

# DISCUSSION PAPER

to open up the debate about

**“ARTISTIC CRITERIA”**

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**would like to get feed back from people who read it**

(address see below).



ARTISTIC CRITERIA  
FOR  
IDSF ADJUDICATORS

A DOCUMENT OUTLINING ARTISTIC CRITERIA FOR IDSF  
ADJUDICATORS IN THE EVALUATION OF AESTHETIC FEATURES OF  
DANCESPORT.

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## CHAPTER 1: INTRODUCTION

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The main objective of this paper is an attempt to identify what may qualify as “artistic criteria” in the evaluation of the performance of competitive DanceSport. It is difficult to pinpoint artistic value in the transformation of the written regulations into actuality. Written regulations function as a control of boundaries of particular practice, protecting values and regulating technique and style.

The clearly visible concrete aspects of the regulations in performance can be more objectively defined and agreed upon because they refer most often to the physical properties of movement. However evaluating the artistic element inherent in a choreography and execution of that choreography is more problematic because it requires understanding of aesthetic concepts and their movement elements. Education of a particular kind is necessary for the development of aesthetic awareness required for adjudication.

The term “aesthetic” is used extensively in relation to the arts. It is also used regularly in connection with appreciation of nature, sport, dress, and interior design. Philosophical discussions indicate that there is little agreement on the nature of the connection between art and the aesthetic. Of particular interest to DanceSport are the views of L.A Reid (professor of Philosophy in Education) who says that aesthetic qualities are *by-products* of sport activities while choreographer/dancer Eric Hawkins maintains that aesthetic qualities are the very *essence* of dance.

In DanceSport are we employing “artistic criteria” to evaluate the by-products or the essence of competitive performance?

This paper takes the view that in the appraisal of DanceSport aesthetic qualities are essential to its performance and that DanceSport is a sport with an aesthetic interest.

## AESTHETIC EXPRESSION

In order to understand the aesthetic interest in DanceSport we need to understand how the aesthetic functions.

An experience is said to be aesthetic when the object of attention is perceived as valuable for its own sake.

Dance as a work of art is always in-the-making. It is only while it is being danced that it can become an object of attention to which value can be attached. It is only while it is being danced that it can be perceived and appreciated. This is because the medium of dance is the body and its movement, and the body and its movement, is also the person/artist/athlete dancing.

For the dancer, making an aesthetic choice means that the actual execution of steps is not the focus, but that the concern lies with the movements as a means by which a meaningful "whole" is created. The interaction of the movement structures (body-action-space-dynamics-relationships) and the inter-relationships of the components of the dance medium (persons-music-sound-place) are inseparable ingredients of that "whole". The dancer might *do* a particular step but beyond that the *manner* in which she does it, what precedes and follows it, whether she does it towards, away, or passing her partner, the accompanying music, the rhythm, sound, colour, line, texture of his outfit, his focus etc all "create" that moment in a particular way resulting in an intangible effect. The dancer's knowledge of these inseparable ingredients which work together to form the whole is essential if they have control over the dance as it is being *made* in performance. What is done is actual movement but what is created, is an intangible virtual form. It is in this form that aesthetic expression resides.

One of the dangers is to link the notion of aesthetic expression with emotional experiences. There is also a danger and common misapprehension, that "aesthetic" refers only to something that is "beautiful". The term "beautiful" and how different people use it is problematic. In DanceSport, we find a stretched leg and high-heeled shoe more "beautiful" than a bent leg and a bare foot? In contemporary dance it might be the opposite. The whole question of what is beautiful is related to socio-cultural norms and values and not necessarily to aesthetic expression.

### THE WRITTEN WORD

Presenting a “checklist” for assessing aesthetic concepts and their elements in the form of written language is a problem in itself. We immediately confront the concept of language in this exercise. To address this difficulty in part, we suggest the use of terminology that is movement based and not style specific. This terminology arises from the use of an analytical tool, namely the Structural Model. (see page 25)

The value of this model lies in the fact that it provides for the identification of those features of dance that are considered to be intangible. It names and identifies the perceptual properties of movement. i.e. those elements of dance that are created by virtue of what is done. The ‘how’ can be identified in all its complexity. It provides for the

- observation
- recognition and
- naming of aesthetic qualities in dance performance.

Use of this model also develops:

- observation skill so that movement in dance performance can be
- accurately identified far beyond the naming of steps.

To assist the adjudicator we have included a glossary in this document, which clarifies *our* use of certain terminology in this text. Some terms might need reconsideration or further analysis. It is the responsibility of every institution that establishes regulations for competitive events, to reassess them and to provide as explicitly as possible clarity in their criteria. Without this clarity a homogenous practice between teachers, dancers/athletes, and adjudicators can never be achieved. Without this the value of the DanceSport institution is open to question.

## CHAPTER 2: TECHNIQUE

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Before we can discuss the process of evaluation and marking a performance in terms of its aesthetic elements using “*artistic criteria*”, we need to clarify the notion of technique in DanceSport performance.

### **MORE THAN STEPS AND FIGURES?**

Technique is regularly seen as something separated from expression in dance. In most dance training, technique is understood as the clear demonstration of the thing to be done. There are terms in each dance style, which are instructions for the delivery of individually named movements or steps. All dance styles have their particular requirements; classical ballet's vertical posture and turn-out, DanceSport's Dance hold, Sway and CBM (contra body movement) .

### **TECHNIQUE TRAINING**

To achieve these specific requirements practice becomes essential. The learner has to engage in a regular routine of rigorous practice to attain and maintain the strength and flexibility necessary for the physical execution of the vocabulary, which increases in volume and difficulty as training progresses. Practice needs supervision by a teacher thus we arrive at the concept of 'technique training' as the essential learning process.

### **EXPRESSION**

While it is understandable that there is this emphasis on the acquisition of technique in training, it is because of this pre-occupation with a perfect and exact delivery of a series of steps that expression is ignored and separated from the understanding and experience of technique altogether. Unfortunately all too often we witness facial expression added to the execution of steps as an arbitrary accompaniment. Integrity is then in question. The surface does not cohere with the inside; the dancer is not in touch with the physical sensation of their movement. We witness a conflict A lie.

A cliché! The dance performance lacks aesthetic quality and the use of “*artistic criteria*” to evaluate such a display is problematic, in fact impossible.

### **ARTISTIC SKILL**

It is commonly agreed amongst dance theoreticians that technical competence in itself is not yet dance. The dancer may know the formula for execution (steps) and the rules upon which that formula is based (straightening the legs, settling in the hips) but until the dancer can "speak the language in a manner not expressly provided for in the rules they can make no significant utterance in it". In other words the dancer needs to

- know the rules to develop technical competence, and
- know how to put that competence into effect, and
- know how to explicitly transform steps and technical requirements into dance.

This ability we refer to as *artistic skill*.

### **AESTHETIC EXPRESSION**

Only then will aesthetic qualities be visible. Only then can a dance be evaluated in terms of its *artistic merit* and given particular value. Only then will technical competence and choreography be the vehicle for *expressing* something and that something will affect mood, atmosphere, character and qualities. Collectively these can be understood as aesthetic expressions and are controlled and created by the *manner* in which the choreography is performed. The understanding and experience of technique as inseparable from expression in dance performance clearly results in the creation and the control of aesthetic qualities. The performance can be said to have artistic value “*artistic criteria*” can be employed to *evaluate* such a performance.

## CHAPTER 3: JUDGING THE COMPETITION

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### 1. DEFINITION AND RESPONSIBILITIES OF THE ADJUDICATOR

An adjudicator/judge is a person who is appointed to form and pronounce an opinion on the dancers and their dancing, through careful weighing of evidence and testing of criteria. A person who is able to give an authoritative opinion on the merits of the dancers and their dancing and who decides the results.

The inclusion of *artistic criteria* in this evaluation presumes that aesthetic elements and their aesthetic expression are recognized and considered in terms of their:

- degree of evidence
- value
- and comparative merit.

It is the responsibility of adjudicators to uphold institutional practice and its values. Knowledge of the following should form the required education for qualification to judge the merit and value of the performers within DanceSport:

- historical background,
- traditions
- institutional evolution and practices,
- aesthetics
- technique
- style
- and movement analysis

If all adjudicators have the same point of departure, share an awareness of the conventions and traditions of DanceSport it is more likely that they will share the norms, standards and criteria for what constitutes a dance performance of worth. Once these general standards are in place reasons for decisions have more chance of being shared, agreed and understood collectively. It cannot be enough for an

individual to pass judgement on a dance or dancers and their dancing, simply by stating personally what they like.

## 2. VALUE JUDGEMENTS

It is clear that evaluation must be the primary process through which opinions are made and the results arrived at. Evaluation is wholly different from attributing personal value to something. It requires skilful judgement.

### ASPECTS

Every evaluation has three important aspects;

- It relies upon values, which may be explicit or implicit
- It makes a judgement of worth based upon these values and
- It includes verification for the judgement

These 3 aspects determine the validity and appropriateness of any evaluation.

### ADVANTAGES

The advantages of value judgements are threefold:

- Firstly attention can be directed to the evaluation of the components, ingredients, structures and form of the dance, which could be judged for their correctness, effectiveness, success and appropriateness. This assist the process of *selection*
- Secondly the execution of these dances can be further evaluated as having merit, goodness or greatness. Once those are singled out, further comparative judgements can be substantiated by focussing on differences and on similarities and upon which one dance may be said to be better or best. It assist the process of *comparison*
- Thirdly evaluation can focus on 'interpretation, that is, on the value of the dance in terms of character quality or meaning it is seen to bring into existence. It assists the process of attributing *value* to distinctive artistic interpretations in performance and appreciating the unexpected.

## PROCESS

With a particular procedure like this in place judges would find themselves in dialogue with one another, substantiating their judgements, sharing their differing observations upon which their personal decisions are made. The results or placings would then reflect the general values of that group of people, the values within that tradition and convention and style of dance, and these values would then relate to the purpose of the dance or the particulars of the choreography or performance. Conflict of interest (favouritism, politics, and subjectivity) would be eliminated from the adjudicator's process.

## BENEFITS

This kind of attention and discussion would encourage an objective approach to judging and ensure that at all times it is the dance that is the focus and in which all comments and evaluation are grounded. This kind of feedback would be welcomed by dancers, and also serve to inform and educate the public in a way, which would enhance the appeal and validity of Competitive DanceSport as an Institution.

It is in this context that *artistic criteria* can be employed. It is through this process and with this understanding that aesthetic qualities can be identified, recognized and appreciated and given value.

## CHAPTER 4: AESTHETIC QUALITIES

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It is clear that there is considerably more to understanding and evaluating dance than noticing its concrete components and figures. Evaluating encompasses meaning and value. In other words:

- The ability to *make sense* of particular perceptible features which involves:
  - noticing
  - seeing
  - and discerning
  
- The ability to *evaluate what is perceived* which involves:
  - recognizing the character and qualities
  - and making sense of the dance in question.

It's the process for discovering meaning or significance.

### 1. WHAT IS CHARACTER ?

All dances are found within a social and cultural setting and relate directly to the general beliefs and values of that time and place. One of the major factors to take into account in relation to the appreciation of any dance is:

- the range and type of human movement
- the expression and
- communication used by the people from whom the particular dance emerges

This determines, in part, the meaning of the dance. The materials of the dance are *not* neutral; they carry meanings and significances. The basic movement material of the dance is impregnated with meanings, to which the choreographer, performers and adjudicators have to relate.

## BODY LANGUAGE

A couple, dancing together is the subject matter of DanceSport. The type of movement, its expression and what is communicated gives DanceSport its fundamental character. Analysis of the non-verbal communication aspect or body language of the ten standardized dances provides an invaluable insight into their nature and character. With this knowledge infinite choices can be made in:

- controlling
- creating
- expressing and
- communicating the subtle and qualitative aspects of this partnership in performance.

It is in this expression of character that aesthetic qualities reside and “*artistic criteria*” can be applied. Knowledge of non-verbal communication theory is part and parcel of a dancers technical competence and artistic skill. It is not possible to provide an in-depth explication of this kind of analysis here. But it must be said that awareness and understanding of the non-neutrality of human movement, whether it be dance steps or spontaneous gestures, is essential for a dancer in this field.

## 2. WHAT IS QUALITY?

Appreciating a dance concerns attributing qualities to the dance itself.

### PERCEIVED “MOODS” OF THE DANCE

Focus becomes directed towards the unique and particular achievements of the performance in terms of the:

- effects
- impressions
- appearances and
- atmospheres, which it creates.

These are collectively referred to as qualities.

#### PERCEIVED MOVEMENT QUALITY CREATED BY THE DANCERS

The aesthetic of competitive DanceSport most often relates to *how* the choreography is performed and to the nature and complexity of the structural components. This will be evident in the dancers

- physical *sensing* of the movement
- the *controlling* of the energy and rhythm
- and the *projecting* of the particular mood or atmosphere.

These are appreciated in terms of liveliness, vigour, playfulness, elegance, gracefulness, fluidity, ease, alertness, sensuality, passion, pride, arrogance, excitement etc. These are generally described as aesthetic qualities to which “*artistic criteria*” can be applied.

#### RECOGNIZING AND RELATING

Broadly speaking, aesthetics is concerned with those problems and issues which pertain to a distinctive kind of interest in, approach to and appreciation and appraisal of, any ‘object’. It is assumed that an aesthetic interest in the dance is an interest, which focuses upon it for its own sake. This being the case aesthetic description may apply to the qualities, which can be attributed to the dance itself or to the judge’s responses to the dancing.

#### SPECIFIC AESTHETIC QUALITIES

To some degree each dance has its own aesthetic. In other words adjudicators will be prompted to look for specific qualities by virtue of the fact that the dance is an example of a certain kind and character. These are the essential or required aesthetic qualities.

#### CONCLUSION

“*Artistic value*” could be said to lie primarily in the

- distinctive character and
- unique qualities of the dance

Ascribing value to the aesthetic qualities, which create the character and quality, relies on the adjudicator’s knowledge and ability to *recognize* them and to *relate* to them.

## CHAPTER 5: ASSESSMENT APPROACHES

### SELECTING, EVALUATING AND COMPARING

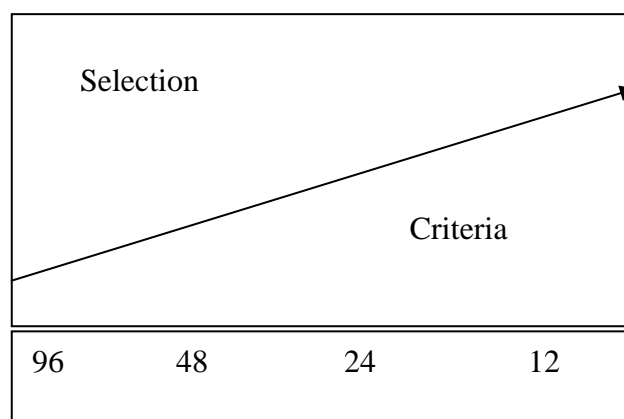
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Judging a competition involves a mixture of assessment approaches. Below we have attempted to define and distinguish the different activities of selecting comparing and evaluating. These approaches necessarily at times overlap in practice but to assess artistic value clarifying each approach is necessary. As the graph indicates the shift from one activity to another is clearly dictated by the structure of the competition event as it progresses through time from the first round to the final.

The first instruction is to select a certain number of couples from the competition. For example when 96 couples are on the floor you have to select 48 and not the 30 you personally like. So implicit in this act of selecting is comparison.

You select according to the criteria, comparing similarities and differences where necessary until you have selected the required 48 couples. As the competition progresses and the number of dancers on the floor diminish and the standard shared between them is more even, evaluation becomes necessary.

The graph shows the gradual lessening of the act of selecting and the move toward employing more and specific criteria to evaluate each couple as the competition progresses.



This means giving value to each individual couple based on the same systematic considerations. The key to employing “*artistic criteria*” lies in this process of

*evaluation. Comparison* continues to be implicit in this process. Personal uninformed subjective choices cannot be justified. The employment of appropriate criteria becomes an absolute necessity.

Considering the worth and merit of the performers becomes the focus giving value to particular features of each performance.

The act of placing couples in rank order in the final determines couples in relation to one another giving notions of better than another or best in the group. These are *comparative evaluations* where one couple is compared with another based on the value you have already ascribed to their performance. This is the only time when *comparative evaluation* is explicit.

#### **MODEL FOR EMPLOYING ARTISTIC CRITERIA**

As already stated, the present structure of the competitive event, “the competition” dictates the employment of criteria and the degree of the acts of selection, evaluation and comparison. Competitions begin with all competitors ranging from 200 to 6 couples in the first rounds. The following suggests a model for employing criteria at an I.D.S.F ranking competition. Different competitions, because of the amount of competitors and their varied levels will obviously require a different control of these criteria.

Employing fundamental criteria to identify essential basic requirements marks the beginning of the selection process. As the rounds progress more refined and detailed criteria are employed, to identify and give merit to those aspects that are considered to have “artistic value”.

#### **THE FIRST ROUND SELECTING 96**

At the start of a large competition when selecting 96 couples criteria related to basic requirements are employed. These include evidence of the ability to

- demonstrate basic technical competence without difficulty
- control and ease of execution of the movement
- dancing in time to the music
- correct dance hold should be evident.

*The dancing is primarily judged for its correctness.*

**SELECTING 48**

The selection of 48 couples is based on evidence of

- accuracy in the performance of basic figures, which include
- evidence of a variation in dynamic quality.
- essential at this point is that the expression of the dance is embodied in the qualitative aspects of the performance and not in arbitrary expression added to a clean execution of steps and figures.

*The dancing is primarily judged for its effectiveness.*

**SELECTING 24**

The selection of 24 couples is based on evidence of

- refinement in the ability to control both subtle and extreme dynamic qualities
- ensuring the differentiation between the five dances performed. The
- character and quality of each dance should be evident.
- the mood and effects appropriately created.
- partnering skills should be integral to this performance.

*The dancing is primarily judged for its appropriateness.*

**SELECTING 12**

The selection of 12 couples. Performances should demonstrate

- a sense of wholeness and completeness. All “ingredients” of the dance merge into a unity of form. This requires
- sophisticated control of rhythm (Body rhythm) interrelated with the accompanying music.
- The concrete components (steps/timing/technique/lead and follow) disappear as the dancers creatively control their interpretation of the dance.

*The dancing is primarily judged for its successful interpretation*

**THE SEMI FINAL**

The selection of 6 couples. These couples will demonstrate

- control of the “rhythm of the whole event”. The interrelationship of all the dance components (the performers, the sound, and their visual, aural elements) to create a rhythm.
- Coherence of the components of dance serves to present the couple as individuals with a distinctive style.
- This is evident in their personal interpretation of all that is required but also makes a
- distinct contribution to it demonstrating what is not expressly provided for in the regulations. Their ability to fuse their personal style with the required dance style.

*It is at this level that the dance is primarily judged for its distinctiveness*

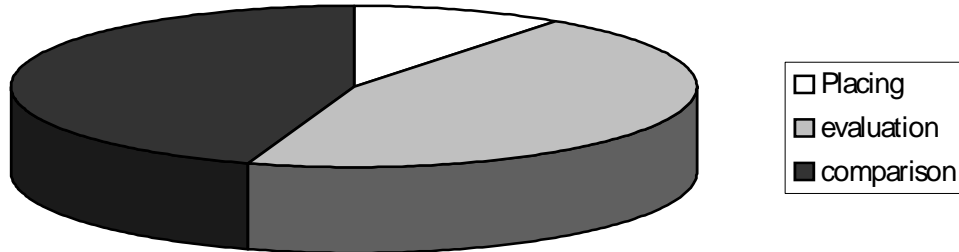
**THE FINAL**

Presenting their 2 solo dances allows these 6 couples to perform uninterrupted. It gives the adjudicators the opportunity to see one couple at a time. The opportunity to see the whole choreography uninterrupted is essential when evaluating the aesthetic features of these individual interpretations. It is at this level that the six couples/performances are primarily

- compared with one another. By focussing on the differences and similarities where notion of better and best are arrived at.
- evaluation of aesthetic elements and features should play a significant role in this comparative process.

*The dancers are primarily judged for their artistic value.*

The adjudicating process in the final includes the three activities of evaluation, comparison and placing in the following proportions



Ideally the winning couple are therefore judged to have *most* successfully fulfilled most or *all* of the criteria and have had the *highest merit* within the group awarded for that *success*.

## CHAPTER 6: METHODOLOGY FOR THE IDENTIFICATION OF AESTHETIC QUALITIES

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Aesthetic terms and concepts by their nature are open to interpretation by adjudicators and are embodied differently in each dancers performance. There is also a tension between written requirements and actual manifestation of those requirements.

Here we propose that *movement analysis* offers a solution to this problem, providing some objective “handles” for the employment of “*artistic criteria*” and the recognition of aesthetic qualities.

Analysis using the Structural Model initially provides for the

- naming and recognition of movement structures that collectively create aesthetic qualities and the
- development of a common language between adjudicators and all DanceSport practitioners

Clarification of the terms and their specific usage within the institution will no doubt be necessary and constitute an ongoing process.

### THE STRUCTURAL MODEL

Rudolf Laban's (1879-1958) observations and classifications of human movement have influenced a wide variety of practices. Through his creation of a dance notation system and his accumulated observations of movement, he has provided a body of knowledge identifying and articulating the complex structures and principles that organise human movement organically, scientifically and socially. Choreological studies, an intrinsic theoretical and practical study of dance form and content, focuses on a structural study of the medium of dance. One of the significant aspects of this work is the classification of movement, which provides for a systematic analysis of movement structures. This model defines the intrinsic structures of movement as follows: the body, its actions, the space, dynamic qualities and

relationships. These five structures represent the categories of data needed to illuminate the movement content of the required style of the ten DanceSport dances.

What follows is an indication of some of the possibilities that the structural model has to offer. The application of this valuable tool requires in-depth study, which goes beyond the scope of this document. Workshops introducing the material to the adjudicators or further research would clarify the huge potential for the development of “*artistic criteria*” for adjudicators.

### **1. BODY**

The human body, i.e the dancers body, has its own organisation, and structure. The head, torso and limbs are arranged in a particular way, the joints and surfaces of the body respectively link these parts to one another and provide schematically organised three dimensional form. The dancer can draw the audience's eye to whatever aspect of their body they decide upon. The whole body from top to toe is always active in dance whether in action or in stillness. Without this awareness the dancers intention lacks clarity in performance because commitment to body structures is uncontrolled or even unknown.

### **2. ACTIONS**

An awareness of the concept of action and knowledge of them gives a dancer access to the body and its movements for furthering exploration of the dance medium. Clear observation of these action structures apparent in, and particular to a specific technique opens up movement possibilities for the choreographers' use and the dancers' interpretation, giving a wider range and more conscious choice.

Each action becomes quite distinct and unique when led by selected body surfaces or parts and this awareness and commitment is what turns an everyday movement/action into a created/dance movement.

### **3. SPACE**

There are several ways to view space. Beyond the general shared space each person/dancer has their own personal space which they inhabit, a living breathing space with boundaries created, physically, psychologically, socially, culturally and emotionally. An increased awareness of this personal space means the dancer

becomes acquainted with it. Within it movement structures are organised, and dance form is created. Spatial structures are mixtures of shapes, size, extensions and distances, directions, locations. A useful theory reveals ways through which shapes are conveyed in space in dance performance.

#### **4. DYNAMICS**

Dynamics refers to how the movement is performed. In dance the dancer experiences movement, which is expressive of , moods and states of being. These are revealed mainly through the movement dynamics. In the dance situation the dancer should be in control of the movement, which creates these moods and expressions.

Laban recognised that movement dynamics are created by particular combinations of four motion factors, which he classified as flow, weight, time and space. He also came to the conclusion that the dancer's attitude to these motion factors could be either a fighting or indulging one. When dancers are moving with particular awareness of one of these factors it is recognised that the other factors are present as well. For example if we are concentrating on time, then flow, weight and space qualities are present but maybe not dominant. Significant here is to note that qualities are virtual structures of movement, created and perceived as a result of how the movement is controlled.

Dynamic qualities are created by a dancers attitude to the motion factors. These attitudes are as follows:

- a relaxed or forceful attitude to weight
- a flexible or direct attitude to space
- a prolonging or shortening attitude to time
- a liberating or withholding attitude to flow

These attitudes develop the dancers ability to use energy in appropriate variety creating subtle or extreme dynamic changes.

Another aspect of dynamics is rhythm. The model identifies movement rhythm as a combination of the change in speed and the duration of acceleration and decelerations. This in turn creates accents perceived where there is the greatest speed. Descriptions of movement such as “impulse” or “impact” result from this theory.

## **5. RELATIONSHIPS**

Related to human behaviour, distinctions between one kind of relationship and another are explained. These primarily indicate spatial and bodily relationships.

- Aware of, focus, addressing
- Near to, proximity, close but not touching
- Touching
- Supporting, taking some weight
- Surrounding, without touch
- Surrounding with touch, linking embracing
- Carrying, holding, lifting.

Understanding these helps the dancers to create and adjudicators, to recognize the character of the dance.

## CHAPTER 7: APPLICATION OF THE MODEL: THE RESULTS OF A STRUCTURAL ANALYSIS

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A structural analysis identifies the primary aspects of the body, the repeated actions, the repeated spatial structures and the necessary and primary dynamic qualities, which together create the:

- form
- character
- aesthetic qualities of each dance and
- distinguish it from others.

The following information outlines the results of an analysis of the Rumba and the Tango, intended to reveal:

- the required structural elements
- the required character of each dance
- its required mood and atmosphere
- and some of its essential aesthetic qualities

It is not the intention to confine or restrict the nature of the dances but to provide a point of departure for further detailed analysis.

### **EXAMPLE 1: RUMBA**

#### DESCRIPTION OF THE REQUIRED STRUCTURAL ELEMENTS

**Body:** Physically the emphasis is given to the *hips*. The woman emphasizes her hips through focussing on and being aware of this effect. The male emphasizes his hips through movement and through awareness of his movement but focuses on his partner.

**Action:** In the Rumba the walks do not serve to create travelling but to serve the *weight transference*. This weight transference merges with a *twisting* action and it is the sequential *coupling of these two actions* that contribute to the essential character of the Rumba.

- Space:** Choreographically the dance does not travel in space but is created in space via the *circling* and *sliding* and *passing* of the couples *around, through* and *in* and out of a *shared central space*. There is more emphasis on *shaping* and *design* than in the Samba and Cha-Cha-Cha
- Rhythm:** The Rumba is phrased with alternating *impactive* and *impulsive* movements with the emphasis on their merging into one another to create continuity in movement. Although there are *accents* in the movement phrasing, they do not serve to break the flow but to carry the movement on in a seamless flow of *continuous* movement.
- Dynamics:** This dance gives into gravity with a characteristic movement quality of *weightiness* combined essentially with *free flow*, and *sustained* and *flexible* qualities. (Mostly appearing after a walk is taken, while the walk itself is mostly *bound, sudden, strong* and *direct*).
- Relationships:** It is not only the man who *touches* the woman; she often initiates the physical contact. Touch is not limited to the dance hold. *Focus* plays an important part and is related to the changing *distance* between them.

#### DISTINCTIVE CHARACTER AND UNIQUE QUALITIES

The distinctive mood and character of the Rumba can be described and recognized in terms of its sensuality, passion, flirtatiousness, and withholding, created and expressed through movement qualities composed and controlled as follows:

Mood	=	composition of movement quality
<i>Sensual</i>	=	<i>Free / Heavy / Sustained</i>
<i>Passionate</i>	=	<i>Bound / Strong / Flexible</i>
<i>Flirtatious</i>	=	<i>Bound / Sustained / Flexible</i>
<i>Withholding</i>	=	<i>Sustained / Bound / Direct</i>

This description of selected structural elements (body/action/space/rhythm/dynamic/relationship) and unique movement qualities give the Rumba its essential

character and form. In performance these essential elements and qualities must be created and controlled and projected by the dancers in order for them to be recognized by the adjudicator or percipient.

## EXAMPLE 2: TANGO

### DESCRIPTION OF THE STRUCTURAL ELEMENTS

- Body:** The emphasis is on the *feet* and *legs* and woman's *head*.
- Action:** The recurring actions in the tango are *weight transfers* into *stillness* and sharp contrast of gestures with the head and feet interchanging with *turns*.
- Space:** The basic figures do *not progress in space*; they make *curved* and *straight floor patterns*, bringing attention to the *proximity* between the couple.  
Sharp *designs* into clear *projections* interchange with *progressions* made by the legs and *spatial tension* between the partner's heads.
- Rhythm:** The characteristic rhythm is *impactive* changing into *constant* unaccented long step sequences.
- Dynamics:** Flow of movement is *bound* into *free* with a *rebounding* affect. The contrast of *short sudden movements* with *long sustained movements* creates the illusion of withholding potential energy. The weight is *strong* but not tensed.
- Relationships:** The *touch* is sustained in the dance hold, which could be described as the man embracing the woman; the woman's touch is active rather than receptive as in the other standard dances. *Gaze* is avoided between them.

### DISTINCTIVE CHARACTER AND UNIQUE QUALITIES

The distinctive mood and character of the Tango can be described and recognized in terms of its precision, restlessness, preparedness, and passion, created and expressed through movement qualities composed and controlled as follows:

Mood	=	composition of movement quality
<i>Precision</i>	=	<i>Direct / Strong / Bound</i>
<i>Restlessness</i>	=	<i>Flexible / Sudden / Bound</i>
<i>Preparedness</i>	=	<i>Strong / Sustained / Bound</i>
<i>Passion</i>	=	<i>Sustained / Bound / Direct</i>

This description of selected structural elements (body/action/space/rhythm/dynamic/relationship) and unique movement qualities give the Tango its essential character and form. In performance these essential elements and qualities must be created and controlled and projected by the dancers in order for them to be recognized by the adjudicator or percipient.

### Menu of moods

*Sophisticated, caring, arrogance, pride, seductive, sensual, dominant, vulnerable, warm, remote, near, above, friendly, hostile, cheeky, playful, crisp, energetic, romantic, precise, urgency, restlessness, withholding, controlling, freedom, lively, actional, passionate, attacking, withdrawing, stillness, resistance, surprises, intense, mysterious, tenderness, radiant, snappy, elegance, bluesy, jazzy, swinging, easy, precision, sensuous, untouchable, surrender, sad romance, melancholic, inner peace, pounding energy, giving, preparedness, flirtatious, alert, firm, awake, enterprising, vigorous, exuberance, striving, preparedness, attacking, crisp, excitement, spiky, visionary, agitation, vagueness, dreamy, lazy, indulgent, lingering, hasty, hesitancy, hypnotic, obsessional, delicate, cautious, sentimental, relaxed, ruthless, dreary, agitated, tortuous, drifting, wavering, floating, hasty, vague, rigid, wandering, casual, agitated, hasty, alert, gentle, carefree.*

Atmospheres created through the commitment to the components of dance, not added facially expression only.

## CHAPTER 8: CONCLUSION

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What adjudicators should look for in order to meet Artistic criteria.

- The ability to control both subtle and extreme movement qualities
- The character and quality of each dance should be evident.
- The mood and effects appropriately created.
- A sense of wholeness and completeness.
- All “ingredients” of the dance merge into a unity.
- Sophisticated control of rhythm (Body rhythm) interrelated with the accompanying music. (musicality)
- The ability to let the concrete components (steps/timing/technique/lead and follow) disappear in order to create a rhythmical atmospheric performance.
- The expression of the dance is embodied in the qualitative aspects of the performance.
- The ability to contribute their personal interpretation and style.

By outlining the context in which artistic criteria can be employed we hope we have established a clear argument for the particular knowledge and ability required for evaluating aesthetic features of the dance. We have attempted to reveal that mere selection and personal unsubstantiated choice cannot stand against value judgements. They have no serious place in the appreciation and assessment of aesthetic elements of dance. Indeed they offer a perilous and thin foundation for the establishment of worth, value and merit in the field of DanceSport.

This paper also identifies *what* it is that adjudicators *look at* and *what* they must *look for* when charged with the responsibility of assessing artistic value.

Further we have outlined how to recognize aesthetic qualities and expressions and provided a model for identifying that complexity.

The model for employing artistic criteria is central to this paper and stands as a bold statement confining the absolute relationship between *evaluation* and “*artistic value and criteria*”.

The prevailing message that cries out from this study is the need to develop the skills required for judging competitive DanceSport. As practicing choreologist the authors can confirm that movement analysis as suggested in the paper, is the basis for this education in dance. In-depth study of dance movement illuminates, reveals and informs and provides real solutions to the problems indicated by this research.

This document only presents *guidelines* for the evaluation of aesthetic features of DanceSport and the “*artistic criteria*” for doing so. The knowledge, understanding and information necessary for this process is vast and requires an educational programme for it to be developed. This education is not only directed towards those who are appointed to judge its worth and values but also to those teachers, coaches, and dancers whose practices upholds the worth and value of The DanceSport institution.

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