

DANCESPORT CONDITION IN RELATION TO THE RESULTS OF THE DANCESPORT COUPLES ON THE DANCESPORT COMPETITIONS FOR THE DISCIPLINE OF LATIN AMERICAN SPORT DANCES

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(Original scientific paper)

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Abstract

Condition is a prerequisite for learning, stability and realization of dance sports movements at all levels of age and abilities of the DanceSport Couples (DSC). In terms of the Latin name "Conditio" (ability to do something), condition is seen not only as a collective term for all physical, but also psychological, technical-tactical, cognitive, and social bases of performance. These different bases clearly define the performance in DanceSport. Various training methods are used in DanceSport to train the conditions skills. In this context, it must be pointed out that the conditional level of performance of DSC is developed individually. Therefore, the initial guidelines are treated as general and do not serve as "training recipes", but can be used as starting points for the training process. Having in mind the results of the DanceSport Competitions (DSCn) in the discipline of Latin American Sport Dances (LASD), obtained as numerical values of the four main criteria (Technical Qualities, Movement to Music, Partnering Skills, and Choreography and Presentation) together with all sub-criteria and indicative qualities, training processes and methods for individual training periods can be expanded and modified at any time, in order to improve the condition skills of the DSCs to obtain higher sports results and places at the upcoming DSCn.

Key words: DanceSport, DanceSport Condition, Absolute Judging System, Judging Criteria, DanceSport Training Process.

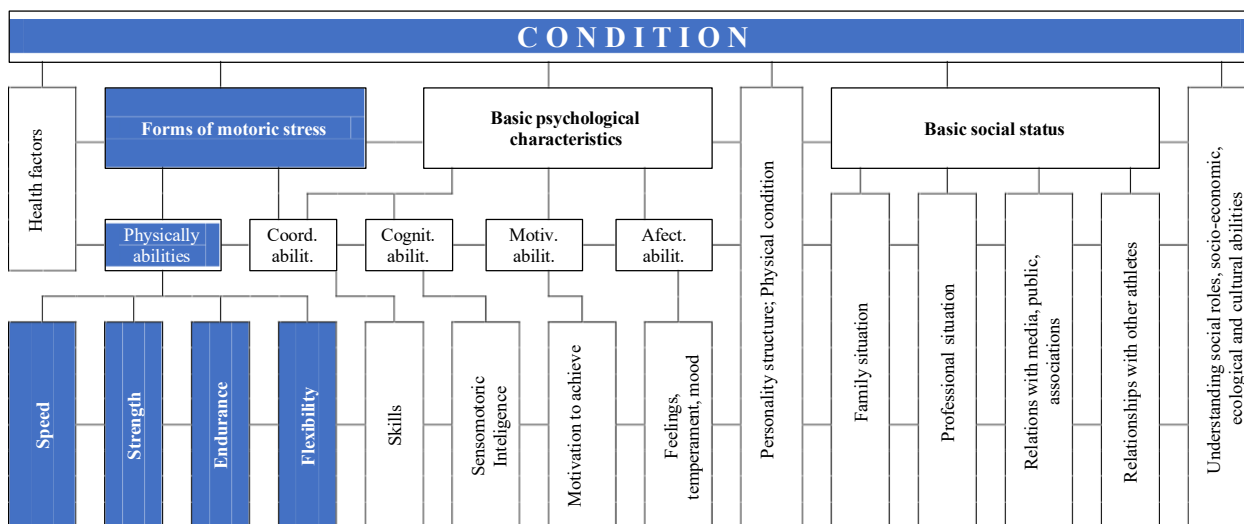
Introduction

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 (LASD) Group: 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.

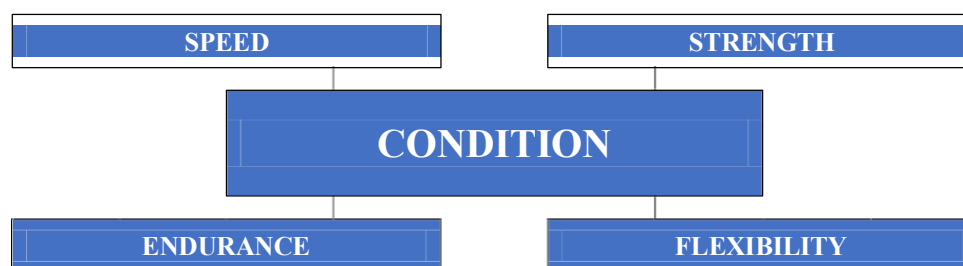
LASDs are a very challenging, a complex and a difficult sport because of their technique and movement. Two bodies produce multi-dimensional spatial-temporal actions on all parts of the body, including internal emotional dimensions. High classes of DSCs have a high level of psychophysical readiness, strength, ability to change quickly and accurately at a given moment, concentration, harmony and aesthetic perfection.

The Condition aspect of the technical characteristics of the DanceSport is one of the basic preconditions for the LASD to be presented with seemingly playful ease. The main physical characteristics are the essential basis whose effects become visible at the end of the preparatory phase, together with the transition to the competition phase. They represent the optimal consensus between condition, technical and coordination skills and abilities.



Basic condition structure

This paper analyzes only the physical characteristics as part of the necessary condition skills in DanceSport (Speed, Strength, Endurance and Flexibility).



Physical condition characteristics

Speed. It is a variable complex of skills that is presented in different ways in the system of technical characteristics of dance. In general, speed is defined as the comprehensive ability of cognitive processes, the function of the nervous and muscular system, and the ability to develop muscle strength in order to achieve the highest possible speeds of reaction and movement under individually specified conditions. This clarifies that speed of movement should be seen as a mixed ability, because the efficiency of speed depends on the skills of the use of force on one hand, and on the skills of coordination on other hand.

The speed of conduction of the stimulus in the nervous system is responsible for the realization of fast movements. It is genetically determined and can only be increased to a limited extent through training, with improvement being followed less by increasing speed and more by the effectiveness, improvement and stabilization of movement technique. This fact is especially important for dancers who are in puberty, because the elementary characteristics of speed can best be achieved in early school age.

The speed of reaction, which is important for dance movements, is the ability to perform the appropriate action as quickly as possible, in response to the signal received by the sensory organs. This reaction can be initiated, among other things, through music (acoustic analyzer), leadership by the partner (rhythm analyzer), observation of other DSC on the competition podium (optical analyzer), correction of movements (reactions or kinesthetic analyzer).

There is and can be a distinction between simple and selected reactions, and the use of the second ones

is of particular importance in DanceSport, as sport dancers need to quickly register different signals and choose the appropriate reaction. The following skills have an impact on the training of the speed of the selected reactions:

- Ability to perceive;
- Ability to predict;
- Degree of movement automation.

Speed in DanceSport appears in its complex form as great endurance or as great speed. It is presented as a psychological cognitive coordination condition ability. It is determined by genetic, developmental, neural, muscular and energy variables.

Strength. Athletes need muscular strength to maintain their body in standing, in posture, in position, and in motion.

The movement design in LAST is based on multi-joint complex movements of the whole body or an isolated part of it.

The interaction of individual muscle groups, the so-called coordination between muscles, has a significant impact on the use of force in dance. The better the muscles are used according to their functional principle and the better their using is coordinated during the time, the dance movement is more fluent and economical and also the use of force.

The ability to train the strength factor in dance performance depends on gender, age and level of training. Strength and muscle characteristics can be divided into 3 main forms: maximum strength, power and endurance.

Maximum strength is the greatest possible force that a dancer can execute arbitrarily through the nervous muscular system with isometric and/or dynamically concentric contractions directed against the force of resistance. Important components that determine performance are: muscle cross-section by number of muscle fibres, muscle fibre length, muscle structure, muscle contraction rate, intramuscular coordination (coordination between muscle groups involved in movement), intramuscular coordination, and energy supply.

Power includes the ability to use the neuromuscular system to move the body or some of its parts (arms, legs, head) at maximum speed. Fast and powerful movements are controlled by time sequences of nerve impulses for the use of muscles that take place according to movement patterns stored in the central nervous system. Therefore, they should mostly be considered specific to this sport. The deciding factor here is muscle coordination.

Endurance is defined as the resistance to fatigue from prolonged or repetitive strains of external and internal force. Having in consideration that the arterial blood supply to the muscle begins as early as 20% of maximal contractile strength, a partial anaerobic energy supply may be made for different muscle groups through the intensity of the endurance strain during the dance, especially at the end of the dances. It is therefore important to pay attention to the development of these dance performance factors in the training process.

High-speed endurance has a particular importance in dance, which largely depends on the ability of the muscles involved to recover quickly, and on well-developed aerobic and anaerobic endurance abilities.

In general, it can be said that strength as the main motor form has the following meaning for DanceSport:

- In its various manifestations, it is a factor that determines the dance performance in terms of effectiveness and improvement of technical characteristics and skills.

- Acts as compensation or additional training to strengthen antagonistic muscles (opponents of active performance muscles) or to activate otherwise neglected muscle areas. This also includes compensation for muscle groups that tend to weaken (abdominal muscles, gluteal muscles).

- Used to prevent injuries, because well-trained muscles offer the best protection for the passive and active musculoskeletal system.

Endurance. Due to the frequent and intense strains during the DanceSport training, as well as the required norms, a well-developed and fast recovery ability is required. It is guaranteed with basic aerobic endurance.

Good general endurance is also the basis or necessary addition to all physical characteristics and increases the physical and psychological - cognitive resistance of dancers to both training and tournaments. In this context, premature fatigue should not be ignored, which among other things leads to damage to the elasticity of tendons and ligaments which leads to a higher risk of injury. Well-trained dancers for endurance can significantly minimize this risk. The immune system is also strengthened through regular basic

endurance training. The result is more stable health and fewer failures on training and competitions.

Flexibility. The dance performance is strongly influenced by the flexibility of the dancers because the increased flexibility leads to the optimization of the flow of movement of the whole body or a part of it and it contributes to the harmony and expressiveness of the dance.

In general, flexibility is seen as the ability to perform movements with a wide range of oscillation in the corresponding wrists (eg shoulder, hip, spine). Flexibility also includes the ability to stretch muscles, tendons, ligaments. Adequate training process can especially positively change the flexibility of the active musculoskeletal system. A distinction is made between active mobility, whose maximum range of motion is achieved only by its own muscular strength, and passive mobility, in which the amplitude of movement is achieved through external influence (partner, gravity). Improving active mobility is key for the DanceSport.

Flexibility is best developed in childhood. If a good level of flexibility is achieved at this stage of life, it can be maintained relatively easily at an appropriate level with the help of a well-dosed training process.

The advantages of properly developed flexibility include technical performance and optimization of dance coordination, because without sufficiently relaxed muscles, it is difficult to present dance movements in a precise and dynamic spatio-temporal performance.

Material

The main purpose of this research is to investigate the impact of DanceSport Condition on the results of DanceSport Couples at DanceSport Competitions in the discipline of Latin American Sport Dances. The key moment of the DanceSport Competitions is the final aggregate result of all five dance performances that are danced in each elimination round until the final. Each of the performances is evaluated with a numerical indicator by the DanceSport Adjudicators who give a score of 1 - 10 for all four main criteria with a variable range of 0.1. The assessment for each of the criteria, together with all sub-criteria and indicative qualities, depends on the current condition, coordination, mental and professional abilities and skills of the DanceSport Couples.

The feedback effect or reflection of these numerical values together with the final ranking of the competing couples is an excellent basis for the analysis of the dance performances that the experienced DanceSport Trainer will be forced to modify the training processes and methods for a certain period of time. One of the most important elements that you should definitely pay attention to is the Dance Sports Condition. It is simply involved through all the parts of the dance performance, taking into account the technical, rhythmic, partnering, choreographic and presentation abilities of the couples.

Methods

Sample of the competition and respondents

The research was conducted on a sample of 13 DSCs (26 dance athletes) in the discipline of LASD. The sample parameters of DSCn and DSCs are given in the following table:

- Class of DSCn:	WDSF GrandSlam Latin;
- Age group:	Adult;
- Age range:	19 – 35 years of age;
- Number of DSCs (sample):	13 from 13 countries (1/2 final);
- Class of DSCs (sample):	High (7.00 – 10.00);

Samples of variables

The criterion variables in this research are the four criteria or Performance Assessment Standards (PAS).

Technical Qualities (TQ)	Partnering Skills (PS)
Movement to Music (MM)	Choreography and Presentation (CP)

Performance Assessment Standards define action statements which describe the expected performance and the required skills. Each of the criteria has several sub-criteria which are elaborated and explained in detail through the Indicative Qualities (IQs). They are statements which describe the performance qualities derived from successful execution of correct technical dance actions and expressions. PAS, their sub-criteria and IQs are defined and described by the DanceSport Academy (DSA) as an authorized professional

body of the WDSF (World DanceSport Federation) for grades 6, 8 and 10. Possible technical errors in the performance of the LASD related to the criteria are manifested through deviations from the sub-criteria and IQs that describe in detail the complete action that the DSC should implement at a given time.

Procedure for assessing the success of the performance of DSC

The evaluation was performed according to the subjective and objective evaluation of the Adjudicators for the specific criterion for evaluating the dance performance of the specific DSC. The grading scale is from 1 - 10 with the range possibility of 0.1:

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

When evaluating decimals (7.3; 8.9), Adjudicators use the technique listed in the following table:

Rating	Achieved PAS and IQs + percentage coefficient
6.5	Achieved PAS and IQs required for 6 and up to 25% of PAS and IQs required for 8
7.0	Achieved PAS and IQs required for 6 and up to 50% of PAS and IQs required for 8
7.5	Achieved PAS and IQs required for 6 and up to 75% of PAS and IQs required for 8
8,5	Achieved PAS and IQs required for 8 and up to 25% of PAS and IQs required for 10
9.0	Achieved PAS and IQs required for 8 and up to 50% of PAS and IQs required for 10
9.5	Achieved PAS and IQs required for 8 and up to 75% of PAS and IQs required for 10

For the sample of DSCn, the success rate of the performances of DSC according to the judging criterion was determined by 11 WDSF licensed adjudicators from 11 countries. The Chairperson does not judge, but cares of the full implementation of the WDSF competition rules. According to the WDSF rules, licensed adjudicators must meet the following requirements:

- To have passed for a WDSF Adjudicator’s license according to AJS 24;
- To be determined on the panel of Adjudicators for the specific competition by the WDSF;
- To have an active license for AJS at the time of the competition.

Data processing methods

In order to obtain relevant scientific information, the obtained data are processed with an appropriate and compatible statistical programming system. The factor method analyzes the objectivity of the trial assessment and determines the metric characteristics for assessing the LASD dance performance for each DSC.

During the data collection, all general methodological requirements for well-planned and realized research were respected. After entering the data in the matrix, their initial analysis was performed. Later in the discussion is the interpretation of the data distribution and the possible reasons for the statistical deviation of the values obtained from the Gaussian normal distribution.

Results

The basic descriptive statistical parameters were calculated for all applied variables in the research, both in the initial and in the final measurement of the DSCs, in the following: arithmetic mean (X), standard deviation (SD), lower and upper limit of the range in which the results move (Min – Max), Skewness (symmetry), Kurtosis (elongation or flattening of the distribution). The results of these analyzes are shown in Tables 1. and 2

Table 1. Basic descriptive statistical parameters for assessment of DanceSport Condition in the initial measurement of DSC in LASD

LASD	Criterion	Minimum	Maximum	Mean	Std. Dev.	Skewness	Kurtosis
Samba	TQ	8,570	9,700	9,078	,384	,187	1,411
	MM	8,570	9,700	9,075	,382	,184	1,388
	PS	8,570	9,700	9,078	,384	,187	1,411
	CP	8,570	9,700	9,075	,382	,184	1,388
Cha Cha Cha	TQ	7,870	9,720	9,021	,491	-,850	1,248
	MM	8,140	9,720	9,018	,457	-,230	-,602
	PS	7,870	9,720	9,021	,491	-,850	1,248
	CP	8,140	9,720	9,018	,457	-,230	-,602
Rumba	TQ	8,550	9,700	9,072	,372	,201	-1,275
	MM	8,550	9,700	9,072	,373	,196	-1,290
	PS	8,550	9,700	9,073	,372	,197	-1,304
	CP	8,550	9,700	9,073	,373	,204	-1,310
Paso Doble	TQ	8,540	9,820	9,135	,422	,167	-1,233
	MM	8,540	9,730	9,067	,317	,300	-1,025
	PS	8,550	9,820	9,139	,422	,176	-1,261
	CP	8,550	9,720	9,069	,370	,286	-1,071
Jive	TQ	8,600	9,710	9,099	,362	,169	-1,208
	MM	8,600	9,710	9,093	,363	,211	-1,242
	PS	8,600	9,710	9,099	,362	,169	-1,208
	CP	8,600	9,720	9,096	,366	,215	-1,230

Table 2. Basic descriptive statistical parameters for assessment of DanceSport Condition in the final measurement of DSC in LASD

LASD	Criterion	Minimum	Maximum	Mean	Std. Dev.	Skewness	Kurtosis
Samba	TQ	8,650	9,850	9,311	,298	,102	-,921
	MM	8,650	9,850	9,316	,291	,182	-,799
	PS	8,650	9,850	9,311	,298	,102	-,921
	CP	8,650	9,850	9,317	,291	,174	,817
Cha Cha Cha	TQ	8,930	9,850	9,324	,301	,127	-1,201
	MM	8,900	9,850	9,321	,306	,113	-1,155
	PS	8,930	9,850	9,324	,301	,127	-1,201
	CP	8,900	9,850	9,321	,4306	,113	-1,155
Rumba	TQ	8,990	9,860	9,386	,242	,150	-,211
	MM	8,910	9,850	9,333	,293	-,005	-1,017
	PS	8,990	9,860	9,386	,241	,153	-,186
	CP	8,910	9,850	9,333	,293	-,005	-1,017
Paso Doble	TQ	8,900	9,870	9,346	,314	-,080	-1,087
	MM	8,910	9,870	9,348	,314	-,041	-1,197
	PS	8,900	9,870	9,346	,314	-,080	-1,087
	CP	8,910	9,870	9,349	,313	-,032	-1,203
Jive	TQ	8,920	9,860	9,340	,300	,082	-1,113
	MM	8,930	9,860	9,345	,299	,055	-1,142
	PS	8,920	9,860	9,340	,300	,076	-1,128
	CP	8,930	9,860	9,345	,299	,055	-1,142

To determine in which measures for assessing motor ability there are statistically significant differences, analysis of variance was calculated for each criterion. The results are given in Table 3.

Discussion

A review of Table 1 indicates that the Skewness values for most of the variables applied to assess conditioning in the initial measurement among the DSC group fall within the recommended range (-1 to +1), suggesting that the distribution of the results is approximately symmetrical.

Similarly, the review of Table 2 shows that the Skewness values for most variables used to assess conditioning in the final measurement among the DSC group also fall within the recommended range (-1

to +1), indicating an approximately symmetrical distribution. No positive asymmetry – epikurticity is observed in any of the LASD.

The kurtosis values further demonstrate that most variables used to assess conditioning abilities and skills, in both the initial and final measurements, fall within the recommended interval (-3 to +3) and exhibit flattening, characteristic of a platykurtic distribution.

The numerical values of the standard error indicate minimal dispersion, as they are proportionally insignificant relative to their corresponding parameter values. The values of the central tendency and dispersion parameters for the applied variables, within the intervals of the minimum (Min) and maximum (Max) results, encompass two standard deviations (SD), which confirms satisfactory sensitivity across all variables.

To determine which measures of conditioning ability exhibit statistically significant differences, an analysis of variance was conducted for each criterion. The review of Table 3 shows that statistically minimal differences are present across all five LASD in all four criteria.

Table 3. Analysis of variance

LASD	Criterion	Mean	Std. Dev.	Std.Err.	95% Confidence Interval for Mean		F	Sig.	
					Lower Bound	Upper Bound			
Samba	TQ	IM	9,078	,384	,106	-,338	-,126	-4,797	,000
		FM	9,310	,298	,082				
	MM	IM	9,075	,382	,106	-,349	-,132	-4,830	,000
		FM	9,316	,291	,080				
	PS	IM	9,078	,384	,106	-,338	-,126	-4,797	,000
		FM	9,310	,298	,082				
	CP	IM	9,075	,382	,106	-,349	-,133	-4,876	,000
		FM	9,316	,291	,080				
Cha Cha Cha	TQ	IM	9,021	,491	,136	-,477	-,128	-3,791	,003
		FM	9,324	,301	,083				
	MM	IM	9,018	,457	,126	-,462	-,141	-4,103	,001
		FM	9,320	,306	,084				
	PS	IM	9,021	,491	,136	-,477	-,128	-3,791	,003
		FM	9,324	,301	,083				
	CP	IM	9,018	,457	,126	-,462	-,141	-4,103	,001
		FM	9,320	,306	,084				
Rumba	TQ	IM	9,072	,372	,103	-,455	-,172	-4,834	,000
		FM	9,386	,242	,067				
	MM	IM	9,072	,373	,103	-,380	-,143	-4,810	,000
		FM	9,333	,293	,081				
	PS	IM	9,073	,372	,103	-,456	-,170	-4,769	,000
		FM	9,386	,241	,066				
	CP	IM	9,073	,373	,103	-,378	-,141	-4,764	,000
		FM	9,333	,293	,081				
Paso Doble	TQ	IM	9,135	,422	,117	-,407	-,015	-2,348	,037
		FM	9,346	,314	,087				
	MM	IM	9,067	,371	,103	-,404	-,156	-4,940	,040
		FM	9,348	,389	,087				
	PS	IM	9,139	,314	,117	-,403	-,011	-2,309	,000
		FM	9,346	,314	,087				
	CP	IM	9,069	,370	,102	-,403	-,156	-4,937	,000
		FM	9,349	,313	,086				
Jive	TQ	IM	9,099	,361	,100	-,350	-,130	-4,772	,000
		FM	9,340	,300	,083				
	MM	IM	9,093	,363	,100	-,362	-,140	-4,939	,000
		FM	9,345	,299	,083				
	PS	IM	9,340	,361	,103	-,351	-,132	-4,805	,000
		FM	9,224	,300	,083				
	CP	IM	9,096	,366	,101	-,361	-,137	-4,853	,000
		FM	9,345	,299	,083				

Conclusions

Dance Sport is practiced in sports intervals. The work strain requirements of competitions are from short to long stages of repetition and recovery of bodily energy. The supply of muscle energy during the dance takes place aerobically with the transition to the anaerobic processes of intense and dynamic dances, as well as shorter breaks in later rounds. In this context, it must be noted that the values of lactic acid in the muscles have a negative impact on coordination and technical abilities. Therefore, in DanceSport, the intensity of the force cannot be increased above a certain level, because the own coordination and harmonization of the individuals in the couple result in visible losses in the quality of movement and harmony. Optimal strength development also depends on mechanical principles. Relative strength (equal to the ratio of maximum strength to body mass) comes, because the athletes mainly have to deal with their own body weight. This aspect has a very strong influence on the methodological approaches in the part of the training related to the use and control of force. The part of the training intended for building muscle should be performed mainly with the help of one's own body weight and individual muscular strength.

If we have in mind the strain requirements in DanceSport, DSCs, within the competition, they have to deal with a strain volume of 1.5 - 2 minutes for each of the series of 5 dances in each round of the competition, with initially longer, and towards the end of the tournament, with much shorter stages of recovery. Rumba, which according to the competition rules is danced as the third in the series of 5 LASDs, is mostly aerobic dance with the possibility of regenerating energy that is intensively used in the anaerobic energy processes of fast and very intense dances (Samba, Cha Cha Cha, Paso Doble and Jive). Therefore, in the field of general endurance, short-term (one dance), medium-term (five dances or one round) and long-term endurance (all rounds or the whole competition) are needed.

In DanceSport, specific athletic endurance correlates with and interacts with physical characteristics and is a crucial component in limiting the performances. If endurance is reduced, there is reduced blood flow and early over-acidification of the involved muscle groups, as also a slow reaction of the whole system. The highly coordinated technique of performing dance movements is seriously impaired, with physical exertion becoming visible and the quality of dancing is significantly reduced.

Well-developed basic endurance, also known as general aerobic dynamic muscle endurance, is essential for all ages and ability levels. Positively affects the dance performances at the competitions and the resilience of training. Premature fatigue disrupts the implementation of the intensive program for technical and coordination training and has a negative impact on the endurance at the competitions. Dancers who are well-trained for endurance can regenerate energy faster, which is very important in later rounds when the time for that is shorter. This means that in competitions dancers in individual dances and circles can take on greater intensity of the strain and that there will be no reduction in the quality of performance due to premature symptoms of fatigue.

In order to make good management of the interval character of dancing, it is necessary to improve the special endurance specific to the sport (e.g. based on running intervals, exercise intervals of 1.5 - 2 or 3 minutes with an exercise intensity of 70 - 90%, alternating with recovery intervals) or with special dance training (training for an additional series of several high-intensity dynamic dances).

The dancers' enduring abilities is closely linked to the components of strength and speed. The more specific the dance training is in terms of endurance, the more the mixed forms of strength endurance and speed endurance come to the fore, which have a high priority in sports dancing.

In sports dances there are static (posture, poses, positions) and dynamic forces (initiation of movement, pressure on the floor activated by the muscles of the foot). With all strains, the maximum strength of the individual muscles is not decisive, but the fine and optimal coordination of the individual muscle actions. Optimizing the use of force is a key factor for dance movements to be smooth and fluid and to avoid problems due to excessive or insufficient use of force.

The demands for speed in DanceSport are manifested through the necessary endurance of speed in order to be able to dance especially fast dances, in relation to the required basic rhythm and speed of music. Speed is also needed in terms of frequent changes of direction or abrupt stopping of continuous dancing without any problems.

Of particular importance is the speed of the reaction, i.e. the ability to react in a short time, were athletes have to choose between several options (e.g. music, self-balance, leading of the partner, observing other DSCs). This fact is also known as speed of action and is based on cognitive, muscular and nervous processes. This ability of the DSCs should avoid possible obstacles from other DSCs at any time, or to change the choreography sequence at any time in order to dance freely. A prerequisite for this is a high

level of endurance primarily by the leader, combined with mental flexibility and the ability to react. This in turn requires great sensitivity on the part of the follower so that she can react spontaneously to his leadership and be able to adapt to the new situation.

Flexibility is not only a basic requirement for quantitative, but also for qualitative execution of the movement, which is of great importance especially for DanceSport. Good mobility improves the economy of the movement and facilitates its learning. Because the focus of dance training is on learning new and improving already known sequences of movements, flexibility training is of great importance. The ability to stretch is of particular importance, because without sufficiently stretched and relaxed muscles, technically perfect dance performance is hardly possible and the movements cannot be performed with optimal spatial-temporal dynamics.

Furthermore, the training of motor characteristics is greatly influenced by the ability to move. Deficiencies in this area usually lead to stagnation in development and learning progress. In order for the muscles to recover quickly after training or competition, their stretching should be used to relax the muscles. Shortened and insufficiently flexible muscles show a reduced using of force in the most varied movements and this leads to irregular strains in the entire active and passive musculoskeletal system. Therefore, an appropriate stretching and strengthening program in terms of body position and avoiding muscle imbalance is an excellent contribution to stress tolerance and injury prevention.

Strengthening and stretching is recommended for all levels of dancers, from beginners to high-level of DSCs, because injury avoidance allows full utilization of individual dance performance abilities and supports a positive attitude for permanent training.

The degree of condition specific to the dance largely depends on the technical and level of coordination of the dancers. The more perfect and harmonious the dance movements of the individual athletes and the DSCs, the less energy and effort is expended at the competitions. The time for a dance performance with a high coefficient of quality is longer in each competition round. It is therefore reasonable for the specific state of the training process to be achieved through the dance itself (for example, dancing each of the different dances within a dance discipline to be one minute long or in the case of larger strains lasting 2-2,5 minutes).

Condition training specific for DanceSport should be conducted in the preparatory period. During the competition period, in a situation of increased strain, the intensity and frequency of specific condition dance training must be reduced to increase the specific dance performances of the DSC. Athletes need more time for that preparation and in such "difficult" conditions, dance stagnation must not be allowed in order to have a heavy strain of condition.

TRAINING MODEL - LASD

Model A	Model B
15 min. Rumba	16 min. Rumba
02 min. Jive	02 min. Jive
12 min. Cha Cha Cha	16 min. Cha Cha Cha
02 min. Jive	02 min. Jive
12 min. Samba	16 min. Samba
02 min. Jive	02 min. Jive
12 min. Paso Doble	16 min. Paso Doble
02 min. Jive	02 min. Jive
12 min. Jive	16 min. Jive
10 min. Завршна	02 min. Rumba
10 min. Free dancing	

Recovery and stretching

Model for improving technical, condition and coordination skills of DanceSport athletes and DSC in LASD

Numerous studies have shown that the work strain of technically well-coordinated dance training is obviously too small to expect a positive benefit if the training sessions take place once a week. In the period of well-planned and well-controlled training processes, such training sessions need to take place at least three times a week. Also, if the training takes place with long breaks in between, then there is a "loosening"

of the muscles and the cardiovascular system. They just need to be under constant and frequent pressure and strain to achieve their training goals.

Furthermore, the trainer should think that a high technical level can be achieved even with unpleasant situations, which as external side effects can occur at the competitions. The inclusion of such intensive training methods is specific to achieve top characteristics of a high competitive class of DSCs.

The training should last a total of 2 hours. The first 30 minutes are used to warm up and adjust the strain. In this part, even solo dancing without a partner makes sense. It first goes through the most important aspects of individual dancing characteristics. Then together the DSC goes through basic forms of dancing in terms of preparing for their application.

The sequence of dances in the main training phase can be seen in the following picture. The model features the intensive Quickstep, which is danced as the last in the LASD discipline. Care should be taken to dance this dance without a long break. Upon completion of the training phase, Jive can be replaced by Samba, Cha Cha Cha or Paso Doble.

After this training session, which is very strenuous, during the active phase, to the body should be given time to regenerate with an active recovery phase.

Implementing this training program requires a certain discipline and mental strength, because the dancers in the training also train feelings and emotions that are related to the specific characters of each of the dances separately. This structuring of the training session according to the presented model offers both partners the opportunity to achieve a common goal.

The specific condition dance training given in this example has the advantage that the training can be conducted in the early stages of the preparation period, in which changes in the training program also occur. DSCs are involved in all program stages for all 5 dances of the LASD discipline. In all cases the principle must be applied that the training session must not start without intense warm-up.

At the end, this refers to the WDSF GrandSlam Latin, which according to the WDSF competition system is the highest category of the WDSF World Ranking Tournaments. The semifinal couples are at the very top of the WDSF World Ranking List Latin. These athletes are, in reality, the best in the world in terms of conditioning, coordination, psychological readiness, and professional expertise. Considering that this competition was held in December of this year as the last WDSF GrandSlam Latin, and that all athletes underwent intensive psychophysical, coordination, and professional preparation according to strictly defined training plans and programs, based on previous measurements and results from the GrandSlam tournaments throughout the year for each of these parameters separately, it is no coincidence that the measurements show minimal deviations in their coordination performance across all four criteria in all five Latin American Sport Dances.

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