

## JUDGING SYSTEM 2.1

### JUDGING COMPONENTS AND PERFORMANCE ASSESSMENT STANDARDS (PAS) AND INDICATIVE QUALITIES(IQS)

#### LATIN AMERICAN DANCES (CHA CHA CHA, RUMBA, SAMBA, JIVE, PASO DOBLE)

**PAS :** Action statements which describe the expected performance and the required skill

**IQs :** statement which describe the performance qualities derived from successful execution of correct technical dance actions and expressions

**Scoring :** PAS are established for scoring of 6 points(above average), 8 points (very good) and 10 points(outstanding). Please refer to the following table for the intermediate scores.

NOTES	
6.5 pt	Achieved the PAS/IQs required as stated under 6 pt with up to 25% of the qualities described under 8 pt.
7.0 pt	Achieved the PAS/IQs required as stated under 6 pt with up to 50% of the qualities described under 8 pt.
7.5 pt	Achieved the PAS/IQs required as stated under 6 pt with up to 75% of the qualities described under 8 pt.
8.5 pt	Achieved the PAS/IQs required as stated under 6 and 8 pts with up to 25% of the qualities described under 10 pt.
9.0 pt	Achieved the PAS/IQs required as stated under 6 and 8 pts with up to 50% of the qualities described under 10 pt.
9.5 pt	Achieved the PAS/IQs required as stated under 6 and 8 pts with up to 75% of the qualities described under 10 pt.

# **LATIN DANCE**

## **Judging Component: Technical Quality**

### **Sub-Components:**

- 1. Posture**
- 2. Dance Holds**
- 3. Balance**
- 4. Foot Actions**
- 5. Latin Actions**
- 6. General Actions**
- 7. Preparation-Action-Recovery**
- 8. Spins and Turns**
- 9. Isolation/Coordination**
- 10. Skilled Figures**
- 11. Dynamics**
- 12. Lines and Extended Lines**

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 1 : Posture</b></p> <p>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.</p>	<p>Produce an aligned body structure (head, shoulder, ribcage, hip, legs and feet) in static and during movement.</p>	<p>Involvement of the whole body merging into the posture. Therefore gestures are not isolated but merged in the posture. The merging is executed within the same dynamic quality.</p>	<p>Adopt the correct posture in relationship to the movement created and demonstrate the awareness of the transitional postures in space with minimum effort.</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. A general vertical line through the centre of the head, shoulders and hips can be identified where required.</li> <li>2. Little compensatory movements (small movements in the feet or body to regain balance or control), distortions or visible excess tension (muscular tension usually obvious in the neck, shoulder line or body) are still permitted.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. A precise vertical line can be identified where required.</li> <li>2. Only very minor distortions occur.</li> <li>3. Compensatory movements (for balance or control) or visible excess tension very occasionally occur.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. An extremely precise vertical line can be identified in every situation where required.</li> <li>2. Distortions, compensatory movements and excess tension do not occur at all.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 2 : Dance Holds</b></p> <p>Definition: The contact points, handholds and the way these move in relation to the couple.</p>	<p>Established a standardized hold for different body positions, rotations and location in relationship</p>	<p>Establish a dance hold connected to a shared centre. Utilize the hold to create the ideal shape for each figure.</p>	<p>Awareness of variations of hold dynamically related to other movement structures.</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. A correct structure of each hold used is created (level of hands, position of arms, etc.).</li> <li>2. The position of the connecting hands in relation to the movement and steps being made are generally correct.</li> <li>3. The connecting hand/s should be half way between the two partners in open holds.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. A precise structure of each hold used is created (level of hands, position of arms, etc.) and is adapted to the couple.</li> <li>2. The position of the connecting hands in relation to the movement and steps being made are correct all the time.</li> <li>3. The trajectory of the hands is correct in relation to the figure being danced (e.g. hand moves with the Lady during a figure leading to Fan).</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. An extremely precise structure of the hold is used throughout each movement and throughout the dance.</li> <li>2. The position of the connecting hands is correct and precise at all times.</li> <li>3. The connecting hands follow a precise and efficient trajectory in every movement.</li> <li>4. The hands and arms are coordinated precisely with the body during the creation of each movement.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 3 : Balance</b></p> <p>Definition: The conditions of stability (indicating the capacity of equilibrium) of the two dancers both in static positions and dynamic movement</p>	<p>Maintain the line of gravity from the head through to the feet to have stability.</p>	<p>Demonstrate efficient active balancing between stability and ability that may be visible or not. Awareness of the constant vertical line of gravity and the process of departure from it and return back to it.</p>	<p>Demonstrating awareness and control of gradation between balancing, leaning and overbalancing, including how the balancing is merged with other movement structures.</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Achieve upright position through good balance without struggling at all times unless pushed or tripped by another couple.</li> <li>2. Extra efforts in adjusting and compensating body balance are permitted occasionally.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Efficient use of body adjustment to maintain good balance.</li> <li>2. Occasional unsteadiness (indicated by extra movements in the body or arms) or vibrations in the ankles is permitted in complex movements and figures.</li> <li>3. Compensatory tension (extra muscular stiffness) is sometimes used to maintain balance.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The dancer appears stable and balanced at all times throughout the dance, including complex and fast figures and amalgamations.</li> <li>2. No indication of stress throughout.</li> <li>3. Show excellent control when overbalancing, leaning and counterbalancing.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 4 : Foot Action</b></p> <p>Definition: The way in which the feet are both moved and placed on the floor, including the alignment and shaping of the feet and ankles.</p>	<p>Execute the foot skill with the correct application of foot action.</p>	<p>Execute the foot skill with the correct application of foot action combining with the required foot pressure, hip and body action</p>	<p>Execute the footwork through control of flow and weight transfer and spine usage</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Simple Foot Actions are correct at all times (e.g. Forward Walk executed with Ball Flat or March in Paso Doble with Heel Flat).</li> <li>2. More complex Foot Actions are executed with some errors (e.g. the heel should be held in contact with the floor during a Swivel).</li> <li>3. The feet are moved across the floor correctly but unconventional foot lifts/movements are permitted (e.g. the free foot in a Forward Walk Turning not held in place until the end of the turn).</li> <li>4. Demonstrate correct foot placement with some errors in terms of turn out, rotation or extension of the standing or moving foot (coordinative actions).</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Both simple and complex Foot Actions are correct at all times and are executed with the required foot pressure.</li> <li>2. Unconventional foot lifts/movements do occur but not regularly throughout the dance.</li> <li>3. Demonstrate precise foot placement and only minor errors such as unconventional sideways foot roll (e.g. back foot in Latin Cross on outside edge of ball).</li> <li>4. All foot actions executed with clarity.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. All simples and complex Foot Actions are correct at all times throughout the dance.</li> <li>2. Unconventional foot lifts/movements do not occur at any time.</li> <li>3. The placement of feet and positions of ankles of both partners are correct and precise at all times throughout the performance with the correct intensity of foot pressure, stretch, point and extension.</li> <li>4. The Foot Actions are perfectly coordinated with the weight transfer and the movement being danced.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 5 : Latin Actions</b></p> <p>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, Cruzados Walks and Locks, etc.</p> <p>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, Action, Chasse Actions, etc.</p> <p>Rumba: Forward Walk, Backward Walk, Side Walks, Checked Forward Walk, Checked Backward Walk, Delayed Actions, Forward Walk Turning, Delayed Forward Walk Turning, Backward Walk</p>	<p>Execute technical actions with the correct leg actions, hip movement and foot work.</p> <p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. When dancing General and Specific Principles or Actions (Checked Forward Walk, Forward Walk Turning) described in the WDSF technique book, a medium degree of accuracy is reached throughout the dance (e.g. The Forward Walk which should danced using six phases - Settle, Resist, Control, Push, Extend, Recover - is danced respecting at least half of these aspects in a general coordination)</li> <li>2. Hip Actions are used on most required actions; they are mostly used as isolations and not incorporated into the movements.</li> <li>3. Capacity for upper body actions is also displayed showing fairly good precision and amplitude.</li> </ol>	<p>Execute actions with the correct usage of foot pressure and weight transfer to create the required actions.</p> <p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. When dancing General and Specific Principles or Actions described in the WDSF technique book, a high degree of accuracy is reached throughout the dance (e.g. The Forward Walk which should danced using six phases - Settle, Resist, Control, Push, Extend, Recover - is danced respecting all of these aspects in a general coordination)</li> <li>2. Hip Actions and Body Actions are used on most required actions; they are generally well coordinated with the action being danced.</li> <li>3. Execute good hip and upper body movement, which include hips, ribcage, shoulder, arms and head without compromising other qualities such as balance and posture.</li> </ol>	<p>Demonstrate the ability to maximize efficiency of required action in relation to partner/hold/posture/ balance</p> <p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. All General and Specific Principles and Actions are danced to an extreme degree of accuracy and proficiency throughout the entire performance. e.g. The Forward Walk which should danced using six phases - Settle, Resist, Control, Push, Extend, Recover - is danced respecting at all of these aspects and with a precise and efficient coordination.</li> <li>2. All actions executed with immaculate coordination with all parts of body.</li> <li>3. Hip Actions and Body Actions are used efficiently on every required action to a precise amplitude and in perfect coordination with the action being danced.</li> <li>4. Hip and Body actions are also used in isolation for advanced interpretation.</li> <li>5. Hip actions in particular are performed fully in all movements that require hip action.</li> <li>6. Hip actions are danced as a prelude to other movements.</li> <li>7. Hip and body movements are danced in</li> </ol>

<p>Turning, Walk in Place, Weight Transfer in Place, Cuban Rock Action, Cucaracha, etc. Paso Doble: Appel, March, Heel Turn, Rotation, Knee Lift, Spanish and Press Lines, etc. Jive: Swing Jive Actions, Rock, Chasse Actions, Jumping Jive Actions, Jumping Action, Kicking Actions, etc.)</p>			<p>correct sequence and in relation to other movement structures.</p>
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SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 6 : General Actions</b></p> <p>Definition: The ability to create general dance actions: stretching, bending, turning, stillness, balancing, over balancing, leaning, traveling, jumping, gesturing and transferring of weight.</p>	<p>Demonstrate the efficient use of some of the general actions</p>	<p>The ability to combine, initiate and emphasized general actions with different body parts</p>	<p>The ability to add additional actions to the required actions used</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Display some of the general actions.</li> <li>2. General actions used but not fully.</li> <li>3. Use of general actions but not in clear and recognizable ways.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Execute dance movements with the efficient use of most of the general actions.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Execute dance movements incorporating all general actions.</li> <li>2. General actions performed fully and musically.</li> <li>3. Use general actions to compliment each other's dance movement.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 7 : Preparation-Action-Recovery</b></p> <p>Definition: The ability of the dancer to initiate, execute and finish a figure and combine this with the following movement efficiently</p>	<p>Move from action to action.</p>	<p>Demonstrate preparation/action/ recovery</p>	<p>The combination of merging recovery into preparation to execute the action</p>
	<p><i>Indicative qualities:</i></p> <p>1.Preparation or recovery is rarely used, the couple generally just moves from action to action.</p> <p>2. Showing either preparation or recovery before or after an action.</p>	<p><i>Indicative qualities:</i></p> <p>1.Smooth preparation actions are performed on most occasions and the dancers tend to look forced or stiff only in more complex movements or figures.</p> <p>2. Connections between movements or figures are mostly danced with accuracy of speed and efficiency.</p> <p>3. Execute body actions in right sequence in preparation for the subsequent actions.</p> <p>4. Arm actions are developed with preparatory action.</p> <p>5. Efficient use of settling to appear “grounded” and stable in recovery.</p> <p>6. Recovery actions are not yet fully merged with the next preparation.</p>	<p><i>Indicative qualities:</i></p> <p>1. All movements are prepared and even the most complex movement appears efficient and “easy”.</p> <p>2. The dancers move seamlessly from one movement to another even when there is a major difference and different degrees of difficulties between the types of movement danced (e.g. from a series of Spirals and Swivels into a Checked Forward Walk).</p> <p>3. The recovering of previous movement becomes the preparation for the next.</p> <p>4. Use each other's body in preparation and recovery when necessary.</p>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 8 : Spins and Turns</b></p> <p>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.</p>	<p>Execute basic technical turns while maintaining the line of gravity from the head through to the feet</p>	<p>Demonstrating ability to increase the amount of turns and vary the speed with or without partner.</p>	<p>Demonstrating ability to perform different type of turns on varying spatial levels in combination with other movement structures.</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Perform turns with efficient use of body weight and good posture.</li> <li>2. No excessive use of arms to create turn.</li> <li>3. Above average speed of turn is generated and maintained (unless interpretation requires a slow turn using shaping).</li> <li>4. The turns executed are generally controlled in terms of positioning (remaining on place during a spiral or dancing a series of continuous spins in a straight line), and in recovery (finishing on balance)</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. A high Speed of turn is achieved (unless Interpretation requires a slow turn using shaping).</li> <li>2. The turns executed are controlled in terms of positioning (remaining on place during a spiral or dancing a series of continuous spins in a straight line), and in recovery (finishing on balance).</li> <li>3. The Shape or posture is correct during the turns.</li> <li>4. Efficient use of arms for shaping and balance during turn</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. A very high speed of turn is achieved with ease (unless interpretation requires a slow turn using shaping).</li> <li>2. All turns are executed with extreme control over positioning (static or travelling), recovery (finishing on balance), shape and posture and quantity.</li> <li>3. Complex turning (e.g. a series of Swivels Turns and Spiral Turns in relation to a series of Continuous Spins) and overturning is used.</li> <li>4. Turns are executed with extreme ease and control seem seamless</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 9: Isolation/Coordination</b></p> <p>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</p>	<p>Demonstrating usage of different body parts while executing a dance action</p>	<p>Demonstrate the precise use of body parts with correct coordination: head, upper body, hip, leg and foot</p>	<p>Initiate the action with a body part while emphasizing another body part</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>Show use of different body parts when executing a movement.</li> <li>The chest area is isolated from the hips through the actions of translation, squeeze, flexion-extension, etc. throughout most of the performance.</li> <li>The shoulder or hip creates rotation and translation and may involve also the head and chest with insufficient isolation.</li> <li>Actions are created with the efficient use of different body parts and not as a block.</li> <li>Free arm movements are isolated from the body's movement, and are mostly coordinated with the action being danced.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>Hips are moved to high amplitude and seldom affect the body and shoulders (creating distortions or inclinations), and very rarely the legs (creating bend knees when not required).</li> <li>The chest area is isolated from the hips through the actions of translation, squeeze, flexion-extension, etc., throughout most of the performance, and is mostly isolated from the shoulders (which may tend to become distorted).</li> <li>The shoulders or hip create rotation and translation isolated from the head and chest.</li> <li>Arm movements are isolated from the body's movement, and are always coordinated with the action being danced.</li> <li>Efficient use of all body parts in isolation from each other and yet coordinated all the time to enhance movement.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>Hips are moved fully and do not affect the body and shoulders (creating distortions or inclinations), or legs (creating bend knees when not required).</li> <li>The chest area is isolated from the hips through the actions of translation, squeeze, flexion-extension, etc., throughout most of the performance, and is always isolated from the shoulders (which may tend to become distorted).</li> <li>The shoulders or hip create rotation and translation and never influence the head or chest.</li> <li>Arm movements are isolated from the body's movement, and are always coordinated with the action being danced.</li> <li>Clear use of a body part initiating an action extending into other body parts to emphasize a particular action.</li> <li>Maximize use of all body parts in isolation from each other and yet coordinated all the time to enhance movement.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p style="text-align: center;"><b>TQ/SC 10 : Skilled Figures</b></p> <p>Abilities in executing figures with high degree of difficulties that require additional demanding skills</p>	Skillful figures are executed plainly.	Demonstrate skillful figures in relation to and with partner	Demonstrate skillful figures as a meaningful and contextual whole
	<p><i>Indicative qualities:</i></p> <p>1. Demonstrate ability in one or more of the following coordinative/conditional capacities:</p> <p><i>Balance</i> (e.g. through a series of non-technically defined turns or spins or a complex line)</p> <p><i>Flexibility/strength</i> (e.g. through a high kick, splits or held position)</p> <p><i>Explosive/Elastic Power</i> (e.g. through an high jump or leap)</p> <p><i>Combination</i> (e.g. performing fast movements with the legs while moving the arms or upper body very slowly)</p> <p>2. Actions performed individually with occasional attempt to coordinate with partner.</p> <p>3. Perform difficult figures with some stress and extra efforts.</p>	<p><i>Indicative qualities:</i></p> <p>1. Demonstrate a high degree of ability in most of the following coordinative/conditional capacities and integrate this with the rest of the choreography:</p> <p><i>Balance</i> (e.g. through a series of non-technically defined turns or spins or a complex line)</p> <p><i>Flexibility/strength</i> (e.g. through a high kick, splits or held position)</p> <p><i>Explosive/Elastic Power</i> (e.g. through an high jump or leap)</p> <p><i>Combination</i> (e.g. performing fast movements with the legs while moving the arms or upper body very slowly)</p> <p>2. Perform difficult figures with little stress while taking advantage of each other's body with occasional coordination and to provide assistance to each other:</p>	<p><i>Indicative qualities:</i></p> <p>1. Demonstrate extreme ability in all of the following coordinative/conditional capacities and integrate this with the rest of their choreography:</p> <p><i>Balance</i> (e.g. through a series of non-technically defined turns or spins or a complex line)</p> <p><i>Flexibility/strength</i> (e.g. through a high kick, splits or held position)</p> <p><i>Explosive/Elastic Power</i> (e.g. through an high jump or leap)</p> <p><i>Combination</i> (e.g. performing fast movements with the legs while moving the arms or upper body very slowly)</p> <p>2. Perform difficult figures with extreme ease while taking full advantage of each other's body with maximum coordination possible or providing assistance to each other in every possible occasion.</p>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 11 : Dynamics</b></p> <p>Definition: The capability of each dancer to produced actions associated with the use of Weight, Time, Direction and Energy.</p>	<p>Show the dynamic qualities as intrinsic to the execution of the choreography</p>	<p>Demonstrate the ability to intentionally execute the four dynamic qualities:</p> <ol style="list-style-type: none"> <li>1.Weight = Strong- Light-Heavy</li> <li>2.Time = Sudden-Sustained</li> <li>3.Direction = Direct-Flexible</li> <li>4.Energy = Bound-Free</li> </ol>	<p>Demonstrate the ability to create combined dynamic qualities and merge one into another.</p> <p>Eight basic dynamics combinations:  1.Punch 2.Press 3.Wringing 4. Floating  5.Gliding 6.Flick 7.Dabbing 8.Slash</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Produce some elements of dynamics without clear ability to control, produce and manipulate.</li> <li>2. Overuse of one element with intention to create the rest.</li> <li>3. Acceleration/Deceleration through changes of speed or quantity of movement is created but tends to influence the coordination or timing.</li> <li>4. Changes in Direction are made without affecting balance or coordination in most cases.</li> <li>5. Produces a medium amplitude/volume of movement.</li> <li>6. Manage relatively rapid successions of movement with occasional but loss of control of coordination.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Produce all elements of dynamic qualities throughout most part of performance.</li> <li>2. Demonstrate control in producing each dynamic quality.</li> <li>3. Acceleration/Deceleration through changes of speed or quantity of movement is created but only rarely influences the coordination or timing.</li> <li>4. Changes of direction are made quickly and/or frequently without affecting balance or coordination in most cases.</li> <li>5. Produces a high amplitude/volume of movement.</li> <li>6. Manage relatively rapid successions of movement, and rarely loses control of coordination when doing so.</li> <li>7. Efficient use of all elements of Dynamics.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Produce all elements of dynamic qualities throughout the performance.</li> <li>2. Show ability to combine the different dynamic qualities where necessary and possible.</li> <li>3. Acceleration/Deceleration through changes of speed or quantity of movement is created but does not in any way affect the coordination or timing.</li> <li>4. Changes of direction are made quickly and/or frequently and never affect balance or coordination.</li> <li>5. The couple produces an extremely high amplitude/volume of movement.</li> <li>6. The couple is able to manage rapid successions of movement, and never loses control of coordination when doing so.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 12 : Lines and Extended Lines</b></p> <p>Definitions: Ability to create lines and shapes at the end of a movement, figures or a section of choreography</p>	Maintain the line of gravity while executing line and extended lines	Apply correct coordination to achieve efficiency while performing line and extended lines	Apply other movement structure before, during and after the lines
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Perform lines and extended lines with good balance.</li> <li>2. Lines are performed as an extension of body structure.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Lines are created with coordination with each other.</li> <li>2. Lines are created with coordination with other body parts.</li> <li>3. Create lines to compliment each other's movement.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Clear use of other body movement before, during and after execution of lines.</li> <li>2. Create lines to enhance the choreography.</li> <li>3. Lines are used to maximize body movement.</li> </ol>

# **LATIN DANCE**

## **Judging Component: Movement To Music**

### **Sub-Components:**

- 1. Timing/Shuffle Timing**
- 2. Rhythm**
- 3. Musical Structure**



SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>MM/SC 1 : Timing/Shuffle Timing</b></p> <p>Definition: the ability of the dancers to match actions/movements with the tempo of the music.</p>	<p>Perform dance steps and figures to the tempo and time signature of the music</p>	<p>Perform dance steps and figures accurately to the tempo and time signature of the music</p>	<p>Demonstrate timing and shuffle timing in all dance related movement and actions.</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Simple steps and movements are danced efficiently to the music designated.</li> <li>2. Figures are timed within the range established by the Shuffle Timing rule. Errors in more complex actions and figures are tolerated.</li> <li>3. Show fundamental timing of the figure.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. All steps and movements are danced efficiently, and are timed precisely most of the time to the designated timing.</li> <li>2. Figures are timed within the range established by the shuffle timing rule.</li> <li>3. Matching the actions and designs (e.g. bounce, march) to the fundamental timing of the figure.</li> <li>4. All fundamental rules about timing are followed most of the time (including delayed actions).</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. All steps and movements are danced dynamically and efficiently, and are timed precisely with the designated timing all the time.</li> <li>2. Shuffle timing is used efficiently and to its full advantage.</li> <li>3. Matching foot work and body actions with the designated timing.</li> <li>4. All fundamental rules about timing are followed at all times (including delayed actions).</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>MM/SC 2 : Rhythm</b></p> <p>Definition: the ability of the dancers to match their steps to the rhythmical structure of the music.</p>	Express the strong, medium and weak beats with the use of body speed and foot actions	Express the musical accents, percussive accent, strong, medium and weak beats with the use of body speed and foot actions	Use input of energy level, body speed, foot action and range of movement to accurately express the musical accent, percussive accent, strong, medium and weak beats in order to create the characteristics of the dance.
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Attempt to demonstrate the correct musical accents with the movement.</li> <li>2. Musical accents shown more than half the time.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrate correct musical accents with movement and control of extend of the movement.</li> <li>2. Musical accents shown most of the time.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrate with precision the correct musical accents with movement and control of intensity of the movement.</li> <li>2. Rhythmical accents shown all the time throughout the choreography.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>MM/SC 3 : Musical Structure</b></p> <p>Definition: the ability of the dancers to dance to all other elements of the music (Phrase, Melody, Chorus, Intensity, etc.)</p>	<p>Demonstrate the melody of the music with the use of foot action, leg actions and shapes</p>	<p>Demonstrate the melody of the music with the use of all dance related movement</p>	<p>Demonstrate the melody and counter melody with the use of dance related movement in order to express the characteristics of the dance</p>
	<p><i>Indicative qualities:</i></p> <p>Demonstrate occasionally the ability to time the choreographic changes and changes in body action (e.g. from travelling movements to non-travelling figures), and changes in intensity (e.g. volume of movement) with changes in the Rhythmical Intensity and musical structure.</p>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Time the choreographic changes and changes in body action (e.g. from travelling movements to non-travelling figures), and changes in intensity (e.g. volume of movement) with changes in the musical structure most of the time.</li> <li>2. Demonstrate the ability to dance to the melody and changes in the music.</li> <li>3. Use movement and body actions to demonstrate the melody and melody changes.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Choreographic changes and changes in body action (e.g. from travelling movements to non-travelling figures), and changes in intensity (e.g. volume of movement) are precisely timed together with changes in the musical structure all the time.</li> <li>2. Create counter melody with body actions.</li> </ol>

# **LATIN DANCE**

## **Judging Component: Partnering Skills**

### **Sub-Components:**

- 1. Physical Communication**
- 2. Overbalance/Counterbalance/Holds/Drops**
- 3. Use of Space**
- 4. Synchronization**
- 5. Consistency**

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>PS/SC 1 : Physical Communication</b></p> <p>Definition: Use of body action to indicate intentions through physical contact</p>	<p>1. Use the body activities and the shared centre to initiate the lead for the partner to respond</p> <p>2. Produce the right body action in response to the lead initiated by the leader within the boundary of the hold and the shared centre</p>	<p>Make leading and following becomes partnering and it is no longer separated from the total body movement itself.</p>	<p>Create constant flow of communication towards/between each other, where in the leading there is a sense of following and in following there is a sense of leading,</p>
	<p><i>Indicative qualities:</i></p> <p>1. Demonstrate visible connection through body and hold body but with limited communication being established. Occasional visible lead and follow.</p> <p>2. Tension is used to create lead/speed/overbalance but with limited precision and lack of efficiency.</p> <p>3. Holds are established but not active to create leads and follows.</p> <p>4. Centre established but with limited visible use to create communications.</p>	<p><i>Indicative qualities:</i></p> <p>1. The connecting hands (or other parts of the body) follow a precise trajectory in relation to the figure being danced.</p> <p>2. The quantity of movement of the connecting hands is generally adequate to the figure/movement/line being danced.</p> <p>3. Movements made by the connecting hands in order to lead movements or increase speed are visible in the partnership and are mostly steady and coordinated with the body.</p> <p>4. A correct amount of tension is mostly used throughout the performance (allowing both partners to move freely within the partnership - no stiffness in the lead should be noted).</p> <p>5. Clear indication of lead and follow is being demonstrated most of the time.</p> <p>6. Efficient use of body weight to lead or follow.</p>	<p><i>Indicative qualities:</i></p> <p>1. The connecting hands (or other parts of the body) follow a precise trajectory in relation to the figure being danced even in very complex movements</p> <p>2. The quantity of movement of the connecting hands is precisely adequate to the figure/movement/line being danced throughout the performance.</p> <p>3. Movements made by the connecting hands in order to lead movement/increase speed are made in complete coordination and are timed with maximum efficiency.</p> <p>4. A correct amount of tension is used throughout the performance (allowing both partners to move freely within the partnership - absolutely no stiffness in the lead should be noted).</p> <p>5. No overused of force throughout.</p> <p>6. Clear indication of lead and follow is being demonstrated throughout the performance.</p>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>PS/SC 2 : Overbalance/ Counterbalance Holds/Drops</b></p> <p>Definition: The use and coordination of connection in movements, figures and lines where one or both partners are not on their own balance.</p>	<p>Create Holds/Drops using principles of overbalance and/or counterbalance.</p>	<p>Create and control Holds/Drops using principles of overbalance and/or counterbalance while maintaining posture, stability and a degree of coordination.</p>	<p>Create and control Holds/Drops using principles of overbalance and/or counterbalance maintaining posture, stability and a high degree of coordination, integrating this ability with the rest of the programme.</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The drop line is produced without evident falls but with some show of stress.</li> <li>2. The posture is mostly correct during execution of holds/drops but with excess use of muscular energy instead of balance and counter balance.</li> <li>3. Lady appears heavy with insufficient use of counterbalancing.</li> <li>4. Good control of speed is used to enter the Hold/Drop (the speed used is adapted to the Drop/Hold being danced).</li> <li>5. The recovery from the Hold/Drop is executed and normal balance conditions are re-acquired without affecting steadiness or coordination excessively.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The drop line is produced without evident falls, and instability occurs very rarely.</li> <li>2. The posture is correct in relation to the Hold/Drop being danced and no indication of distortion.</li> <li>3. High control of speed is used to enter the Hold/Drop.</li> <li>4. The recovery from the Hold/Drop is executed and normal balance conditions are re-acquired without affecting steadiness or coordination and maintaining the continuity of the technical actions.</li> <li>5. Holds/drops executed with ease and with good coordination with other body parts and movement.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The drop line is produced with ease and zero instability.</li> <li>2. The posture is correct in relation to the Hold/Drop being danced.</li> <li>3. An extreme control of speed is used to enter the Hold/Drop.</li> <li>4. The recovery from the Hold/Drop is executed and normal balance conditions are re-acquired without affecting steadiness or coordination and maintaining the continuity of the technical actions.</li> <li>5. Maximum body coordination individually and with partner is achieved while executing and recovering from holds/drops.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>PS/Sc 3 : Use of Space (Non-physical lead)</b></p> <p>Definition: The management of the space between partners to allow efficiency in execution of movement</p>	<p>Use of space is mostly applied to allow the figures and amalgamations to be performed without error in Couple Position.</p>	<p>Use the space appropriately to enhance the performance.</p>	<p>Use the space between each other to characterize the performance and allow a continuous sense of connection throughout the dance.</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The space between partners is not always appropriate to the figure being danced with little struggle and interference.</li> <li>2. At the end of movement without hold, the dancers need to make postural/coordinative adjustments (distortions/extra steps) on occasions.</li> <li>3. During movements where there is no connection, the centres of the two partners are position to create visual connection in to each other in simple situations but lacking in more complex situation.</li> <li>4. Both dancers consistently repositioning themselves in relation to each other to create space.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The space between partners is mostly appropriate to the figure being danced, allowing both partners to dance their movements without interference.</li> <li>2. At the end of movement without hold, the dancers are at the approximately correct distance to create the appropriate hold for the following figure without affecting posture or with additional adjustment.</li> <li>3. During movements where there is no connection, the centres of the two partners are mostly orientated in an appropriate relation to one another in simple and complex situations.</li> <li>4. Create sufficient space for each other by precise positioning in most situations.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The space between partners is always appropriate to the figure being danced, allowing both partners to dance their movements freely without interference, while maintaining the maximum efficiency and dynamics.</li> <li>2. At the end of movement without hold, the dancers are at the exact correct distance to create the appropriate hold for the following figure without affecting coordination or posture.</li> <li>3. During movements where there is no connection, the centres of the two partners are always orientated in an appropriate relation to one another during and especially at the end of the amalgamation.</li> <li>4. Create sufficient space for individual and for each other by precise positioning in all situations.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p style="text-align: center;"><b>PS/SC 4 : Synchronization</b></p> <p>Definition: The timing and synchronization of steps that are mirrored, danced side by side, or timed together.</p>	<p>The ability to synchronize when performing the same actions in time with or without contact</p>	<p>A specific moment to be in sync attained not necessarily performing the same movement at the same time</p>	<p>A constant awareness and felt sense of being in sync.</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. In movements where both partners are dancing the same steps/mirrored steps with the same timing, the placements and actions are generally synchronized.</li> <li>2. In movements involving different combined actions (e.g. Man does a high ronde' over the Lady who does an extension backwards), the dancers are mostly synchronized but with visible adjustment.</li> <li>3. Only Foot actions are synchronized while body actions are slightly different.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. In movements where both partners are dancing the same steps/mirrored steps with the same timing, the placements are synchronized.</li> <li>2. In movements where different actions are coordinated on the same timing (Man dances Flick Ball Change in Samba and Lady dances Volta Spot Turn) the placement is mostly synchronized.</li> <li>3. In movements involving different combined actions (e.g. Man does a high ronde' over the Lady who does and extension backwards), the dancers are mostly synchronized and visibly coordinated.</li> <li>4. In movements where different steps are danced with different timing but there is an arrival moment together, this arrival is timed mostly together and synchronized.</li> <li>5. Foot and body actions are synchronized visibly.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. In movements where both partners are dancing the same steps/mirrored steps with the same timing, the placement will be exactly synchronized.</li> <li>2. In movements where different actions are coordinated on the same timing (Man dances Flick Ball Change in Samba and Lady dances Volta Spot Turn) the placement is exactly synchronized.</li> <li>3. In movements involving different combined actions (e.g. Man does a high ronde' over the Lady who does and extension backwards), the dancers are extremely precise in their synchronization.</li> <li>4. In movements where different steps are danced with different timing but there is an arrival moment together, this arrival is timed exactly together and synchronized.</li> </ol>



SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>PS/SC 5 : Consistency</b></p> <p>Definition: the ability of the dancer to maintain partnering skills throughout the performance</p>	<p>The demonstration of consistency in partnering skills when in physical contact</p>	<p>The consistency of partnering throughout the dance with and without physical contact.</p>	<p>The consistency of demonstrating the merging of all the partnering skills with the other components of the dance</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrate consistency with leads and follows when in hold or in body contact.</li> <li>2. Frequent loss of partnering skills when dancing apart (without physical connection).</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Partnering skills are maintained in all situations.</li> <li>2. Synchronization and physical lead are performed with precision all the time.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Partnering skills are performed with extreme precision in all situations allowing the dancers to move freely and seamlessly from one movement to another.</li> <li>2. Partnering skills become integrated into the movement itself.</li> </ol>

# **LATIN DANCE**

## **Judging Component: Choreography and Presentation**

### **Sub-Components:**

- 1. Structure and Composition**
- 2. Non Verbal Communications-NVC**
- 3. Positioning -Floor Craft**
- 4. Characterization**
- 5. Energy Application**
- 6. Atmosphere**

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>CP/SC 1 : Structure and Composition</b></p> <p>Definition: The composition of dance figures, timing, use of space, partnering and varying degree of difficulties within a dance</p>	<p>Execute a range of figures which includes some dimensions of movement to create a program</p>	<p>Execute a mostly balanced choreography</p>	<p>Execute a optimally balanced choreography with all of the qualities below</p>
	<p><i>Indicative qualities:</i></p> <p>Execute a choreography with 2 of the following qualities:</p> <ol style="list-style-type: none"> <li>1. Content - Demonstrate a good content of figures with various types of movements (Rotations, linear movements, lines, hops etc.)</li> <li>2. Timing - Demonstrate timing with a balanced mix of movements performed in basic timing, complex timing, syncopation etc.</li> <li>3. Partnering- the balanced mix of figures danced in physical contact, solo and side by side.</li> <li>4. Space -Demonstrate efficient use of space between travelling and stationary figures. The consistent and appropriate use of the whole floor.</li> <li>5. Degree of difficulty - The balanced mix of movements with various levels of difficulty (basic movements, advanced variations, highly complex movement, lines and skilled figures.</li> </ol>	<p><i>Indicative qualities:</i></p> <p>Execute a choreography with 3 of the following qualities:</p> <ol style="list-style-type: none"> <li>1. Content - Demonstrate a good content of figures with various types of movements (Rotations, linear movements, lines, hops etc.)</li> <li>2. Timing - Demonstrate timing with a balanced mix of movements performed in basic timing, complex timing, syncopation etc.</li> <li>3. Partnering- the balanced mix of figures danced in physical contact, solo and side by side.</li> <li>4. Space -Demonstrate efficient use of space between travelling and stationary figures. The consistent and appropriate use of the whole floor.</li> <li>5. Degree of difficulty - The balanced mix of movements with various levels of difficulty (basic movements, advanced variations, highly complex movement, lines and skilled figures.</li> </ol>	<p><i>Indicative qualities:</i></p> <p>Execute a choreography with all 5 of the following qualities:</p> <ol style="list-style-type: none"> <li>1. Content - Demonstrate a good content of figures with various types of movements (Rotations, linear movements, lines, hops etc.)</li> <li>2. Timing - Demonstrate timing with a balanced mix of movements performed in basic timing, complex timing, syncopation etc.</li> <li>3. Partnering- the balanced mix of figures danced in physical contact, solo and side by side.</li> <li>4. Space -Demonstrate efficient use of space between travelling and stationary figures. The consistent and appropriate use of the whole floor.</li> <li>5. Degree of difficulty - The balanced mix of movements with various levels of difficulty (basic movements, advanced variations, highly complex movement, lines and skilled figures.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>CP/SC 2 : Non Verbal Communication - NVC (Establishing NVC in relation to viewer/audience and Partner)</b></p> <p>Definition: ability in producing relevant NVC to communicate with audience and partner.</p>	<p>Demonstrating the usage of the basic nonverbal signals: touch, proximity, focus, gesture, bodily position etc.</p>	<p>Use NVC to react towards each other rather than acted out.</p>	<p>Use NVC to create either a narrative or kinetic or spatial meaning or a merging of the messages.</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrates the ability to use NVC within their choreography from time to time.</li> <li>2. The NVC used by both dancers involve mostly gestures and facial expressions.</li> <li>3. Use of NVC mainly as choreographed actions.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrates the ability to use NVC within their choreography to express and communicate with each other.</li> <li>2. Demonstrates the ability to use NVC within their choreography to express and connect with the viewer/audience.</li> <li>3. The NVC used by both dancers involve most of the elements <ul style="list-style-type: none"> <li>• gaze- eye contact,</li> <li>• eye movement ,</li> <li>• posture/ movement ( body language)</li> <li>• gestures</li> <li>• facial expressions</li> <li>• touch</li> <li>• distance</li> </ul> </li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrates the ability to use NVC to enhance their choreography, and are carried out as part of their coordinated movement.</li> <li>2. The NVC used by both dancers is suited to the character of the dance and involves all of the aspects.</li> <li>3. Integrate NVC with the choreography to express the narrative of the choreography and communicate the narrative to the viewer/audience.</li> <li>4. NVC created selectively and tastefully throughout the performance.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>CP/SC 3 : Positioning/Floor craft</b></p> <p>Definition: the choice of position to perform the choreography and use of available space to perform choreography</p>	<p>Demonstrates the ability to choose a space on floor adapted to their choreography.</p>	<p>Demonstrates the ability to choose their position in relation to the floor based on their choreography and control/stop their choreography to avoid collisions with other couples.</p>	<p>Demonstrates the ability to choose their position in relation to the floor and other couples, adapting their movement to avoid collisions with other couples without affecting their overall coordination.</p>
	<p>Indicative qualities:</p> <ol style="list-style-type: none"> <li>1. Dance their choreography without dancing excessively too close (less than 1m) to the edge of the floor/judges/objects.</li> <li>2. Manages on most occasion to avoid collisions, intimidating or disturbing other couples on the floor.</li> </ol>	<p>Indicative qualities:</p> <ol style="list-style-type: none"> <li>1. Dance their choreography without dancing too close (less than 1.5m) to the edge of the floor/judges/objects.</li> <li>2. Demonstrate flexibility in selection of direction and positions.</li> <li>3. Able to avoid collisions under most circumstances.</li> <li>4. Choose an alignment/position which best demonstrate the performance to achieve optimum visibility from the viewer.</li> </ol>	<p>Indicative qualities:</p> <ol style="list-style-type: none"> <li>1. Show flexibility and agility in maneuvering.</li> <li>2. Able to avoid collision at all times except unavoidable situations caused by other couples.</li> <li>3. Find available suitable space on the floor to best present the performance.</li> <li>4. Maintain a vantage position always to optimally present the performance.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>CP/SC 4 : Characterization</b></p> <p>Definition: the ability to demonstrate the characteristics of each dance through the application of dance movement and expression</p>	<p>Demonstrate a routine in technical character with the dance</p>	<p>Convey the characteristics of the dance with all selected dance criteria</p>	<p>Demonstrate the ability to characterize typical and non typical movement structures</p>
	<p><i>Indicative qualities:</i></p> <p>Perform movements and figures conforming to the technical characteristics in particular footwork, timing, and rhythm of each dance.</p>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrate the ability to use technical skills, the awareness of music and partnering skills to express the characteristics of the dance.</li> <li>2. Efficient use of shaping, lines and skilled figures to feature the characteristics of the dance.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Showcase the characteristics of the dance by combining the use of technical skills, dynamics, music, partnering skills and choreography.</li> <li>2. Demonstrate all characteristics of the dance clearly.</li> <li>3. Ability to perform non typical movement structures in character with the dance.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>CP/SC 4 : Energy Application</b></p> <p>Definition: the ability of the dancer to create, apply and maintain effort during the performance.</p>	<p>Demonstrate the ability to perform with a consistent energy level through amplitude, speed and volume.</p>	<p>Demonstrate the ability to maintain high energy level and endurance throughout the performance through amplitude, speed, power, flexibility and volume.</p>	<p>Demonstrate the ability to maintain high energy level and endurance throughout the performance through amplitude, speed, power, flexibility and high volume, merging the energy to produce a thrilling performance.</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. When required produce ample movements with an above average speed in travelling movements (e.g. Promenade Runs in Samba) and rapidity in non-travelling movements (Cuban Breaks in Cha Cha Cha). Lack of coordination is permitted.</li> <li>2. Maintain a high energy level from the beginning to the end of the dance with excess energy.</li> <li>3. The couple does not maintain consistent energy level (lack of stamina)</li> <li>4. The couple sometimes produces excess energy which adversely affects other elements of the dance (balance, technique etc.)</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. When required produce movements with an above average speed without affecting the coordination of the movement most of the time.</li> <li>2. Maintain a consistent energy level from the beginning to the end of the dance.</li> <li>3. Use energy effectively to create contrast in movement.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrate exceptional control in application of energy throughout the entire performance.</li> <li>2. No show of any stamina deficiency.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<b>CP/SC 5 : Atmosphere</b>	The mood of the dance and atmosphere created between the dancers and/or the audience is added on with gesture rather than dance.	Creating a general mood of each dance through the movement structures with devotion to the motion that suggest emotion	Demonstrate the specific different moods associated with changes of the movement/figures
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Use facial expression more than dance to express.</li> <li>2. Using mostly hand gestures to try and create atmosphere.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Able to attract the viewer to share the excitement or motivation created for each dance.</li> <li>2. Able to use the appropriate characteristics of each dance to create the atmosphere.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Create a dance capable of drawing the viewer completely within the atmosphere created for each dance.</li> <li>2. Able to excite, thrill, arouse, inspire, stimulate and move.</li> </ol>