



**IPC
WHEELCHAIR DANCE SPORT
COMMITTEE**



JUDGING CRITERIA IN WHEELCHAIR DANCE SPORT

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JUDGING CRITERIA IN WHEELCHAIR DANCE SPORT

BASIC RULES/ GENERAL

The judging of a couple begins, when they adopt their dancing position and ends only when the music stops. The judge must check his or her marks during the entire dance and amend them if necessary.

If a couple prematurely breaks off the dance, it is to receive the lowest judging. Exceptions are short interruptions of a dance due collisions, technical failure or similar occurrences.

Standard Dances must be danced in a Closed Hold throughout. If a couple ignores that rules it has to get the lowest judging in that dance.

Moreover the adjudicator is prohibited from any discussion about the competitors and/or their performance with any person.

The following criteria are numbered according to their importance, i.e. a fault in 'Music' carries more weight than a fault in 'Balance and Harmony' and so on.

The judging criteria consist of following principles:

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

1 AIMS

Wheelchair Dance is a part of the Sport for Disabled! Therefore the wheelchair dancer is the most important part of the couple and may not be regarded as a companion of the standing dancer. This requires a big degree of interest for the wheelchair dancer's performance.

Harmony

The principal challenge is to reach 'Couple Unity' although the individual dancer moves in a different way (one by striding legs, the other by rolling wheels). Both dancers must dance in harmony and have to contribute equal achievement.

The movements of the couple must be co-ordinated with no partner being dominant.

2 MUSIC

- rhythm
- time
- musicality

The couple has to dance in the time to the music. Each dance's basic rhythm and all its variations must be recognisable. This applies both to the wheelchair dancer and standing dancer. The wheelchair dancer demonstrates the exact time mainly by push and pull actions as well as exact stops at the wheels.

Rhythmical performance is mainly realised by head, body, arms

and hands. Because of the closed hold in Standard dancing time and rhythm can only be realised by head, arm and body.

The standing dancer demonstrates exact time and rhythm according to the development in Dance Sport, i.e. typical and stylish trends of rhythmical interpretation should be noted. Both Dancers have to show musicality, i.e. interpretation of the music's finesses which means more than beats, bars and rhythm.

3 MOVEMENT/ TECHNICAL RULES

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

The basic movements of **the wheelchair dancer** exist in a rhythmical control of the wheelchair as well as in appropriate rhythmical head, arm, shoulder and upper body movements.

The basic movements of **the standing dancer** orientates themselves to the usual movements in international Dance Sport.

Although the dancers are different in the way they move, the movements should be adapted to each other in harmony. The quality of movements is very important.

The movement and technique consists of following items.

Character (of music) Technique (quality of movements)

- | | |
|---|---|
| <ul style="list-style-type: none">• position• hold | <ul style="list-style-type: none">• balance• connection, leading• bodywork, bodylines• footwork, wheelwork• lifts |
|---|---|

3.1 Character (of music)

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

3.1.1 Hold

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

Standard dances must be danced in a closed position. To be used is a Closed Facing Position or a Promenade Position or Contra Position, each position with double hand/ underarm hold or a closed hold like in normal Dance Sport.

For Latin dances the following positions can be used: Closed Position, Open Position, Promenade Position, Side-By side Position, Contra Position, Shadow Position, and Free Position. The leading can occur with one or both hands or arms. A free hold is allowed.

3.1.2 Position

The positions to be used:

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

3.2 Technique (quality of movements)

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

3.2.1 Balance

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

3.2.2 Connection, leading

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

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

3.2.3 Bodywork, bodylines

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

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

3.2.4 Foot work, wheelwork

The **footwork** follows the defined technique of Dance Sport. The **wheelwork** is related to the footwork of the standing partner. It consists of following items:

- rolling forward/ backward
- turning on the spot to right/ left
- turning from the spot to right/ left
- balancing

- movements of head, shoulder, arms, hands, upper body

3.2.5 Lifts

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

4 CHOREOGRAPHY, PRESENTATION, CHARISMA

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

The items which should be controlled are as follows.

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

4.1 Variation of the figures

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

Presentation

The presentation consists of following items:

- use of space
- originality
- expression

4.1.1 Use of space

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

4.1.2 Originality

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

4.1.3 Expression

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

All in all the personal interpretation covers the input of individuality, creativity, spontaneity, anticipation, charisma etc. into the competitive performance.

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