

THE JUDGING ANALYSIS OF THE NATIONAL DANCE SPORT CHAMPIONSHIP, 2019

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Abstract

From the desire to write a work paper entitled "*The Judging Priorities in DANCE SPORTS*", I have studied the National Championship judging from this perspective and I consider I have identified some tendencies. there were clubs and athletes who deliberately chose not to participate in this championship because they predicted what would happen.

Causes. Only one man is the one who determines the attributions and which referees have to judge each age and section category, depending on his interests. This allows the compilation of lists of referees in which are created majorities that entail the competition of objective results. Only one man was the holder of the full list of referees invited in 2019.

Measures. The list of referees invited to the National Championship must be officially presented to all members of the federation at least two months before the competition, so that everyone can organize their informed training. This will give equal chances.

Conclusions. Normally, all schools of thought should have been represented equally in the team of the referees to ensure objectivity. Unfortunately, the school of thought that prioritizes the technical criterion was represented in the juries by 75% and the results, in our opinion, were not objective.

Keywords: dance sport, judging, objectivism

Motivation

From the desire to write a work paper entitled "*The Judging Priorities in DANCE SPORTS*", I have studied the National Championship judging from this perspective and I consider I have identified some tendencies. From the position I own in the RDSF, after 25 years of training in this wonderful sport, I can say that:

- the judging system also entails internal competitions, to a greater or lesser extent, of objective results;
- sooner or later, many of the athletes will want to participate at the championship, will suffer the same injustice and will be the victims of this adverse system;
- there were clubs and athletes who deliberately chose not to participate in this championship because they predicted what would happen.

Causes

Only one man is the one who determines the attributions and which referees have to judge each age and section category, depending on his interests. This allows the compilation of lists of referees in which are created majorities that entail the competition of objective results.

Only one man was the holder of the full list of referees invited in 2019, putting him and his athletes in a net favoring position against other athletes and other clubs participating in the championship.

In each team formed in the championship the referees were mostly the representatives of a school of thought. Following an analysis of the judging, these referees had a difficult word to say in the finals and hierarchies.

Starting from the premise that a picture makes a thousand words, I present you below a table that mirrors exactly the philosophical situation of judging at the National Championship.

Legend

I have defined and classified the three currents present in the championship as follows:

1. **Technical Foreground Current** (red);
2. **Musical Foreground Current** (orange);
3. **Artistic Foreground Current** (green).

The followers of this philosophical current consider that the evaluation of dance represents the triumph of matter and material at the expense of the dialectical evolution of principles.

Table 1. The philosophical situation of judging at the National Championship

Judges N.C. 2019	Was at the TGP	Arbitrated competitions- The National Championship 2019											
		19-34 lat	19-34 std	16-18 lat	16-18 std	14-15 lat	14-15 std	12-13 lat	12-13 std	10-11 lat	10-11 std	6-9 lat	6-9 std
A1	X		X		X		X		X		X	X	X
A2	X	X	X	X	X		X		X	X	X		
A3	X	X		X		X		X		X		X	
A4	X	X		X		X		X		X		X	
A5	X	X		X	X	X		X		X	X	X	
A6	X			X		X		X		X		X	X
A7	X	X	X			X	X	X	X			X	X
A8	X		X		X		X		X		X		X
A9	X		X		X		X		X		X		X
A10		X	X	X		X		X		X	X		X
A11		X		X		X	X			X	X	X	
A12		X		X		X		X		X		X	
A13			X		X		X		X		X		X
A14		X		X		X		X		X		X	
A15		X		X		X		X	X	X		X	
A16		X	X	X	X	X		X		X	X		
A17					X		X	X	X		X	X	X
A18			X		X		X		X				X
A19			X				X		X		X		X
A20			X		X		X		X				X
judges TGP/ comp	9	5	5	5	5	5	5	5	5	5	5	6	5
		3	2	3	2	3	2	2	1	3	3	3	2
		3	4	3	4	3	4	4	5	3	3	3	4

a. Technical Foreground Current (red); the followers of this philosophical current consider that the evaluation of dancing represents the triumph of matter and material at the expense of the dialectical evolution of the principles.

JUDGING COMPONENT: TECHNICAL QUALITY

Subcomponents:

- ✓ Posture
- ✓ Conexion/Dance Holds
- ✓ Balance
- ✓ Foot Actions
- ✓ Latin Actions

1st Criterion Technical Quality

1.Posture - Definition: General posture of the two dancers, as well as the dynamic posture - the position of the body and all of its parts during all movements.

2.Dance holds - Definition: the contact points, handholds and the way these move in relation to the couple.

3.Balance - Definition: the conditions of stability (indicating the capacity of equilibrium) of the two dancers both in static positions and dynamic movement.

4. Foot action - Definition: the way in which the feet are both moved and placed on the floor, and the alignment and shaping of the feet and ankles.

5. Latin actions - Definition: the correct execution of all dance specific actions described in the WDSF technique books in particular:

Samba: Bounce, Forward Walk, Side Walk, Samba Timing, Botafogo Actions, Volta Actions, Cruzado Walks and Locks, etc.

Cha Cha Cha: Forward Walk, Backward Walk, Side Walks, Checked Forward Walk, Checked Backward Walk, Delayed Actions, Forward Walk Turning, Delayed Forward Walk Turning, Backward Walk Turning, Walk in Place, Weight transfer in Place, Cuban Break, Cuban Rock, Chasse, etc.

Rumba: Forward Walk, Backward Walk, Side Walks, Checked Forward Walk, Checked Backward Walk, Delayed Actions, Forward Walk Turning, Delayed Forward Walk Turning, Backward Walk Turning, Walk in Place, Weight Transfer in Place, Cuban Rock, Cucaracha, etc.

Paso Doble: Appel, March, Heel Turn, Rotation, Knee Lift, Spanish and Press Line.

Jive: Swing Actions, Rock, Chasse Actions, Jumping Jive Actions, Jumping Action, Kicking Actions, etc.

6. General actions - Definition: ability in creating general dance actions: stretching bending, turning, stillness, balancing, over balancing, leaning, traveling, jumping, gesturing, weight transferring.

7. Preparation - Action - Recovering - Definition: the ability of the dancer to initiate, execute and finish a figure and combine this with the following movement efficiently.

8. Spins and Turns - Definition: execution of continuous spins, three step turns and other turning actions with an increased amount of turn e.g. swivel turn, double spiral etc.

9. Isolation/Coordination - Definition: the capability of each dancer to produce isolated actions in different areas of the body - (actions that are not creating distortions in other areas) and combine them in coordinated movement.

10. Skilled Figures - Definition: abilities in executing figures with high degree of difficulties that require additional demanding skills.

11. Dynamics - Definition: the capability of each dancer to produce actions associated with the use of Weight, Time, Direction and Energy.

12. Lines and Extended Lines - Definition: ability to create lines and shapes at the end of a movement, figures or a section of choreography.

13. Centre - Definition: the lady's centre (pelvis-abdomen) in contact with the centre of the man.

14. Foot Skills (Foot Action and Foot Placement) - Definition: the way in which the feet are both moved and placed on the floor, and the alignment and shaping of the feet and ankles.

15. Body Actions - Definition: the movements made by the hips and upper body during actions and in isolation.

16. Drive Actions - Definition: skill in coordinating the activation of the overbalancing of the body, bending of the knee and the leg movement.

17. Preparation to Move - Definition: ability to effectively utilize Coronal, Sagittal and Transverse planes in movement.

18. Rise&Fall - Definition: ability to create rise and fall with the correct technical actions.

19. Swing - Definition: ability to create swing actions with the use of body weight and by combining preparatory actions and drive actions.

b. Musical Foreground Current (orange)

JUDGING COMPONENT: MOVEMENT TO MUSIC

1. Timing/Shuffle Timing - Definition: the ability of the dancers to match actions/movements with the tempo of the music.

2. Rhythm - Definition: the ability of the dancers to match their steps to the rhythmical structure of the music.

3. Musical Structure - Definition: the ability of the dancers to dance to all other elements of the music (Phrase, Melody, Chorus, Intensity, etc.)

c. *Artistic Foreground Current* (green). Humanism involves a commitment to seeking truth and morality in dance through human means in support of their interests.

JUDGING COMPONENT: CHOREOGRAPHY AND PRESENTATION

1. Structure and Composition - Definition: the composition of dance figures, timing, use of space and varying degree of difficulties within a dance.

2. Non Verbal Communication - NVC - Definition: ability in producing relevant NVC with audience and partner.

3. Positioning/Floorcraft - Definition: the choice of position to perform the choreography and use of available space to perform choreography.

4. Characterization - Definition: the ability to demonstrate the characteristics of each dance through the application of dance movement and expression.

5. Energy Application - Definition: the ability of the dancer to create, apply and maintain effort during the performance.

6. Atmosphere

Conclusions

- Normally, all schools of thought should have been represented equally in the team of the referees to ensure objectivity.
- Unfortunately, the school of thought that prioritizes the technical criterion was represented in the juries by 75% and the results, in our opinion, were not objective.

Measures

- The list of referees invited to the National Championship must be officially presented to all members of the federation at least two months before the competition, so that everyone can organize their informed training. This will give equal chances.
- The composition of the teams of referees must be drawn in the presence of independent observers, just before the couples enter the dance floor.

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