Walking pairs of goats together helps the judge to make decisions in the ring.

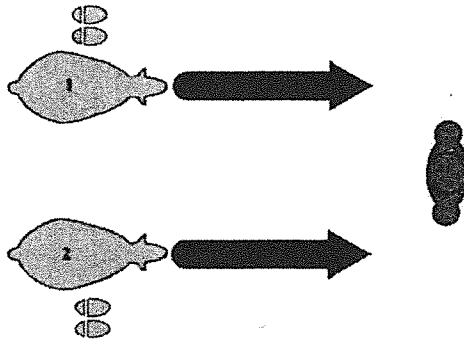


Figure 11: Walking In Pairs

## WALKING IN THREES

Walking in threes is the same maneuver as walking in pairs with the addition of one more goat. Depending on the position of the judge, the middle exhibitor may walk on either side of his goat. The middle exhibitor can pick either of the outside goats to walk his goat directly next to based on where the judge is standing. The offside goat will walk along with the other two, but next to the middle exhibitor. The offside exhibitor should just make sure to pace his goat with the other two animals and it will all work out. Again, when asked to return to the line, all three exhibitors will perform the 180-degree turn and return to their previous places in line.

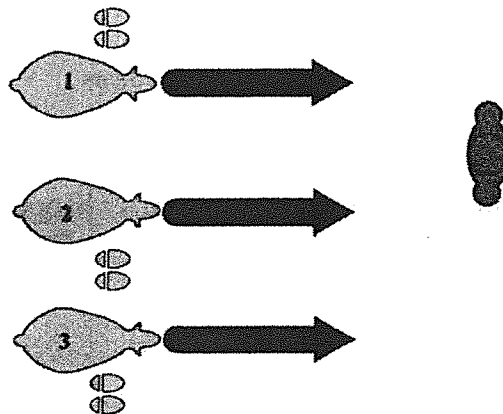


Figure 12: Walking In Threes

Sometimes the judge will ask two exhibitors to switch places in line. This might be done so that the judge can view and compare two different animals next to each other or simply to test the maneuver during showmanship. Remember to move forward, be fluid in your movements, and make sure you stay in front of the line. Never walk behind your goat or move your animal behind the line when switching places in line.

**Adjacent Goats (for example 1 and 2):** When switching goats standing next to each other in the line, the number 1 position exhibitor will start a clockwise turn moving out of line towards the judge, make a roll turn (being sure his goat is kept between himself and the judge), and then complete the clockwise turn back into line behind the number 2 goat that will have moved up to the number 1 position.

The number 2 position exhibitor will simply move his goat forward in the line when the number 1 goat has moved out of the way. He should not rush the number 1 goat to move so he can move forward. As always, the exhibitor should take his time and make sure he looks smooth and fluid in all he does in the ring. This move by the number 2 position goat will actually complete the small clockwise circle made by both animals – 1 and 2 together making a clockwise circle that moved forward at all times. Both animals also stayed in front of the entire line while doing the maneuver.

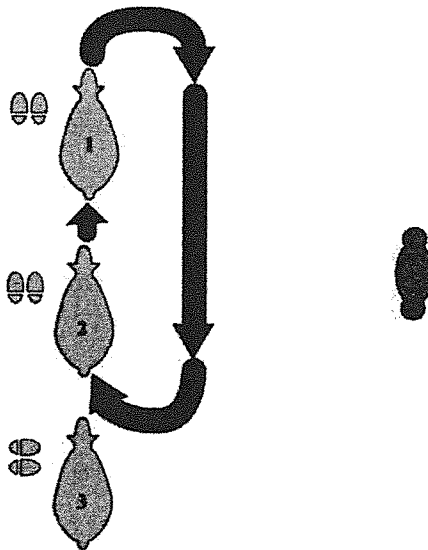


Figure 13: Switch 1 & 2 Positions

**\*Star Showmanship Tip\***

Never pull your goat backwards to try to make a maneuver happen. This is not smooth or fluid and most likely will make your animal upset and harder to control.

**Non-Adjacent Goats (for example 1 and 3):** Switching places in line between positions number 1 and number 3 requires both exhibitors to move their goats forward, using fluid motions and keeping their animals in front of the whole line of goats

During this movement the judge will be focusing on the animal that they are putting into a higher position. The exhibitors must move in such a way that the animal moving up in line can be shown to its best advantage. In order to facilitate this, the exhibitor moving up in line will need to move in a non-clockwise motion.

The exhibitor in position 1 will stand up, start a tight clockwise circle moving out of line towards the judge, make a roll turn (to keep his goat between himself and the judge), and then complete the clockwise turn back to the open position in the line that was left by the other goat.

The exhibitor moving up from position 3 to position 1 will also stand up, move toward the judge and far enough in front of the line to give the other exhibitor enough room to walk between himself and the line. The exhibitor then moves forward until he reaches the open position in line where the judge has instructed him to move. Doing this will keep his goat between the judge and all of the other goats and exhibitors.

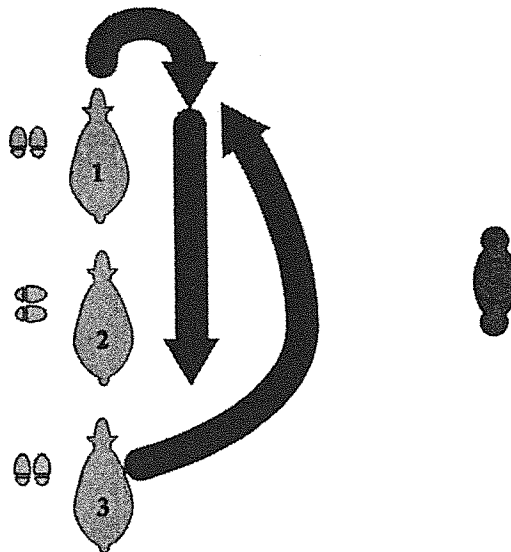


Figure 14: Switch 1 & 3 Positions

**\*Star Showmanship Tip\***

Remember to always move in front of the line when you switch places with another goat!

## ROLL TURN

The roll turn requires you to move from one side of the goat to the other. This should be done by walking forward to move around its head to position yourself on the other side of the goat. While turning, the exhibitor should switch the hand which is holding the lead to make sure that when the other side is reached there is no issue or problem with control of the goat or ease of your movements.

## ROLL TURN WHILE CIRCLING

Use the roll turn when circling the ring and the judge is outside the ring. The roll turn will actually take place twice while circling the ring once. This is done so the goat will always be between the exhibitor and the judge. You should make the first roll turn as you can see that you will be between your goat and the judge. This roll turn will place you on the inside of the circle. Make the second roll turn after passing the judge, again as soon as you can see that you will be between your goat and the judge. This roll turn will place you back on the outside of the circle.

## RETURN TO SAME PLACE IN LINE

At different times during the class exhibitors will be asked to move out of line, possibly to answer questions for the judge or to walk their animals. Exhibitors should always return to the same position in line as when they left the line, unless directed to do otherwise by the judge.

An example of this is when the judge has the line set up in front views. The judge asks the exhibitors to walk in pairs. As each pair returns to the line, the exhibitors should reset their animals to the front position unless otherwise specified by the judge.



# **JUDGE'S ACTIONS**

The judge will ask the exhibitors to do many different things during the class, including moving into different positions and answering different questions. Make sure that you follow all directions and you should do well in the class. Know your maneuvers, know where the judge is at all times, follow his directions, and see how fun and easy showmanship can truly be! If at any time you do not hear or understand a direction given by a judge, do not hesitate to politely ask for him to clarify for you. This action can be by voice if the judge is near by, or by the raising of the hand.

## **INSPECTION OF GOATS**

During the class the judge will inspect your animal. Do your best to control your goat during an inspection. If the judge is doing the normal first inspection of the goats while set up in line, you should try to hold your goat's head so that the judge can check its teeth and bite. Place your hand on the back of its head and try to brace your animal for inspection. Do not force the goat's head anywhere, but be there for stability to help control the goat during inspection.

When the judge checks your goat's teats, brace it against you so that it cannot easily leap or struggle while being checked. You can stand and put your leg in front of your goat so that it can not run forward. Or you can bend and pick up the front foot that is opposite to the back foot that the judge is lifting to check underneath. This will put the goat off-balance so it must stand still to keep from falling and will enable the judge to check the teats with ease.

## **MANEUVERS**

Sometimes judges can be pretty tricky during the showmanship class. But for the most part the judge will only pull some tricks out of the bag when the exhibitors are so good that they need to be tested on the smallest of things or maneuvers. Never panic if a judge is making odd moves or positioning himself in an odd manner in the ring. Just sharpen your senses and make sure you use all of the skills you have learned to show the judge you can think and make wise decisions during the class.

## **BLOCK EXHIBITOR'S MOVEMENT**

If a judge stands in front of you and blocks you in when you should be making a roll turn or moving to the opposite side of your animal, try to keep your goat between you and the judge. Take a step back and try to give the judge a view of your goat. Then finish your turn or maneuver when the judge moves out of your way. Never run over or step on the judge just to be sure you complete your maneuver. Be polite and wait until you have space to move and then move into your new position.

## **SWITCH GOATS**

Some judges might ask the exhibitors to switch goats with other exhibitors in the class. This is done for several reasons. The judge wants to evaluate an exhibitor who handles and shows his goat very well to see how he shows and handles an animal that is not familiar with him. Also, if an exhibitor appears to know what he is doing but his animal is not behaving that day, the judge can see how that exhibitor shows another goat.

## QUESTIONS

During the class the judge might ask you questions that include topics such as parts of the goat, conformation, breeding, showing, and goat care. You always want to be sure that you have control over your goat while talking to the judge and be sure you know where and how your goat is acting and set up.

When the judge asks you a question about your animal and you have to point out a part of the goat, make sure that you show the judge on his side of your animal (side closest to the judge). An example would be if you were asked to show where the front cannon is located. Hold your goat firmly, possibly put your leg in front of its chest as a brace, lean or crouch to where you can reach the front of the goat, and point to the front cannon on the front leg closest to the judge. Obviously if you are asked to point to a part that is on only one side of your goat, such as the rumen, you would point to the correct side, regardless of where the judge is standing.

The purpose of questions is to evaluate your basic knowledge of raising and showing Pygmy Goats. You should never worry about the type of questions or what the judge might ask. Just be prepared to answer anything by taking the time before the class to study and learn about your goat and the breed. Take your time when answering and try your best – no one knows everything about the Pygmy Goat! Learn from any questions you cannot answer by studying and learning the answer for next time.

**Etiquette:** It is polite to make eye contact with the judge when answering his questions. If you are crouching next to your goat when the judge approaches to ask a question, stand up so you can talk face-to-face. Remember that part of showmanship is being at ease in the ring and acting as natural as possible. Stand up, take a deep breath and wait for the question. Try not to get nervous; everyone is there to learn. If the judge asks you to show him a part of the goat, remember to show the judge on the judge's side of your animal.

**Anatomy:** A judge can ask questions about the parts of the goat or its anatomy. Be sure to learn and memorize all of the parts of your goat and know where they are located. This will help you in your general knowledge of the goat in showmanship. It will also help during conformation classes when the judge is giving reasons for his placings. If you know the parts of the goat, then you will be able to follow the reasons and the process by which the judge decided the conformation placements in the class. Be a good breeder and exhibitor; know the parts of the goat.

**Health:** A judge might ask questions regarding the general health of goats. This might include questions about normal temperature, gestation period, food and water, proper maintenance, and daily or periodic care of the goat.

**Conformation:** A judge could ask you to describe the conformation of your animal or even another animal in the ring. Knowing ideal traits of the Pygmy Goat will help you to become a better breeder. Know the positive traits of your animal and be able to describe any weaknesses it might have, which are ones that you would try to improve upon if you were to breed your animal.

## FOR THE JUDGE

A good showmanship judge can determine a lot from his initial inspection of the class. Ask the exhibitors to come into the ring. Generally they should enter and travel in a clockwise circle, if not, give them clear directions as to which way they are to proceed. Watch how each exhibitor walks. Does he walk smoothly without his arms moving about? Is he properly dressed for the class? Is he watching you and waiting for any directions you might ask of him? Does his goat's collar and lead match and does he hold the lead correctly? Are his clothes a distraction from the appearance of his goat? Can he walk in the designated direction and still keep his eyes on you? Is your attention called to the goat or the exhibitor? These are all questions that can be answered while the exhibitors are circling the ring.

While the exhibitors walk in a circle, move in and out of that circle to see which exhibitors negotiate the appropriate maneuvers. Stop the line a few times, possibly with hand gestures, to see which exhibitors are paying attention. Check to see who sets up his goat as soon as the line is stopped.

At some point ask one exhibitor to start a line, being careful to make your instructions clear as to where you want the line to start. Again, check to see who sets up. Especially notice those who set the legs closest to you first. Check the line for alignment and further evaluate the choice of clothing worn by the exhibitors. By walking through the line you can further determine who moves most quickly to the appropriate side of their goat.

While the exhibitors are in line, you can move from goat to goat checking on cleanliness, hoof trimming, and how well the exhibitor controls his animal. You might ask questions now and continually look up and down the line to see who is always paying attention.

Next, you might ask the exhibitors to perform the more intricate maneuvers. Walking in pairs, walking in threes, and changing places are all helpful in discerning who is best among good showmanship exhibitors.

Don't be afraid to trust your instincts. Watch for intangible skills such as subtly drawing your attention to the goat. You also want to see how each animal responds to the handler. Please remember all the important guidelines. Try to have fun with the class and make the exhibitors feel comfortable and relaxed. This class should be enjoyable for you and the exhibitors. One last factor to evaluate: does the exhibitor look and act relaxed?

## YOUTHS WITH SPECIAL NEEDS

The goal of conference judging classes is to work with the exhibitors so they can demonstrate and gain knowledge of their project. You want to make sure that the experience is a positive one for each youth participating. You can ensure this by clearly recognizing the *true* abilities of each individual being evaluated.

This can be difficult if a child's chronological age does not match his cognitive age. When the difference between these two is significant, the child is termed developmentally challenged. These children may appear on the outside to be just like every other child their age, when in reality their ability level is very different. In order for the judge to evaluate a project fairly, he needs to have realistic expectations for the youth being evaluated.

It is often very difficult to recognize a youth with developmental challenges in the short period of time in which conference judging occurs. It may be necessary for the Extension Educator or person responsible for the 4-H Judging Event in that county to alert judges ahead of time as to which youths have these challenges. This needs to be done in a confidential way. You may want to ask the person coordinating the event if you will be judging any youth with developmental challenges.

Developmental delays and disabilities that are not always noticeable include: epilepsy, autism, mild or moderate mental retardation, and numerous learning disabilities specific to individuals. Of course some disabilities are very noticeable such as physical disabilities, sensory impairments, cerebral palsy, spina bifida and Down's syndrome. But each person is unique in how his disability or developmental delay affects him. He will have different strengths and challenges. Here are some tips on how to interact with a person with developmental challenges:

- Remember that a person who has a disability is a person like anyone else. Treat him with respect and dignity.
- RELAX! If you don't know what to do or say, allow the person who has a disability to help put you at ease.
- Don't give excessive praise and/or attention to a person with a disability. Interact with him the same as the others you are judging.
- Emphasize abilities, not limitations.
- Offer assistance if asked or if need seems obvious, but don't overdo it or insist on it. Respect the person's right to do as much as possible for himself. Let the person indicate the kind of help needed.
- Talk about the disability if it comes up naturally without prying. Be guided by the wishes of the person with the disability.
- Appreciate what the person can do. Remember that difficulties the person may be facing may stem more from society's attitudes and barriers than from the disability itself. Remember that we all have disabilities and, on some of us, they show.
- Be considerate of the extra time it might take for a person with a disability to get things said and done. Let the person set the pace in walking or talking.
- Don't expect perfect finished projects or performance. Participating in the group is often an accomplishment in itself for the participant.
- Remember that the exhibit or activity is the tool to accomplish positive outcomes. It is not what they do; it is who they are that is important.
- **Above all, relax and have fun!**

## QUESTIONS

Many judges include questions as part of the showmanship class. The underlying philosophy behind asking questions is to stress the importance of exhibitors being relaxed and able to answer questions pertinent to conformation classes. The use of questions in a showmanship class encourages exhibitors to learn about raising and showing Pygmy Goats and to be relaxed and responsive in relationship to the judge.

Your questions may focus on issues of health, show rules, the breed standard, parts of the goat, or other related areas. Your questions should not be trick questions and should be aimed at finding out what the exhibitor knows. For example, you may ask the exhibitor to indicate a positive trait possessed by his animal and then ask him how good showmanship can maximize the manifestations of this good characteristic during the class.

Be sure to ask questions of the exhibitors that are appropriate for the age and experience of the class you are judging.

How the exhibitor answers questions should be a determining factor in placings, especially when the decision is extremely close.

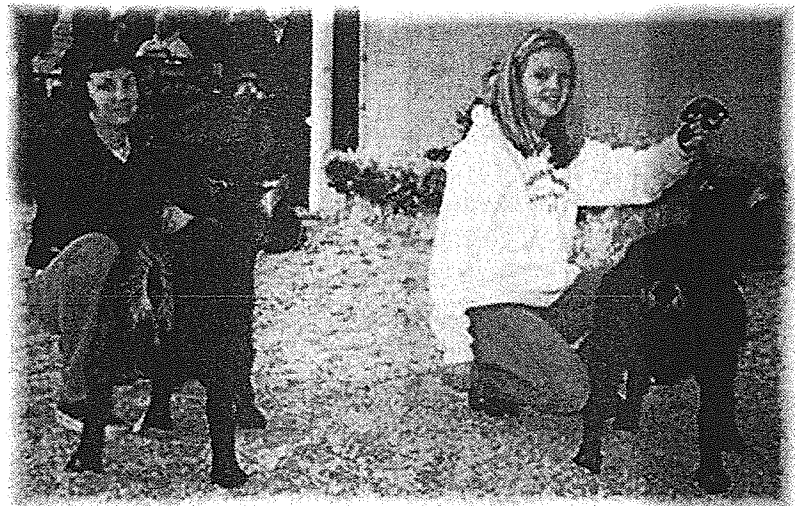
# PICTURES OF INTEREST

SIDE  
VIEW



FRONT  
VIEW

REAR  
VIEW



## NPGA BREED STANDARD

### **1. GENERAL DESCRIPTION:**

The Pygmy Goat is genetically small, cobby, compact. Its frame is clearly defined and well angulated; limbs and head are short relative to body length. Full-barreled and well muscled, the body circumference in relation to height and weight is proportionately greater than that of other breeds. The Pygmy Goat is hardy, alert and animated, good-natured and gregarious.

### **2. BREED CHARACTERISTICS:**

**Coat** – The full coat of straight, medium long hair varies in density with seasons and climates. On females, beards may be non-existent or sparse, or trimmed; on adult males, abundant hair growth is desirable; the beard to be full, long and flowing, the copious mane draping, cape-like, across the shoulders.

**Color** – All body colors are acceptable. The predominant coloration is a grizzled, agouti pattern produced by the intermingling of light and dark hairs, of any color.

**Markings** – a. Breed-specific markings are required: muzzle, forehead/crown, eyes, and ears are accented in tones lighter than the dark portion of the body in goats of all colors, except in goats that are solid black. Front and rear hoofs and cannons (socks) are darker than the main body coat, as are crown, dorsal stripe, and martingale except in the solid black. On all caramel goats, light vertical stripes on front sides of darker socks are required.

b. Optional markings: Light areas (on darker backgrounds) that appear as complete or partial girth belts are acceptable. All other patches are faulted moderate to very serious.

c. A complete lack of all breed-specific markings is disqualifying.

**Head** – Short to medium long; profile somewhat dished. Muzzle rounded, not snipey; nose short, wide, flat. Chin and underjaw full; bite even, neither over- nor undershot; jaws broad, strong, well muscled. Forehead broad, flat or concave. Eyes set well apart, bright, brown in color, prominent but not protruding. Ears medium sized, firm, erect, alertly mobile. Genetically horned; disbudding and dehorning permissible.

**Neck** – Well muscled; shorter, rounder, more full-throated than other breeds; more slender in females than in males.

**Shoulder** – Muscular, well angulated and well laid on; point of shoulder placed posterior to the prosternum.

**Back** – Strong, laterally straight, level along chine and loin, rising slightly toward the iliac crest.

**Loin** – Broad, strong, nearly level.

**Rump** – Medium long, medium wide, neither level nor steep:

**Hips** – Wide, nearly level with back

**Thurls** – High, wide apart;

**Pin bones** – Wide apart, somewhat lower than hips, pronounced;

**Tail** – Set high; wide at the base, symmetrical, carried high.

**Legs** – Strong, well muscled, wide apart:

**Fore legs** – Short, straight, wide apart and squarely set, with elbows close to the ribs; cannon bone short.

**Hind legs** – When viewed from the rear; straight, widely set to accommodate large barrel; femur and tibia proportionately longer than in other breeds and angulated toward a more pronounced stifle joint, thus compensating for the short hock (rear cannon). Bone flat and flinty.

**Hocks** – Cleanly molded, sharply angled; metatarsus short.

**Pasterns** – Short, strong and resilient.

**Feet** – Well-shaped, proportioned to size of animal; deep heel and level sole; hoofs symmetrical.

## APPENDIX A

### 3. DAIRY CHARACTER:

Animated, agile, generally open.

**Withers** – Nearly level with spine.

**Ribs** – Wide apart, well sprung; rib bone long, wide, flat.

**Flank** – Deep, set low on barrel, well defined.

**Thighs** – Long and wide, well muscled; incurving towards udder.

**Skin** – Clean and resilient.

### 4. BODY CAPACITY:

Large in proportion to size of animal, providing ample digestive and reproductive capacity as well as strength, vigor, and stamina.

**Barrel** – Broad, deep, increasing in width toward flank, thus giving an impression of perpetual pregnancy; symmetrical, well supported by firm abdominal wall and well-sprung ribs. The disproportionately large circumference of the paunch is greater in females than in males.

**Heart girth** – Large, resulting from long, well-sprung fore-ribs; wide chest floor, full at the point of elbow.

### 5. MAMMARY SYSTEM:

**Udder** – Firm, rounded, small to medium sized.

**Rear attachment** – High, halves evenly balanced, symmetrical.

**Front attachment** – Well forward, tightly attached, without pocket, blending smoothly into body.

**Texture** – Silky smooth, elastic, pliable but firm; free of lumps or scar tissue.

**Teats** – Cylindrical, of uniform length and size – sufficient for milking with two fingers and thumb; symmetrically placed; free of obstructions, deformities, or multiple orifices.

### 6. REPRODUCTIVE SYSTEM (BUCKS):

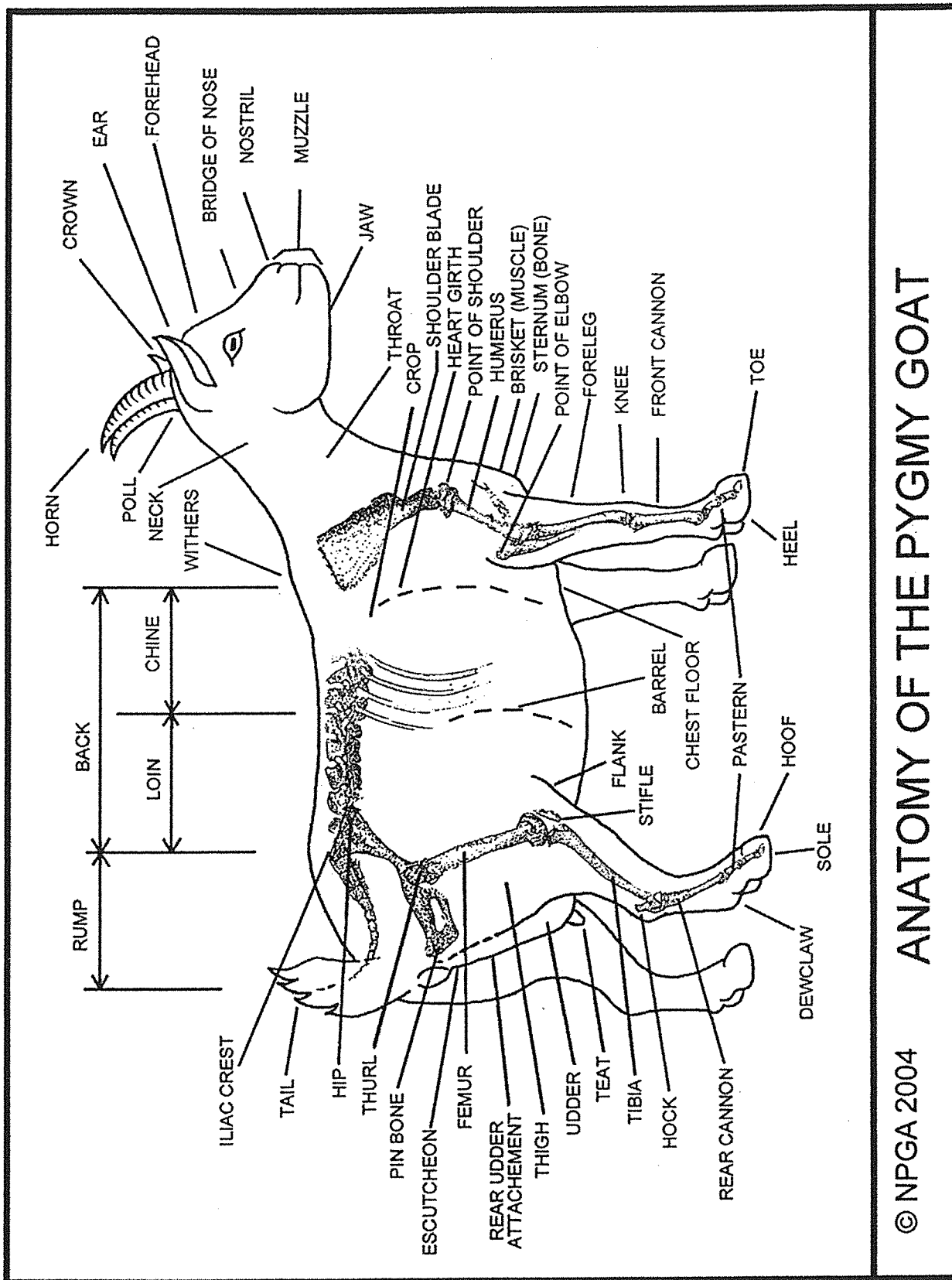
**Testicles** – Two, fully descended, of fairly equal size, healthy and firm.

**Teats** – Two, non-functional.

<b>BODY MEASUREMENT CHART (Inches)</b>			
<b>DOES:</b>		<b>MINIMUM</b>	<b>MAXIMUM</b>
Under 6 months	Height at withers	None	18 1/2
	Cannon length	None	4
6 months but less than 12 months	Height at withers	13 3/4	20 3/8
	Cannon length	2 3/4	4 1/4
12 months & older	Height at withers	16	22 3/8
	Cannon length	2 7/8	4 1/2
<b>BUCKS:</b>		<b>MINIMUM</b>	<b>MAXIMUM</b>
Under 6 months	Height at withers	None	18 5/8
	Cannon length	None	4 1/4
6 months but less than 12 months	Height at withers	14 1/2	20 3/4
	Cannon length	3	4 1/2
12 months & older	Height at withers	16	23 5/8
	Cannon length	3	4 5/8
Allowable margin of error: 1/8 <sup>th</sup> inch			

Height at withers is measured on a firm-flat surface with a right angle device set perpendicular to floor and level across withers. Goat to be standing in a normal pose. Head held in typical position, neither drawn up, down nor pulled out, any of which may significantly alter height measurement. Front legs set evenly under the goat's shoulder, not forward or backward of the shoulder line. Rear legs positioned properly, neither drawn too far back nor inwards. The cannon bone is measured with calipers set at the outer edge of the knee and pastern joints, with both joints sharply bent.

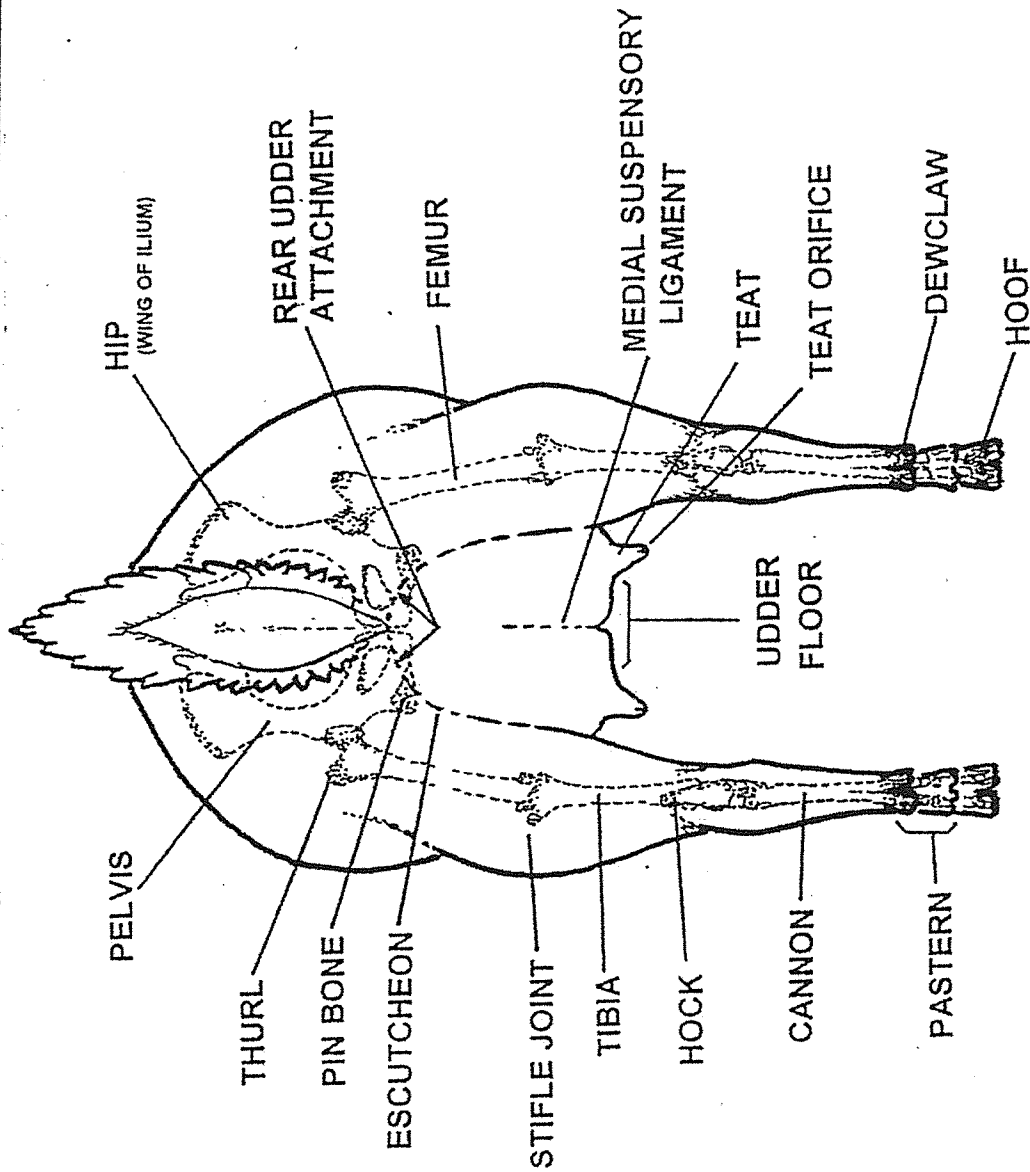




# ANATOMY OF THE PYGMY GOAT

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# ANATOMY OF THE PYGMY GOAT

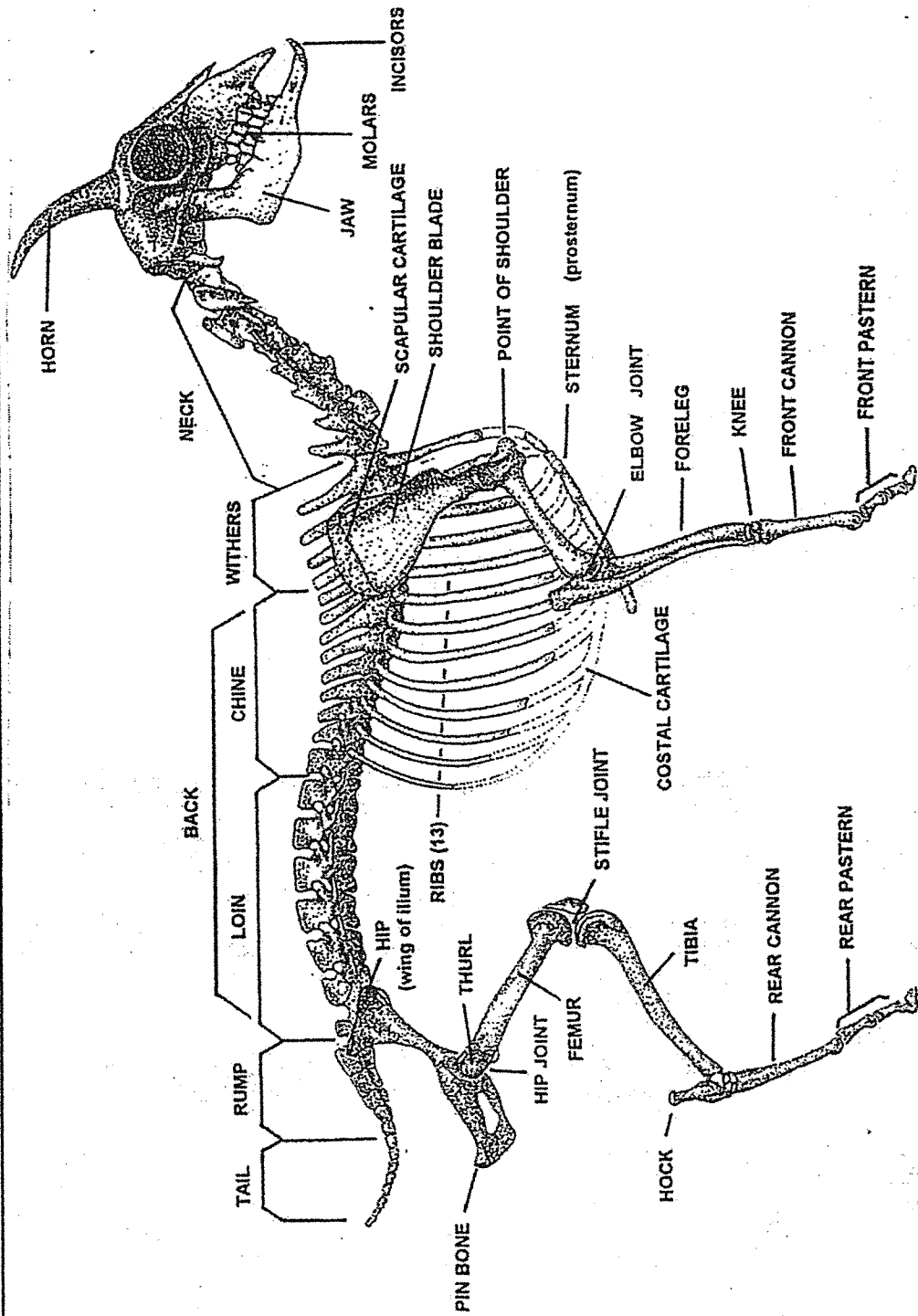


National Pygmy Goat Assoc.

REAR VIEW

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# ANATOMY OF THE PYGMY GOAT



Copyright Jan. 23, 1995 **SKELETAL SIDE VIEW** National Pygmy Goat Assoc.

GLOSSARY OF TERMS

Angulated	having clearly defined angles
Barrel *	(see anatomical drawing)
Bifurcal	forked, branching but connected along its length
Blind	teat – lacking orifice / udder – incapable of producing milk flow
Bucked/Buckled Joints	excessively bent or bent in wrong direction
Cannon *	front – bone between knee and pastern joints / rear – bone between hock and pastern joints
Chine *	backbone, spine
Cobby	short-legged, thick-set
Crops *	fore-ribs
Crown *	area between horn bases
Dewclaws *	projection of the leg behind joint of cannon and pastern
Disbudding	removal of horn cells before horn develops
Dorsal Stripe	linear marking along spine
Double Teat	see BIFURCAL
Femur *	bone extending from pelvis to stifle
Flank *	portion of body where barrel meets stifle
Flinty	hard and unyielding
Functional	capable of functioning
Genetic	traits produced by genes; hereditary
Genetically Small	small by heredity rather than by environmental factors
Girth Belt	light marking circling the barrel
Heart Girth *	circumference of chest measured behind elbows
Hock *	joint of tibia and rear cannon bone
Cow-Hocked	hindlegs bowed in at hocks
Fiddle-Hocked	hindlegs bowed out at hocks
Iliac Crest *	pertaining to the uppermost portion of the pelvic blades
Inguinal	pertaining to the groin
Laid-on	angle of placement
Loin *	part of the back from last rib to hip
Malocclusion	defective contact of opposing teeth in the upper and lower jaws; misalignment
Mature	does @ 24 months – bucks @ 30 months (see Breed Standard)
Multiple	teats – more than two / orifices – more than one per teat
Overshot	upper jaw projecting beyond lower jaw
Pastern *	portion of the foot between the dewclaw and the hoof
Pin Bone *	posterior point of pelvis
Posterior	situated behind or at the rear of; opposed to ANTERIOR
Posty	rigid posture, unnatural extension of hindlegs
Roached	arched, bulging
Roman Nose	convex profile
Rump *	(see anatomical chart)
Slab-Sided	long and flat, rather than well arched, elliptical rib cage
Snipey	long, narrow, pinched
Stifle *	joint between femur and tibia
Sternum *	breastbone
Supernumerary	those beyond the normal number, extra
Thurls *	hip joint, connecting femur to pelvis
Tibia *	bone extending from stifle joint to hock joint
Undershot	lower jaw projecting beyond upper
Ventral	pertaining to the belly side, lower
Wattles	short, finger-shaped appendages on neck or jaw, optional, non-functional
Wether	castrated male goat
Withers *	highest part of the back where the shoulder blades almost touch
Wry	crooked

\* (See anatomical drawings on pages 30, 31, and 32.)