

APPENDIX 5

JUDGING CRITERIA

4.1 General Rules for Conventional Events

The following rules apply to single, duo and combi sections, relevant or specific information for each section is outlined in the correspondent points.

- 4.1.1 The judging begins when the competitor(s) adopt their dancing position and ends only when the music stops. The adjudicator must check his or her marks during the entire dance and amend them if necessary.
- 4.1.2 If a competitor prematurely breaks off the dance, they will receive the lowest judging. Exceptions are short interruptions of a dance due collisions, technical failure or similar occurrences.
- 4.1.3 Standard Dances in combi section must be danced in a Closed Hold throughout. If a competitor ignores that rule it has to get the lowest judging in that dance.
- 4.1.4 The adjudicator is prohibited from having any discussion about the competitors and/or their performance with any person prior to the close of the competition.
- 4.1.5 The following criteria is numbered according to its importance, i.e. a fault in 'Music' is more important than a fault in 'Balance and Harmony' and so on.

The judging criteria consist of following principles:

1. Aims
2. Music
3. Movement
4. Choreography, presentation, charisma

4.2 Aim

- 4.2.1 Para Dance Sport is governed by the IPC. Therefore the focus should be on the wheelchair dancers. In case of combi dances, attention should be given to the wheelchair dancer as the main part of the couple.

4.2.1.1 Harmony, Interaction and Connection

The principal challenge is to reach 'Integration and cohesion'. Dancers must show a relationship between body and wheelchair, dancer to dancer. In case of duo and combi sections both dancers must dance in harmony and have to contribute equal achievement. The movements of the couple must be coordinated and no partner shall be dominant.

4.3 Music

- rhythm
- time
- musicality

4.3.1 Competitors must dance following the time of the music. Each dance's basic rhythm and all its variations must be recognisable. This applies to all dances (single, duo or combi). All wheelchair dancers should demonstrate the exact time mainly by push and pull actions as well as exact stops of the wheels. Rhythmical Musical interpretation should be visible through movements of the body, head, arms and hands. Even in close hold positions in duo or combi sections, time and rhythm should be also evident.

4.3.2 The standing athlete should demonstrate exact time and rhythm according to the development in Dance Sport, i.e. typical and stylish trends of rhythmical interpretation should be noted.

4.3.3 All dancers have to show musicality, i.e. interpretation of the music's finesses which means more than beats, bars and rhythm.

4.4 Movement

4.4.1 Movements and amalgamation shall have the character appropriate to the dance.

4.4.2 The basic movements of **wheelchair dancers** should be visible and adapted in the rhythmical control of their wheelchair as well as in appropriate integration of rhythmical head, arm, shoulder and upper body movements.

4.4.3 The basic movements of **the standing athletes** are orientated to the usual movements in international Dance Sport.

4.4.4 Although most dancers are different in the way they move and have diverse abilities, the movements should be adapted to each person or couple in harmony. The quality of movements is very important.

4.4.5 The movement and technique consists of following Items:

Character (of music)

- position
- hold

Technique (quality of movements)

- balance
- connection, leading
- bodywork, bodylines
- footwork, wheelwork
- lifts

4.5 Character of music

4.5.1 Each dance has its own character. This must be visible in movements, position and hold as well as use of space and direction. The aim of dancers in Para Dance Sport must be to assimilate the character of Standard and Latin Dances in the way the Dance Sport has developed it during the past decades.

4.5.1.1 Hold

For each dance the appropriate hold is important. The wheelchair dancer should have an upright sitting position, a straight neckline and an upright head. The standing athlete shall have an upright position, which can be altered in order to achieve harmony.

Standard dances in combi section must be danced in a closed position. For duo opened and closed positions are allowed.

For Latin dances the leading can occur with one or both hands or arms. A free hold is allowed.

4.6 Position

4.6.1 The positions to be used are:

- closed position, open position, contra position
- side by side position
- closed promenade position, open promenade position
- closed counter promenade position, open counter promenade position
- shadow position, fan position
- free position

4.7 Technique (quality of movements)

4.7.1 The adjudicator must determine whether the movement is in harmony with the character of the dance, and assess the rise and fall, swing and balance of the competitors. A greater swing only justifies better marking if the movement is controlled and balanced.

4.7.1.1 Balance

Balance is the basis of every co-ordinated movement. Each single dancer must be in balance i.e. the upright Basic Position is kept independently from the partner by an adequate tension in the body. This balance must be visible both in stationary and in moving passages.

4.7.1.2 Connection, leading in duo and combi dances

The dancing balance/ equality between the couple in making and supporting movements must be equal.

If a dancer stays passive while being drawn and pressed by their partner, this has to be judged lower than harmonious co-operation with active participation of both dancers. Long passages in Latin, danced in free position with each partner 'acting' alone has to be judged lower than a harmonious performance in interaction with adequate alternation of Closed, Open and Free Position.

In Combi Standard Class 1 and Class 2 events pushing the wheelchair with the foot of the standing partner should not start the movement of the wheelchair.

In Combi Standard Class 1 and Class 2 events the legs of the standing partner should not stop the movement of the wheelchair.

4.7.1.3 Bodywork, bodylines in singles, duo and combi dances

The term 'bodylines' relates to the couple as a whole or to individuals in single section, both during movements and in picture steps. This includes:

- swing and sway in right places
- arm lines, back line, shoulder lines
- hip line (pelvic attitude) leg lines (the standing partner)
- neck and head lines, right and left side line
- sway, rise and fall

4.7.1.4 Wheelwork in single, duo and combi sections

- Wheelchair handling should be visible according to each style of dance, Latin or Standard dances.
- Wheelchair dancers must show mastery in wheelchair movements according to the specific dance either Latin or Standard. (Turns, speed control, spot, stopping, balance, advancing, retreating, holding)
- Wheelchair control is essential; dancers must show mastery in directing the wheelchair through space while dancing. Not only rolling.
- Wheelchair dancers must show coordination, control of the wheelchair and movement of body parts.
- The wheelwork is related to the footwork of the standing partner in combi dance. It consists of the following items:
 - rolling forward/ backward
 - turning on the spot to right/ left
 - turning from the spot to right/ left
 - balancing
 - movements of head, shoulder, arms, hands, upper body

4.7.1.5 Footwork

The footwork follows the defined technique of Dance Sport.

The footwork should be related to the wheelwork of the wheelchair partner

4.7.1.6 Lifts

Lifts are not permitted. A lift is any movement with one partner having no contact to the floor caused by assistance or support of partner or wheelchair. Lifts of the front wheels or short jumps are allowed. If a couple ignores this rule it has to get the lowest judging in that dance. The sitting partner can also lift the chair with own force, but not with the help of the partner.

4.8 Choreography, Presentation, Charisma

4.8.1 The adjudicator must assess the rhythmic interpretation of a dance. This reveals the capacity for the artistic choreography and the musical involvement of the couple in the dance. The choreography should show the character of the dance.

4.8.2 The items which should be controlled are as follows:

- | | |
|------------------------|----------------|
| * variation of figures | * use of space |
| * presentation | * originality |
| | * expression |

4.8.2.1 Variation of figures

The quality of the performed figures shall have priority over the quantity of figures. A few perfectly performed figures are to be judged higher than an endless number of imperfectly controlled figures. The number of figures and their degrees of difficulty shall only be used as judging criteria for competitors who have performed on equal standard in the competition.

4.8.2.2 Presentation

The presentation consists of following items:

- use of space
- originality
- expression

4.8.2.3 Use of space

The way a competitor moves on the floor, in the right direction, and not against line of dance and disturbing other competitors. The characteristic use of the space is to be judged according to space directions and expansion.

4.8.2.4 Originality

Poses shall emphasise the character of the dance, but shall not constitute the main action.

4.8.2.5 Expression

The characteristic of the dance must be shown also in the personally interpretation as mean of expression. Translation of the emotional content of the music and pleasure of dancing must be displayed by natural expression and body language.

All the personal interpretation covers the input of individuality, creativity, spontaneity, anticipation, presentation and charisma into the competitive performance.

4.9 General Rules for Freestyle/ Showdance Events

The following rules apply to single and combi sections.

4.9.1 Judging consists of marking with absolute points in three different aspects:

- a) Technical Skills
- b) Choreography and Presentation
- c) Difficulty Level and Deductions

4.9.2 The judging of a participant begins from the entrance to the dance floor and ends only when the music stops. The entrance could be with or without music.

4.9.3 The adjudicator is prohibited from any discussion about the competitors and/or their performance with any person prior to the close of the competition.

4.9.4 The adjudicator must check his or her points during the entire dance and amend them if necessary.

4.9.5 The adjudicator can correct the marks after 10 performances or in the end of the section if less than 10 performances occurred. The Chairperson of Adjudicators allows up to 5 minutes to the adjudicators for corrections, if necessary.

4.10 Composition of adjudicators

Adjudicators will mark specific aspects as follows:

- a) Technical Skills
- b) Choreography and Presentation
- c) Difficulty Level

The Adjudicators Team consists of between 6 to 9 adjudicators plus 1 Chairperson of

Adjudicators.

4.10.1 Each Adjudicator is identified by the capital letter of the Latin alphabet: A; B; C; D; E; F; G; H; J. Adjudicators will mark two (2) of three (3) aspects in accordance with the Table presented in 4.10.2

4.10.2 Composition of adjudicators panel per competition:

Number of adjudicators in a competition	Evaluating group in Technical Skills (TS)	Evaluating group in Choreography and Presentation (CP)	Evaluating group in Difficulty Level (DL)
6 (A, B, C, D, E, F)	A, B, C, E	A, C, D, F	B, D, E, F
7 (A, B, C, D, E, F, G)	A, B, C, E, G	A, C, D, E, F	B, D, F, G
8 (A, B, C, D, E, F, G, H)	A, B, C, E, G	A, C, D, E, F, H	B, D, F, G, H
9 (A, B, C, D, E, F, G, H, J)	A, B, C, E, G, J	A, C, D, E, F, H	B, D, F, G, H, J

4.11 Evaluation Criteria

a) Technical Skills

In this section competitors are judged by their ability to show different technical skills in their performance. The quality of the technique refers to how a dancer combines different skills. Dancers can do many turns, but they will be judged according to the quality of the turns (the way they perform them, how they stop, how they continue, how they demonstrate strength and the overall difficulty level)

Judges expect to see a combination of the following technical skills:

Use of the Wheelchair

- Wheelchair handling: control of the wheelchair movements. (Turns, speed control, spot, stopping, balance, advancing, retreating, holding)
- Wheelchair control: The mastery ability to direct the wheelchair through space while dancing, not only rolling.
- Coordination: The harmony ability to control the wheelchair and move body parts simultaneously.

Body Aspects

- Posture: The way a competitor holds himself or herself when they are performing.
- Alignment: The position of body parts in relation to the whole body; other body parts and for wheelchair dancers in relation to their wheelchair.
- Flexibility: Potential (ability) to use the range of movement in the joints, for example hips, arms, shoulders, elbows, torso, head, legs, feet.

- Body Control: The power to direct body and body parts/ the ability to demonstrate complete control over individual body parts and the body as a whole. .
- Balance: To control the body weight over a point of support.
- Extension: The competitor's ability to extend and straighten their body and body parts.

Space Aspects

- Mobility awareness: The competitor's ability to move through space precisely.
- Concentration: Focussing on the performance concept, ability to follow patterns, pathways and directions.

Relationship Aspects

- Contact: togetherness must be demonstrated throughout the entire routine
- Interaction and connection: Relationship between, body to wheelchair and/or dancer to dancer.

Dynamic Aspects

- Strength: The muscle power required to perform all dance movements in their performance.
- Stamina: The ability of the body's muscles to keep working for the whole performance.
- Movement Dynamics: Ability to combine qualities of speed, energy and continuity. Capacity to show, contrast, variation, accent, rhythm and phrasing.

b) Choreography and Presentation

In this section competitors show a dance composition with a variety of elements that should reflect their performance concept. The composition of the dance must include the following elements:

Presentation Aspects

- Projection: The way the dance is presented. The clarity, energy or power of the performance.
- Confidence: Sureness of the competitors while interpreting their dance.
- Sense of style: The distinctive actions and qualities of their specific dance.
- Expression: Communication of the intention or feelings of the dance to the audience.
- Charisma: Showing an attitude, style or role, according to the dance.

Choreography Aspects

- Communication of choreographic intention: empathy with the mood or meaning of the dance and the ability to interpret and communicate this.
- Equilibrium: Capacity to maintain balance.
- Cohesion: Coherency between music, costumes, atmosphere movements and use of space.
- Transitions: Changes between positions, figures, movements, holds in relation to the dance style chosen.
- Musicality: timing, phrasing and sensitivity to other musical elements such as rhythm, timbre and texture.
- Focus: Concentration and where the dancer looks, should fit the choreography concept.

Movement Vocabulary and Content

- Many types of movement's styles, repertoire's and their adaptations are allowed (folk, hip hop, latin, standard, ballet, contemporary, street dance, salsa, Argentinean tango, cumbia, belly dance)
- Acrobatic movements are allowed but should not be the main part.
- A maximum of 3 lifts are allowed during the whole presentation.
- It is allowed to leave the wheelchair as a transition or fragment in the beginning or in the end of the program, but should not be the main part of it; wheelchair dancers have to fulfil the technical skills in the wheelchair primarily.
- Movements and body language should be appropriate to be seen by all ages. Strength, energy, power, sensuality, passion, caring and love actions are allowed, but explicit violent or sexual manifestations are not allowed.
- It is not allowed for the wheelchair user to dance on the floor without the wheelchair. It is prohibited for the wheelchair athlete to dance on the floor with the absence of their wheelchair

c) Difficulty Level

Participants will get points for the achievement factor of the overall performance. Effort and challenge should be visible, and will be valued according to the competitor's abilities and classifications.

d) Deductions

Chairperson of Adjudicators is responsible for deductions.

The following actions will result on loss of points:

Violation	Deductions (points)
Falling due to misbalance	-1,0
Wheelchair dancer performing on the floor out of his/her wheelchair	-5,0
Usage of accessories and/or props	-3,0
Violation of time limits of performances	-2,0
Violation to the dress code	-1,0
More than 3 lifts	-2,0

4.12 Marking System

a) Technical Skills marking

Adjudicators should evaluate the Technical Skills of the participant in absolute points in accordance with Technical Skills evaluation criteria using the scale from 1 to 10 with the 0,1 step. See the scale bellow.

POINTS	10	9	8	7	6	5	4	3	2	1
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0,9										
0,8										
0,7										
0,6										
0,5										
0,4										
0,3										
0,2										
0,1										
0,0										

b) Choreography and Presentation marking

Adjudicators should evaluate the Choreography and Presentation of the participant in absolute points in accordance with Choreography and Presentation evaluation criteria using the scale from 1 to 10 with the 0,1 step. See the scale bellow.

POINTS	10	9	8	7	6	5	4	3	2	1
0,9										
0,8										
0,7										
0,6										
0,5										
0,4										
0,3										
0,2										
0,1										
0,0										

c) Difficulty Level marking

Adjudicators should evaluate the Difficulty level of the performance in absolute points in accordance with Difficulty level evaluation criteria using the scale from 1 to 1,5 with the 0,05 step. See the scale bellow.

Difficulty coefficients:

1,5	1,45	1,4	1,35	1,3	1,25	1,2	1,15	1,1	1,05	1,0
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4.13 The Result Formula

The Formula below shows how the points are allocated to the participants:
 (Value 1 + Value 2) x Value 3 – (Deductions Value if any) = Result

where

Value 1 – Technical Skills Value

The highest and the lowest marks will be ignored.

The Average mark will be determined from the other marks for Technical Skills

Value 2 – Choreography and Presentation Value

The highest and the lowest marks will be ignored.

The Average mark will be determined from the other marks for Technical Skills

Value 3 – Difficulty Level Value

The highest and the lowest marks will be ignored.

The Average mark will be determined from the other marks for Technical Skills

For example:

Considering 7 Adjudicators:

	TS					Value 1	CP					Value 2	DL				Value 3	Deducti ons	Result
Adj	A	B	C	E	G		A	C	D	E	F		B	D	F	G			
.	7, 5	7, 4	7, 5	7, 7	7, 8	7,567	8, 1	8, 1	8, 4	8, 3	8, 2	8,2	1,2 5	1,3 5	1,3 0	1,3 5	1,325	0	20,891

After taking away the highest and the lowest marks in each section, the average mark can be determined.

The Final result in this example will be as follows:

(Value 1 + Value 2) x Value 3 – Deductions = Result

$$(7,567 + 8,2) \times 1,325 - 0 = \mathbf{20,891}$$