

JUDGING OBJECTIVITY ANALYSIS WITH JUDGING COMPONENT “CHOREOGRAPHY AND PRESENTATION” IN LATIN AMERICAN SPORT DANCE “CHA CHA CHA”

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Abstract

Depending on the level and the stage of the appropriate competition, elaborated criteria that represent the basic requirements and parameters for assessing the technical and artistic indicators of the dance performance are used in detail. The application of the Absolute Judging System (AJS) 3.0 to assess the performance of DanceSport Couples (DSC) should contribute to improvement of the following characteristics: greater objectivity; transparency; better understanding for the audience and the media; providing guidance for athletes and coaches; improving the performance of the dancers. Judges have a key influence on the final result, both objectively and subjectively. The subjective factor is often a blow to the professional field. Three components are the main ones that make it work: dance judges have become both coaches and judges, opening up the possibility of favouring your own couples; realistically insufficient assessment time; lack of answers and analysis to DSCs as feedback. This research on the quality of judging using the AJS 3.0, “Choreography and Presentation” judging component for the Latin American Sport Dance, “Cha Cha Cha”, as well as the consistency of judges in knowing and applying this criteria and its indicators, should lead to suppression of bias, inconsistency and subjectivism as factors of poor quality of judging in DanceSport.

Key Words: *DanceSport, Judging, Component, Objectivity, Choreography, Presentation*

Introduction

In the late 1950s, Latin American Dances entered dance school programs where young people began to visit and study en masse. In the beginning, only four dances were performed: Samba, Cha Cha Cha, Rumba and Paso Doble. In 1968, the Jive took its place as the fifth dance in the Latino group. The technique of Latin American dances was mostly practiced by the English, who also laid the foundations of today's valid techniques. Walter Laird deserved the most credit. His book *The Technique of Latin American Dancing* is a technical foundation for Latin American dances.

According to the WDSF (World DanceSport Federation) competition rulebook, there are five dances in the Latin American Sports Dance Group (LASD): Samba (S), Cha Cha Cha (CCC), Rumba (R), Passo Doble (PD) and Jive (J). The supporting pillar is the Latin character of each of these dances which must be played in combination with the correct Latin technique. Without the Latino character, dancing is dead, and without appropriate and precise technique, the speed, strength and dynamics of the movement are not emphasized. The emphasis on the foot lines with a pronounced action of the rhythmic movements of the hips is an indispensable technical feature of the choreographies that are extremely important for the overall dance performance of the DSCs. In addition to the characteristic Latino moves, they abound in athletic and ballet maneuvers within close, semi-open and open figures and give it a multidimensional dance structure. The basic relation of guidance and monitoring is based on contact with hands through which body energy and action continuously flow in both directions on the principle of "request" and "execution" which creates a feeling of complete non-verbal communication intertwined with character emotion inherent in the specific Latino dance.

LASDs are a very challenging, complex and difficult sport because of their technique and movement. Two bodies produce multi-dimensional spatial-temporal actions on all parts of the body, including internal

emotional dimensions. High classes of DSCs have a high level of psychophysical readiness, strength, ability to change quickly and accurately at a given moment, concentration, harmony and aesthetic perfection.

Material

The main aim of this research is to analyze the objectivity of the Cha Cha Cha adjudication in the LASD group, according to the Absolute Judging System (AJS) 3.0.

Cha Cha Cha originates from Cuba and musically and rhythmically it is an artistically created derivative of the Cuban favorites Mambo and Rumba. Almost each of its basic figures can be transferred to Rumba with special attention to the interpretation related to the character of the dance. The creator of Cha Cha Cha is Enrique Jorrin (1926 - 1987), a Cuban composer and violinist from Havana, who did not gain much fame with it. The music is fast, bold, temperamental and intermittent. Cha Cha Cha's birthplace is Palladium on Broadway in New York. The name itself is associated with the rhythmic part of the music where the musicians clearly "express" three beats, and the dancers "interpret" three consecutive short steps in a sequence called "Chasse". It must be noted that the width of the steps is natural and does not exceed the width of the hips. Chasse steps can be danced in several spatial time variants, and as a result of weight transfer of outstretched leg, hip Latin action occurs with an emphasis on legs and feet. This action is also naturally dosed without excessive energy charge and appearance. During the dance in a relatively small space, DSCs feel free, confident and in a good mood, dancing alternately with each other or with the audience. Cha Cha Cha is a dance that is performed as second at the Sports Dance Competitions (SDC). Here are some of its basic features:

- Beat: 4/4;
- Tempo: 30 – 32 beats / minute;
- Accent: On the first beat;
- Rise and Fall: None;
- Dynamics: Free, fast and sharp movements with sudden and direct changes in body position.

Methods

Sample of competition and respondents:

The research was conducted on a sample of 24 DSCs in the LASD–CCC discipline. The parameters of the DSCs and SDC sample are given in the following table:

- | | |
|------------------------------------|-----------------------------------|
| - Class of SDC: | WDSF World Open Latin; |
| - Age group: | Adult; |
| - Age range: | 19 – 35 years of age; |
| - Number of DSCs: | 57 from 38 countries; |
| - Number of DSCs (sample): | 24 from 17 countries (1/4 final); |
| - Class of DSCs (sample): | High (7.00 – 10.00); |
| - Number of Adjudicators (sample): | 12 from 12 countries. |

Sample variable

The criterion variable in this research for estimating the success of LASD-CCC performance is Choreography and Presentation (CP). This criterion has the following sub-criteria:

- | | |
|------------------------------|-----------------------|
| - Structure and Composition; | - Characterization; |
| - Non-Verbal Communication; | - Energy Application; |
| - Positioning / Floor Craft; | - Atmosphere. |

Program and procedure for evaluating success rate of LASD–CCC performance

For the DSCs sample, the success rate of the LASD–CCC performance according to the CP criterion was determined by 6 out of 12 WDSF licensed judges from 6 countries: Slovenia, San Marino, Estonia, Portugal, Russia and Latvia. Chairperson was from Macedonia who does not judge but took care of the complete implementation of the WDSF competition rules. According to WDSF rules, licensed adjudicators must meet the following requirements:

- To have acquired a judging license according to AJS 3.0;
- To be included in the referee list of the specific competition by WDSF;
- To have an active license for AJS 3.0 at the time of the competition.

The evaluation was performed according to subjective and objective assessment of judges for the specific criterion for evaluating the dance performance of the specific DSC. The evaluation scale is from 1–10 with the possibility of grading with a range of 0.25:

- | | |
|---------------|-------------------|
| 1. Very Poor; | 6. Above Average; |
| 2. Poor; | 7. Good; |
| 3. Weak; | 8. Very Good; |
| 4. Fair; | 9. Superior; |
| 5. Average; | 10. Outstanding. |

Performance Assessment Standards (PAS) define the actions that describe the expected manners and skills needed to perform them. What judges perceive when evaluating according to AJS 3.0 using a specific criterion are Indicative Qualities (IQ). They are a detailed description of the indicative indicators that result from the successful execution of technically correct dance actions and expressions. PAS and their IQ are defined and described by the Dance Sport Academy (DSA) as an authorized WDSF professional body for grades 6, 8 and 10. When evaluating decimals (for example, 7.25; 7.50; 7.75), judges use the technique listed in the following table:

Rating	Achieved PAS and IOs + percentage coefficient
6.5	Achieved PAS and IOs required for 6 and up to 25% of PAS and IOs required for 8
7.0	Achieved PAS and IOs required for 6 and up to 50% of PAS and IOs required for 8
7.5	Achieved PAS and IOs required for 6 and up to 75% of PAS and IOs required for 8
8.5	Achieved PAS and IOs required for 8 and up to 25% of PAS and IOs required for 10
9.0	Achieved PAS and IOs required for 8 and up to 50% of PAS and IOs required for 10
9.5	Achieved PAS and IOs required for 8 and up to 75% of PAS and IOs required for 10

Possible technical errors in LASD-CCC performance that refer to the CP criterion are manifested through deviations in terms of sub-criteria that in detail describe the complete action that DSC should implement at a given moment:

- *Structure and Composition*: Composition of dance figures, time, use of space, partnership and variable degree of complexity during dancing;
- *Non-Verbal Communication*: Ability to produce relevant non-verbal communication to communicate with audience and partner;
- *Positioning / Floor Craft*: Selection of position and use of available space for choreography;
- *Characterization*: Ability to demonstrate characteristics of each dance through the performance of dance movements and expressions;
- *Energy Application*: Ability for the dancer to create, insert and maintain effort during performance;
- *Atmosphere*: Ability to create emotional forms of communication between dancers and / or audience.

Data processing methods

In order to obtain relevant scientific information, the obtained data are processed with appropriate and compatible statistical programming system. The factor method was used to analyze the judging assessment objectivity and to determine the metric characteristics for estimating LASD-CCC dance performance for each DSC.

Results

From the analysis of the basic central and dispersion parameters of judges' evaluations (Table 1) it can be seen that the values of the arithmetic means are approximately identical and tend towards the average evaluations. Also, the standard deviations of all judges in assessing the criteria for evaluating dance

performance have been equated.

Table 1: Descriptive statistical parameters

	Mean	Minimum	Maximum	Range	Variance	Std.Dev.	Coef.Var.	Standard	Skewness	Kurtosis
SUD_1_CP	8,2292	7,0000	9,5000	2,5000	0,3745	0,6120	7,4370	0,1249	0,1826	0,3495
SUD_2_CP	8,2188	7,0000	9,5000	2,5000	0,4474	0,6688	8,1380	0,1365	-0,0327	-0,2884
SUD_3_CP	8,3021	7,0000	9,2500	2,2500	0,3531	0,5943	7,1580	0,1213	-0,8208	0,0930
SUD_4_CP	8,0625	6,7500	9,0000	2,2500	0,3057	0,5529	6,8578	0,1129	-0,1874	0,1770
SUD_5_CP	8,5521	7,7500	9,2500	1,5000	0,1901	0,4360	5,0983	0,0890	-0,3482	-0,7180
SUD_6_CP	8,2396	7,2500	9,0000	1,7500	0,2798	0,5289	6,4195	0,1080	-0,3612	-0,6795
SUD_AVE_CP	8,2674	7,6667	9,1667	1,5000	0,1606	0,4008	4,8476	0,0818	0,6780	-0,2301

Kolmogorov – Smyrna test (Table 2) indicates that all judges' assessments of the selected Choreography and Presentation (CP) variable are normally distributed.

Table 2

	N	max D	K-S
SUD_1_CP	24	0,236	p < ,15
SUD_2_CP	24	0,129	p > .20
SUD_3_CP	24	0,214	p < ,20
SUD_4_CP	24	0,170	p > .20
SUD_5_CP	24	0,217	p < ,20
SUD_6_CP	24	0,147	p > .20
SUD_AVE_CP	24	0,180	p > .20

Pearson correlation (Table 3) between judges generally ranges from very low to quite high. A very low correlation between the mean scores of the Choreography and Presentation (CP) variables was found between the first and sixth judge ($r = 0.276$; $p < 0.01$), the first and third judge ($r = 0.377$; $p < 0.01$), the second and the third judge ($r = 0.004$; $p < 0.05$), the second and sixth judge ($r = 0.145$; $p < 0.01$), and the fifth and sixth judge ($r = 0.250$; $p < 0.01$).

Table 3: Inter-correlation

	SUD_1_CP	SUD_2_CP	SUD_3_CP	SUD_4_CP	SUD_5_CP	SUD_6_CP
SUD_1_CP	1,000	,516	,377	,566	,513	,276
SUD_2_CP	,516	1,000	,004	,380	,369	,145
SUD_3_CP	,377	,004	1,000	,511	,388	,693
SUD_4_CP	,566	,380	,511	1,000	,516	,616
SUD_5_CP	,513	,369	,388	,516	1,000	,250
SUD_6_CP	,276	,145	,693	,616	,250	1,000

The first main components are isolated by the analysis of the inter-correlation matrices (Table 4). From the projection of the average marks of the judges of the first main component it can be seen that all six judges have relatively high projections with the first main component of the variable. The highest projection of the first major component of the variable is shown by the fourth judge. The lowest projection of the first major component of the variable is shown by the second judge. The total variability of the judging of all six judges in this variable explains the first main component with 51.49%. The remaining percentage can probably be explained by the specific way of assessing and the mistakes that are made during the judging, as well as the impact of the environment, that is the atmosphere that prevails during the judging process. Despite all the results, the reliability indexes are relatively high.

Table 4

CP	H ₁
SUD 1	0,757
SUD 2	0,519
SUD 3	0,714
SUD 4	0,857
SUD 5	0,707
SUD 6	0,710
λ	3,089
$\lambda\%$	51,490

The variable of the judging reliability is estimated based on Kronbah alfe- α and ICC coefficient, and the mean correlation between the scores (r) was also shown. The value of Kronbah alfe - α coefficient in the Choreography and Presentation (CP) variable is 0.805, the value of the ICC coefficient is 0.795, and the average correlation ($r = 0.408$).

	r	ICC	α
CP	0,408	0,795	0,805

Discussion

The relatively small differences between the judges' marks when using the Criteria for Choreography and Presentation of the 1/4 final DSCs when performing LASD–CCC show that the judges perceived their presentation with a high degree of objective interpretation of the evaluation scale according to pre-defined PAS and IQ.

The inclusion of half of the panel of judges for evaluation of two out of four criteria among which is the criterion that is the subject of this paper which is one of the essential changes in the judging with the previous system 2.0 where the panel of judges was divided into 4 groups of 3 judges shows that it leads to a reduction in the differences between the judges through the expressed average and an algorithm that in its code annuls the extreme values which casts their influence on the final result.

If we consider the relatively smaller number of sub-criteria and indicative qualities that describe the standard used as a variable in this paper, then we can certainly explain the relatively high coefficient of objectivity of the judging if we take into account the relatively short time for estimating the dance performance where in about one and a half minute the judge is required to make a final decision. Certainly starting from the fact of the good educational readiness of the panel of judges, their many years of experience and ability for quick and sharp perception.

On the other hand, it can be a double-edged sword if we take into account that this criterion is tied to the artistic part of the dance performance, which in itself is a seriously slippery slope for the entry of subjectivism at large. Choreography in Dance Sports is undefined and it is not clear what is meant by good choreography. It is essentially the greatest expression of the connection of this sport with art, which rightly introduces it to the group of aesthetic sports. Coaches have a relatively free choice of choreography and adjudicators interpret the quality of choreography from a personal (subjective) perspective. For example, a judge who is also a good choreographer may tend to give DSCs with excellent choreography higher grades than may other dance elements deserve.

Regardless of the high professionalism of the judges, it should be borne in mind that the influenza from the previous system of comparative method is still present to some extent. However, it takes time for the "pure" mental transformation of judges who have such experience in their careers.

At SDCs, which was taken as a sample in this paper, the participation of 7 DSCs from the top 50 places in the world ranking list for LASDs has been recorded. Given the fact that they are all placed in the semi-final (12 DSCs), it can be concluded that they have shown continuous top performance in this match or the adjudicators in a subjective approach assess them as a pass in the next round regardless of the fact that some of those DSCs may not deserve it. For this reason, maybe the right solution is do not allow the judges to

have any possibility to look at the competition lists of the DSCs before the competition.

Conclusions

It can be concluded that the objectivity of the adjudication with the CP criterion of the dance performance CCC using the AJS 3.0 has a high coefficient of objectivity in the given circumstances.

The dose of subjectivism is not excluded, which, taking into account the rank of the competition, the class of DSCs and the quality of the panel of judges, is minimized.

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