

## **JUDGING SYSTEM 2.1**

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

#### **STANDARD DANCES (WALTZ, TANGO, VIENNESE WALTZ, SLOW FOXTROT QUICKSTEP)**

**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.**

<b>NOTES</b>	
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.

# **STANDARD DANCE**

## **Judging Component: Technical Quality**

### **Sub-Components:**

- 1. Posture**
- 2. Dance Holds**
- 3. Centre**
- 4. Balance**
- 5. Foot Skills (Foot Action and Foot Placement)**
- 6. Body Actions**
- 7. Drive Actions**
- 8. Preparation to Move**
- 9. Rise and Fall**
- 10. Swing**
- 11. Pivot/ Pivoting Actions/ Continuous Spin**
- 12. Skilled Figures**

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, rib cage, legs and feet) in static and during movement.</p>	<p>Maintain the correct posture while performing dance movement and lines with minimum effort.</p>	<p>Change the correct posture progressively in relationship to the movement created</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.</li> <li>2. The body weight is aligned through head, shoulder, ribcage, hip, legs and feet.</li> <li>3. Slight upward stretching of the upper body with weight maintain over ball of the foot.</li> <li>4. Maintain waist and shoulder line parallel to the floor line with knees slightly flexed in positions where sway is not required.</li> <li>5. Lady moves her weight towards partner from the centre of the body creating a backward curving line and head position during movement.</li> <li>6. Man's lower right rib is in contact with the lady's lower right rib when in closed position and they make appropriate changes in contact when changing positions.</li> <li>7. Both maintain neck long and hold shoulder down.</li> <li>8. Little compensatory movements (small movements in the feet or body to regain balance or control) or visible excess</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Maintaining correct posture throughout movement and execution of lines.</li> <li>2. A precise vertical line can be identified in basic and complex movements where required.</li> <li>3. Compensatory movements (for balance or control) or visible excess tension very occasionally occur.</li> <li>4. Toned but relax chest, shoulder and neck area.</li> <li>5. Lady's back is not over arched. Body extension is achieved by positioning and movement instead of arching.</li> <li>6. Keeping the correct body length with sway on both short side and the extended side of the body.</li> <li>7. Maintain correct posture while executing turns and spins, body rotation and changes of position</li> <li>8. Maintain correct posture during body extension.</li> <li>9. Only very minor distortions occur.</li> <li>10. On recovery from the extension/shaping, the dancers recover to a correct position to execute the following movement.</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. Excellent stretch achieved with flexibility and no visible tension.</li> <li>3. Maintain correct posture required for the movement throughout the entire dance with zero distortion, compensatory movement, tension, excess pressure or stress.</li> <li>4. On recovery from the extension/shaping, the dancers recover to a precisely correct position to execute the following movement efficiently.</li> </ol>

	tension (muscular tension usually obvious in the neck, shoulder line or body) are still permitted.		
--	--	--	--

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<b>TQ/SC 2: Dance Holds</b>  Definition: The contact points, handholds and the way these move in relation to the couple.	Established a standardized hold for swing dances and Tango	Established a shared center with balance distributed correctly over the foot;  Utilize the hold to create the ideal shape for each line figures	Established the correct hold in relationship with the height, depth and width of each athlete  Use the hold to create the ideal silhouette of each individual movement  Use the hold to enhance the efficiency of movement as a couple
	<i>Indicative qualities:</i>  1. A correct structure of each hold used is created for swing dances as well as Tango.  2. The hands and arms are mostly still and in position, but little distortions or up/down movements may be tolerated.  3. The connecting hand/s should be half way between the two partners.	<i>Indicative qualities:</i>  1. A correct structure of the hold is used throughout the dance and adapted to the couple.  2. The position of the hands is maintained and stable even during body actions (rotation, sway, extension, etc.).  3. Hands and arms are isolated from the body action when changing positions (e.g. opening to PP turning the body and hips but not the hands).	<i>Indicative qualities:</i>  1. The structure of the hold is extremely precise, adapted perfectly to the couple, and maintained throughout the dance resulting in creating a correct silhouette.  2. The position of the hands is correct at all times.  3. The position of the hands is always completely stable.  4. Isolation is used to allow an efficient hold without tension in all phases of movement and does not affect the lead.

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 3: Centre</b></p> <p>Definition: The Lady's centre (pelvis-Abdomen) in contact with the centre of the man</p>	<p>Maintain a constant centre between man and lady to achieve a couple position during static position and movement</p>	<p>Maintain couple position through a common centre when changing positions</p>	<p>Maintain centre with ease in all movement, executing of figures and changing positions</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The centre connection is maintained when changing adopted couple positions with occasional lost of connection.</li> <li>2. The points of contact are mostly correct in relation to the couple position required (e.g. Closed Position on the first step of the Natural Turn is danced with right ribs in contact and the Lady's right hip is in contact with Man's centre).</li> <li>3. Gapping is permitted but to a limited degree (a few cm can often be noted between the couple).</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The correct Couple Position is used during every figure.</li> <li>2. The points of contact are nearly always correct in relation to the couple position required (e.g. Closed Position on the first step of the Natural Turn is danced with right ribs in contact and the right hip is in contact with Man's centre).</li> <li>3. Slight gapping occurs very infrequently and to a limited degree (a few cm can be noted between the couple).</li> <li>4. The contact pressure is mostly correct without show of inconsistent pressure resulting in the hold and connection appearing stiff.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The points of contact are always correct and perfectly adapted to the couple.</li> <li>2. No tension appeared in maintaining the centre.</li> <li>3. Gapping does not occur, even during complex changes in couple position, and a perfect amount of contact pressure is used, allowing the connection to appear flexible and sensitive.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 4: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><b>Static:</b> Maintain the line of gravity from the head through to the feet.</p> <p><b>Dynamic:</b> Maintain constant balance during execution of movement.</p>	<p><b>Static:</b> Maintain the line of gravity over an extended line, e.g. Contra Check, Oversway.</p> <p>Re-establish the line of gravity after a counter balance position. E.g., after an over extended line.</p> <p><b>Dynamic:</b> Use the natural forces resulted from the 3 dimensional movement to achieve balance throughout the dance.</p>	<p><b>Static:</b> Re-establish the line of gravity after a movement involving dynamic balance.</p> <p><b>Dynamic:</b> Manipulate the natural forces resulted from the 3 dimensional movement to achieve balance and efficiency throughout the dance.</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 steps and efforts in adjusting and compensating body balance are permitted occasionally.</li> <li>3. Unsteadiness (indicated by extra movements in the body or arms) or vibrations in the ankles is permitted occasionally.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Extra effort is seen only in complex figures and lines to compensate for errors in balance.</li> <li>2. Occasional unsteadiness (indicated by extra movements in the body or arms) or vibrations in the ankles is seen only in complex movements and figures.</li> <li>4. Compensatory tension (extra muscular stiffness) is sometimes used to maintain balance.</li> <li>5. Efficient use of body adjustment to maintain good 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 during overbalance and counterbalance.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 5:Foot Skills (Foot Action and Foot Placement)</b></p> <p>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.</p>	<p>Execute the foot skill with the correct application of foot actions</p>	<p>Execute the foot skill with the correct application of footwork combining with the required rise and fall, foot pressure and turns</p>	<p>Execute the foot skill with the correct application of footwork combining with the relevant use of coronal, sagittal and transverse planes</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Simple Foot Actions and foot placements are correct (e.g. LF forward and slightly to the side on 1<sup>st</sup> step of Reverse Turn and H Flat used on Drive Actions) in relation to the prescribed WDSF technique.</li> <li>2. A medium degree of precision in correct foot placement is demonstrated throughout the performance (e.g. parallel feet in steps when required, weight distribution over the foot and feet held at similar levels of elevation at all times).</li> <li>3. The feet are mostly moved along the floor and are not lifted and placed (except in Tango).</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. All Foot Actions and foot placements are correct (e.g. RF fwd in CBMP on Step 3 of the Feather Step with O/E of T then BH) in relation to the prescribed WDSF technique.</li> <li>2. A high degree of precision correct foot placement is demonstrated throughout the performance (e.g. parallel feet in steps when required, weight distribution over the foot and feet held at similar levels of elevation at all times).</li> <li>3. The feet nearly always move along the floor and are not lifted and placed (except in Tango).</li> <li>4. The Foot Actions are clearly related to the degree of rise and fall.</li> <li>5. Correct foot pressure is applied to allow efficient movement.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Simple and complex Foot Actions and foot placements are extremely precise and correct.</li> <li>2. An extreme degree of precision in correct foot placement is demonstrated throughout the performance (e.g. parallel feet in steps when required, weight distribution over the foot and feet held at similar levels of elevation at all times).</li> <li>3. Unconventional foot lifts/movements do not occur at any time.</li> <li>4. The feet are held in place with precision when required (e.g. during a standing spin).</li> <li>5. The Foot Actions and placements are perfectly coordinated with the movement and body actions.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 6: Body Actions</b></p> <p>Definition: The movements made by the Hips and Upper Body during actions and in isolation.</p>	<p>Apply body skills to movements</p>	<p>Apply body skill with the efficient use of bio mechanics</p>	<p>Apply body skill to maximize power, efficiency and achieve precision of movement</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Sway and body rotation are used on most required actions, and are mostly well coordinated with occasional over-dancing.</li> <li>2. Under most circumstances capacity of extension is also displayed.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Sway is used on all required actions and is mostly well coordinated. Both the correct quantity and precision in coordination are shown during the executions.</li> <li>2. The appropriate type of sway is mostly used in relation to the action being danced (e.g. Cosmetic Sway on the third step of the Feather Step in Slow Foxtrot).</li> <li>2. Capacity of extension is displayed showing precision and amplitude. The action will match the character of the dance (e.g Gradual extension in Waltz basic figure). Stiffness rarely occurs.</li> <li>3. Rotation is used on most required actions, and is mostly well coordinated and accurate.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Sway is used on all required actions and is precisely coordinated. Both the correct quantity and precision in coordination are shown during the executions.</li> <li>2. The appropriate type of sway and extension is always used in relation to the action being danced (e.g. Cosmetic Sway on the third step of the Feather Step in Slow Foxtrot).</li> <li>3. Capacity of extension is displayed showing precision and amplitude. The action will match the character of the dance. Balance and elasticity of movement will be visible during the action.</li> <li>4. Rotation is used on all required actions, and is well coordinated at all times showing precision and amplitude.</li> </ol>



SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 7 : Drive Action</b></p> <p>Definition: Skill in coordinating the activation of the overbalancing of the body, bending of the knee and the leg movement</p>	<p>Use upper body, hip and foot to create the drive action</p>	<p>Use upper body, hip, foot and upper body to create the drive action forward and backward</p> <p>Use overbalancing of the body to initiate the drive action forward and backward</p>	<p>Maximize the use of upper body, hip, foot and body flexion progressively to create the drive action</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Most Drive Actions are performed with a medium level of accuracy of weight distribution (medium level means: the dancers sometimes appear to either jump from foot to foot, or appear back-weighted and remain too long on the standing foot).</li> <li>2. Occasionally adhere to correct acceleration/deceleration to produce Swing effect (pendulum shape) recognizable in simple and complex figures.</li> <li>3. Tend to exaggerate hip tilting forward or backward occasionally in showing Drive Action.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. All Drive Actions are performed with at least a high level of accuracy of weight distribution, ( appearing to either jump from foot to foot, or appear back-weighted and remain too long on the standing foot only very occasionally).</li> <li>2. Adhering to correct acceleration/deceleration to produce Swing effect (pendulum shape) recognizable in simple and complex figures most of the time.</li> <li>3. Performing Drive Action with occasional exaggerate hip forward or backward tilt.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. All Drive Actions are performed with extreme level of accuracy of weight distribution, never appearing to either jump from foot to foot, or appear back-weighted and remain too long on the standing foot.</li> <li>2. Adhering to correct acceleration/deceleration to produce Swing effect (pendulum shape) recognizable in simple and complex figures at all time.</li> <li>3. Performing Drive Action with no exaggerated hip tilt.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 8 : Preparation to Move</b></p> <p>Definition : Ability to effectively utilize Coronal, Sagittal and Transverse planes in movement</p>	<p>Use Sagittal plane in preparation for a drive action</p>	<p>Use Coronal and Sagittal plane in preparation for a drive action</p>	<p>Utilize all body parts to create the needed Coronal, Sagittal and Transverse plane in preparation for a drive action</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Clear use of Sagittal plane in movement without efficient use of the other planes.</li> <li>2. Most Preparatory movements are performed with parallel feet and a stable moving foot but some of the following errors are sometimes apparent: <ul style="list-style-type: none"> <li>• Swiveling the standing foot to compensate for wrong direction</li> <li>• Extra steps made to compensate balance (small chasse action to side).</li> <li>• Moving foot turning out.</li> </ul> </li> <li>3. The body is overbalanced during the resist phase on most occasions and not held back.</li> <li>4. The body weight mostly continues to project forward during the preparation step, but occasionally the dancer may appear to “sit” on this step.</li> <li>5. The Lady sometimes falls away from the man, creating gapping or causing him to move forwards too early due to a lack of preparation of the moving foot.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Clear and effective use of Coronal and Sagittal planes during movement but use of Transverse plane is lacking.</li> <li>2. All Preparatory movements are performed with parallel feet and a stable moving foot and the following errors are only rarely apparent: <ul style="list-style-type: none"> <li>• Swiveling the standing foot to compensated for wrong direction</li> <li>• Extra steps made to compensate balance (small chasse action to side).</li> <li>• Moving foot turning out.</li> </ul> </li> <li>2. The body is overbalanced during the resist phase and not held back.</li> <li>3. The body weight mostly continues to project forward during the preparation step, and the dancer only rarely “sits” on this step.</li> <li>4. The Lady rarely falls away from the man, creating gapping or causing him to move forwards too early due to a lack of preparation of the moving foot.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Appropriate use of all planes during preparation</li> <li>2. Preparatory movements are made seamlessly and without error in the standing or moving foot.</li> <li>3. The body is projected forwards to generate a high amount of movement, and continues to do so through the preparation step and directly into the first step of the figure being danced.</li> <li>4. The Lady stays perfectly with her partner without appearing to anticipate or delay her action and without causing gapping.</li> <li>5. A Wind up is always used to prepare for rotation.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 9 : Rise and Fall</b></p> <p>Definition : Ability to create Rise and Fall with the correct technical actions</p>	<p>Use the correct sequence of foot actions to create the rise and fall</p>	<p>Use the correct sequence of foot and body actions to create the rise and fall</p>	<p>Use the progressive development of a movement combining with the use of foot and body actions to complete the appropriate rise and fall peculiar to each dance</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The Rise and Fall of all simple figures are correct in relation to that described in the WDSF technique but the Rise and Fall needed in other more complex figures are lacking.</li> <li>2. The possible maximum Rise and Fall is not achieved most of the time.</li> <li>3. The correct coordination between feet, leg and body are mostly executed in the right order (e.g. Foot then Leg when lowering or Leg then Foot when rising).</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The Rise and Fall of all simple and most complex figures are correct and approximately 80% of the possible Rise and Falls are achieved.</li> <li>2. The correct coordination between feet, leg and body should be apparent (e.g. Foot then Leg when lowering or Leg then Foot when rising) in all simple figures and most complex figures.</li> <li>3. A characterization of the rise for the particular dance being performed is mostly evident (e.g. deep Rise and Fall in Slow Waltz, shallow Rise and Fall in Slow Foxtrot and Viennese Waltz, and sharp Rise and Fall in Quickstep).</li> <li>4. The Preparation of the free leg when moving backwards is mostly performed at the same time as lowering of the heel of the previous step with no pulling or gapping from the forward moving partner.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The Rise and Fall performed in all figures are precisely correct also in terms of exact quantity adapted to the couple dancing.</li> <li>2. The legs, body and feet are coordinated precisely in order to allow a seamless action in all, simple and complex figures.</li> <li>3. Active adjustment of Rise and Falls meeting the requirements of the dance as well as the figures.</li> <li>4. The coordination of the free leg with the lowering of the previous step is always perfectly timed.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 10 : Swing</b></p> <p>Definition : Ability to create Swing actions with the use of body weight and by combining preparatory actions and Drive actions.</p>	<p>Execute dance movement with free use of leg swing and coordinated body (limited body swing).</p>	<p>Use of body parts and joints to produce swing actions</p>	<p>Maximise Metronomic, Rotary and Pendulum swing progressively through legs and body actions in Swing dances</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The Swing Pattern is generally consistent and smooth (signs of inconsistency: Halting the movement on the first step of the natural turn then thrusting into the second step).</li> <li>2. Swing is evident but insufficient to create variation of Rise and Fall.</li> <li>3. The Swing pattern appears mostly correct but there is occasional lack of Drive Action, Swing Step or appropriate sway.</li> <li>4. Occasional back-weightedness and lowering on place rather than through movement (due to lack of flexibility).</li> <li>5. The power of movement is generally correct but an unsteady appearance, creating low amplitude of movement and displaying lack of control in the upswing.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The Swing Pattern is mostly consistent and rarely flat.</li> <li>2. A Drive Action, Swing Step and appropriate sway can be identified in most swing actions.</li> <li>3. A high power of movement is generated through muscular activity.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The Swing Pattern is consistent both in terms of consistency and shape.</li> <li>2. The body weight is shifted in a coordinated manner to create acceleration and leg-control. This is carried out with appropriate sway to control the deceleration, which then appears seamless and natural, while still producing a high quantity of progression.</li> <li>3. A Drive Action, Swing Step and appropriate sway are coordinated perfectly in every swing action.</li> <li>4. A high athletic potential is demonstrated through voluminous, ample movements, without affecting efficiency and precision of the technique.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 11 : Pivots/Pivoting Action/Continuous Spins</b></p> <p>Definition : Ability to perform the above actions with the correct technique, speed and musicality</p>	<p>Perform pivot and by keeping the legs and partner in line</p>	<p>Perform pivoting action which combine the coronal plane with the sagittal plane to precede the forward movement of the free leg</p>	<p>Maximise the use of centripetal force for pivot and centrifugal force for pivoting actions</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The actions are danced using appropriate quantities of turn and without creating major distortions.</li> <li>2. Occasional spiral effect where the feet, knees and body are not aligned during the turn (Unconventional rondes and foot lifts can accompany this error).</li> <li>3. The feet mostly turn together with the body. Some distortions in the alignment of the feet occasionally occurred.</li> <li>4. A continuity of progression is achieved most of the time but centrifugal force is lacking (creating a rocking effect) where the weight is not transferred completely over the foot and the Couple Position tends to become slightly distorted).</li> <li>5. Volume of movement is not optimal.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The actions are danced using appropriate quantities of turn and only minor distortions occasionally occur.</li> <li>2. The spiral effect occurs rarely and rondes and foot lifts occur infrequently.</li> <li>3. The feet turn together with the body.</li> <li>4. A correct amount of inertia is created and the pivots travel without any rock-like effect and the Couple Position is maintained stable.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The actions remain continuous and the transitions from progression to rotation remain natural, even when danced with high intensity and amplitude of movement.</li> <li>2. A constant Close Position is maintained, while still permitting the correct body action (rotation), and commence to turn action.</li> <li>3. Athletically, a high speed of rotation is present when required, combined with an ample drive action, while still adhering to the correct timing.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>TQ/SC 12 : Skilled Figures</b></p> <p>Abilities in executing figures with high degree of difficulties that require additional demanding skills.</p>	<p>Skillful figure is executed plainly.</p>	<p>Demonstrate skillful figures in relation to and with partner</p>	<p>Execute skillful figures as a meaningful and contextual whole</p>
	<p><i>Indicative qualities:</i></p> <p>1. Demonstrate ability in one or more of the following coordinative/conditional capacities and integrate this with the rest of their choreography without disturbing greatly the coordination or technique:</p> <p><i>Balance</i> (e.g. through difficult or extreme lines)</p> <p><i>Flexibility/strength</i> (e.g. through a high kick, or held position)</p> <p><i>Explosive/Elastic Power</i> (e.g. through powerful movements or jumps)</p> <p><i>Combination</i> (e.g. performing fast changes in Couple Position, direction, rotation etc.</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 their choreography:</p> <p><i>Balance</i> (e.g. through difficult or extreme lines)</p> <p><i>Flexibility/strength</i> (e.g. through a high kick, or held position)</p> <p><i>Explosive/Elastic Power</i> (e.g. through powerful movements or jumps)</p> <p><i>Combination</i> (e.g. performing fast changes in Couple Position, direction, rotation etc.</p> <p>2. Actions performed with coordinated effort with partner.</p> <p>3. Actions performed with ease and minimum stress.</p> <p>4. Actions performed with sufficient preparation and control.</p> <p>5. Smooth exit with good body coordination and actions.</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 without disturbing the coordination or technique in any way:</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 changes in Couple Position, direction, rotation etc.</p> <p>2. All actions very well coordinated with partner.</p> <p>3. No sign of stress and minimum effort.</p>

# **STANDARD 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 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 simple 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. Fundamental timing of the figure are adhered to while demonstrating the correct character of the figure through appropriate actions and designs (e.g. swing, sudden movement, etc.),</li> <li>4. All fundamental rules about timing (e.g. Slow Steps, Off-Beat Timing, etc.) are followed most of the time.</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 always performed precisely with the designated timing.</li> <li>2. All fundamental rules about timing (e.g. Slow Steps, Off-Beat Timing, etc.) are followed at all times.</li> <li>3. Shuffle timing is used efficiently and to its full advantage.</li> <li>4. Demonstrate clear and precise foot work and body actions matching the designated timing.</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 movement to the rhythmical accents of the music.</p>	<p>Express the strong, medium and weak beats with the use of body speed and foot actions</p>	<p>Express the musical accents, percussive accent, strong, medium and weak beats with the use of body speed and foot actions</p>	<p>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>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The dancers respect the correct rhythmical accents and combine their movement with these (e.g. Step 1 of the Natural Turn in Slow Waltz danced on “1” and not “3” or “2” either deliberately or selectively). Commonly known as “dancing on time”.</li> <li>2. Rhythmical 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 rhythmical accents and combine movements and control the intensity of their movement to match the rhythmical accents of the music.</li> <li>2. Rhythmical accents shown most of the time.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrate precisely the correct rhythmical accents and combine their movement and modify the intensity of their movement to match the rhythmical accents of the music, doing so with a high degree of dynamics and efficiency of technique.</li> <li>2. Rhythmical accents shown all the time with basic steps as well as 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>Time the choreographic changes and changes in body action (e.g. from rotation to left to rotation to right), and changes in intensity (e.g. volume of movement) with change in the melody and rhythmical intensity some of the time.</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 rotation to left to rotation to right), and changes in intensity (e.g. volume of movement) with changes in the melody and rhythmical intensity most of the time.</li> <li>2. Dance to the melody and changes in the music with general dance actions and movement.</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 rotation to left to rotation to right), and changes in intensity (e.g. volume of movement) are always timed together with changes in phrase, melody, chorus and rhythmical intensity.</li> <li>2. Create counter melody with body actions.</li> <li>3. Use movement and body actions to demonstrate the melody and melody changes.</li> </ol>

# **STANDARD DANCE**

## **Judging Component: Partnering Skills**

### **Sub-Components:**

- 1. Physical Communication**
- 2. Overbalance/Counterbalance/Holds/Drops**
- 3. Time and Space**
- 4. 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: The coordination and use of physical contact and holds in situations where both partners are on their own balance.</p>	<p>Use the body activities within the boundary of the hold and the shared centre to initiate the lead for the female partner to respond</p> <p>Produce the right body action in responds to the lead initiated by the male partner within the boundary of the hold and the shared centre</p>	<p>Use the shared centre and body shaping to progressively develop a new position of the centre</p>	<p>Incorporate all the dance actions to progress from one dance movement to another</p> <p>Apply the right intensity of the energy and effort to produce a new dance action e.g. Sudden movement</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The Hold is correctly used to lead transfers of weight.</li> <li>2. The connecting points are generally well coordinated in relation to the figure being danced. Moments where the arms appear to move differently or separately from the body are still permitted (e.g. especially in rotations)</li> <li>3. Sways are generally executed together but with occasional delay from one of the partners.</li> <li>4. Tension is used to create lead/speed/overbalance but with limited precision and lack of efficiency.</li> <li>5. Slight over use of arms to initiate movements can be present.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The Hold is correctly used to lead all transfers of weight and Couple Position changes.</li> <li>2. The connecting hands (or other parts of the body) follow a precise trajectory, in relation to the figure being danced and only occasionally move separately from the body.</li> <li>3. The quantity of movement of the connecting hands is generally adequate to the figure/movement/line being danced.</li> <li>4. Sways are made together and the amount of sway created by both partners is similar.</li> <li>5. 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).</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The Hold is correctly used to lead all weight transfers, Couple Position changes and body actions.</li> <li>2. The connecting hands (or other parts of the body) follow a precise trajectory , in relation to the figure being danced in both simple and extremely complex figures and are always well coordinated with the body.</li> <li>3. The quantity of movement of the connecting hands is precisely adequate to the figure/movement/line being danced throughout the performance.</li> <li>4. Sways are precisely lead and followed both in timing and in quantity.</li> <li>4. Correct amount of tension is used throughout the performance (allowing both partners to move freely within the partnership with no stiffness in the connection).</li> </ol>

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 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. Some distortion is visible</li> <li>3. Good control of speed is used to enter the Hold/Drop (the speed used is adapted to the Drop/Hold being danced).</li> <li>4. The recovery from the Hold/Drop is executed and normal balance conditions are re-acquired without affecting steadiness or coordination excessively.</li> <li>5. Some heaviness is visible with insufficient use of counterbalancing.</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. 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 : Time and Space</b></p> <p>Definition: The management of the space between partners, and the synchronization of movements of all body parts in terms of timing and distance.</p>	<p>Coordinate the activities of feet and legs in time and space.</p>	<p>Coordinate the activities of the body in time and space.</p>	<p>Maximize the individual body movement freely while maintaining the coordination of time and space.</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The foot space between partners is appropriate to the figure being danced with little struggle and interference.</li> <li>2. The sychronization of foot placement and leg action is mostly correct throughout the performance.</li> <li>3. The body and foot actions are mostly synchronized between partners with some moments of delay from the following partner.</li> <li>4. Occasional seeking for foot space by making body adjustments.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The sychronization of foot placement and leg action is correct throughout the performance; with few instances where one partner places the foot later or in a different position than the other.</li> <li>2. The body actions are synchronized between partners with few moments of delay in body action from the following partner.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. The sychronization of foot placement and leg action is precisely correct throughout the performance; no instances where one partner places the foot later than the other or in a slightly different position occur.</li> <li>2. The body actions are synchronized between partners; no moments of delay in body action from the following partner occur.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>PS/SC 4 : Consistency</b></p> <p>Definition: the ability of the dancer to modify and manage changes between the various types of positions and connections.</p>	<p>Demonstrate basic level of consistency of partnering skills</p>	<p>Maintain consistency in partnering skill throughout the dance</p>	<p>Maintain consistency of merging 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 by maintaining connections during rotation, sway, extension and other leads most of the time.</li> <li>2. Demonstrate consistency in maintaining communication with each other with the use of hold and centre most of the time.</li> <li>3. Occasional lost of connection during movement is still present</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Maintaining connections during rotation, sway, extension and other leads with precision.</li> <li>2. Maintaining Connections during normal physical leads and Overbalance/Counterbalance without major difficulty.</li> <li>3 There is no loss of connection.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Connections during all different types of lead are maintained with extreme precision allowing the dancers to move freely and seamlessly from one movement to another.</li> <li>2. Communication and connection are maintained throughout the dance.</li> </ol>

# **Judging Component: Choreography and Presentation**

## **Sub-Components:**

- 1. Structures 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 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. Space -Demonstrate efficient use of space between travelling and stationary figures; the consistent and appropriate use of the whole floor.</li> <li>4. 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. Space -Demonstrate efficient use of space between travelling and stationary figures. The consistent and appropriate use of the whole floor.</li> <li>4. 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 4 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. Space -Demonstrate efficient use of space between travelling and stationary figures. The consistent and appropriate use of the whole floor.</li> <li>4. 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</b></p> <p>Definition: ability in producing relevant NVC with audience and partner</p>	<p>Execute the routine clearly with the appropriate use of physical and facial expression</p>	<p>Perform the relevant NVC in merging with the music</p>	<p>Combine the use of NVC with body actions, movement and execution of the choreography</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. Occasional exaggerated facial expressions or isolated gestures.</li> <li>3. Use of holds to exaggerate a movement.</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 enhance the performance.</li> <li>2. No exaggerated facial expression Gestures are merged into the movement.</li> <li>3. Use of coordinated body actions to create NVC with partner and Audience.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrates the ability to use NVC in a coordinated effort to enhance their choreography through the dance.</li> <li>2. NVC used selectively and tastefully throughout the performance.</li> <li>3. Integrate NVC with the choreography to express the narrative of the choreography in parts and communicate the narrative to the viewer/audience.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p align="center"><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 dancing.</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><i>Indicative qualities:</i></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><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrate flexibility in selection of direction and positions.</li> <li>2. Able to avoid collisions under most circumstances.</li> <li>3. Choose an alignment/position that best demonstrate the performance to achieve optimum visibility from the viewer.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Show flexibility in agility.</li> <li>2. Able to avoid collision at all times except unavoidable situations caused by other couples.</li> <li>3. Show ability in finding available suitable space on the floor to best present the performance.</li> <li>4. Maintain a vantage position always in order to present the performance in the best possible way.</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p align="center"><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>Ability to characterize typical and non typical movement structures</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Perform movements and figures conforming to the technical characteristics in particular footwork, timing, rhythm of each dance.</li> <li>2. Occasional display of the characteristics through body movement.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrate the ability to use technical skills and the awareness of music to express the characteristics of the dance.</li> <li>2. Frequent 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, partnering, dynamics, music, choreography and NVC.</li> <li>2. Demonstrate all characteristics of the dance clearly and consistently.</li> <li>3. Show the ability to dance non typical movements in the character of the dance being performed</li> </ol>

SUB-COMPONENTS	PERFORMANCE ASSESSMENT STANDARDS		
	Above Average – 6 points	Very Good – 8 points	Outstanding – 10 points
<p><b>CP/SC 5 : 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 high energy level through amplitude, speed and high volume.</p>	<p>Demonstrate the ability to maintain high energy levels throughout the performance through amplitude, speed, power, flexibility and high volume.</p>	<p>Demonstrate the ability to maintain extremely high energy levels throughout the performance through amplitude, speed, power, flexibility and high volume, and through the modulation of the expression of these abilities.</p>
	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Produce ample movements with an above average speed in travelling movements (e.g. Scatter Chasses in Quickstep) and rapidity in non-travelling movements (Pendulum Points in Quickstep) with occasional lack of coordination.</li> <li>2. Maintain a high energy level from the beginning to the end of the dance with excess energy over technique.</li> </ol>	<p><i>Indicative qualities:</i></p> <ol style="list-style-type: none"> <li>1. Produce movements with an above average speed without affecting the coordination of the movement most of the time.</li> <li>2. Maintain a high energy level and a constant technical 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
CP/SC 6 : Atmosphere	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
	<i>Indicative qualities:</i>  1. Use facial expressions and gestures more than dance to simulate the characteristics of the dance.	<i>Indicative qualities:</i>  1. Able to attract the viewer to share the atmosphere and mood being created for each dance.  2. Demonstrate with the right personalities to complement the different characteristics of the dance.	<i>Indicative qualities:</i>  1. Create a dance capable of drawing the viewer completely into the atmosphere created for each dance.  2. Able to excite, thrill, arouse, inspire, stimulate and move the audience.