

NATIONAL SKILLS JAMAICA COMPETITION

Competitions Sub-Committee

DANCE

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INTRODUCTION

WorldSkills Jamaica , by a resolution of the National Organizing Committee and in accordance with the Constitution, the Standing Orders and the Competition Rules, has adopted the following minimum requirements for this skill for the National Skills Competition.

The Technical Description consists of the following:

- Section 1 – Technical/Competition Description (TD)
- Section 2 – Project Design Criteria (PD)
- Section 3 – Skill Management Procedures (SM)
- Section 4 – Workshop Setup (WS)
- Section 5 – Infrastructure List (IL)
- Section 6 – Appendices

Effective 01.04.07

Grace Mclean (GM)

Chairman, Competition Committee

01.04.07

Daphne Simmonds

Co- chair

The National Skills Competition Sub-Committee has adopted the following minimum requirements for applicants' entry in the WorldSkills Jamaica Competition.

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The effective date will be that date on which this document is issued, and is subject to change by the WorldSkills Jamaica Competition Organizing Committee.

1. NAME AND DESCRIPTION OF SKILL

1.1 The name of the skill is:

1.1.1. DANCE

1.2. CATEGORIES

- Popular A and B
- Dance Drama/Dance Skit
- Modern Contemporary
- Jazz/Duet
- Classical Ballet
- Popular
- Creative folk

2. DESCRIPTION OF THE AREAS

Dance as a cultural form has a powerful appeal in our society. In recognizing the importance of dance as a medium for cultural development and nation building, Skills Jamaica has designed a programme of activities in this area. These activities seek to explore the dances of our people and provide choreographers and performers with a trend for creative works, expression and interpretation.

2.1. JUDGING

Judges will give credit for form and structure, communication, production, creative content and performance skills. Judges will pay strict attention of the

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time limit and number of persons set for dances and will reserve the right to stop any performance at any time.

The judges reserve the right to withhold awards if standards are not sufficiently high. The decision of the judges shall be final.

2.2. COMPETITION RULES

1. Creative folk A, B and C category dances should be presented by no less than 6 and not more than 14 dancers in each entry.
2. For the modern contemporary, jazz and classical ballet categories dancers must not be less than 4 or exceed 10 in numbers for any entry. A time limit of 3-5 minutes is allowed.
3. Entries for solos, duets, trios and quartets will be accepted from individuals with a good dance background. A time of 3-4 minutes will be allowed for each entry.
4. Groups will be allowed to enter a solo or duet and a trio or quartet 3-5 minutes.
5. Dance drama will be allowed 6-8 minutes.
6. Jazz dances must be accompanied by jazz music 3-5 minutes allowed.

The distortion of existing recording material will not be accepted. Music must be professionally linked and maintain the time limit allotment.

Chose appropriate movements and music for children.

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Categories with Explanatory Notes

2.3. CREATIVE FOLK

"A" Dance using steps or movements from the Jamaican Folk and Traditional forms (e.g. Kumina, Revival, Wuadrille, Konkunnu, Ettu, Mento, Dinki-Mini, Bruckins Party, War Dance) or movements from local scenes, (e.g. picking fruits, selling beans, sifting corn also from folk stories and songs, etc.) This dance should be based on a theme or an idea so that the development or exploration of the theme or idea can be seen in the final production.

This dance must be presented by not less than six (6) or more than sixteen (14) dancers. Time limits of three (3) minutes are allowed. Music must be Jamaican (Song or Instrumental) for all dances in this category. **N.B. Calypso music is not considered Jamaican for the purpose of this competition.**

"B" Dance using steps or movements from other folk idioms, which must be Caribbean in flavour and content, incorporating steps from e.g. the Bele, Castillians Shango, Mahi, Juba, Bambosche or carnival style steps e.g. king sailor (Chipping/Road March). Each dance should be based on a theme or idea so the development or exploration of the idea or theme can be seen in the final presentation. Presentation should not have less than six (6) or more than fourteen (14) dancers. A time limit of three (3) minutes and four (4) minutes is allowed. Music must be Caribbean (song or instrumental) for any dance in this category.

"C" Dance using elements of any other folk besides Jamaican or

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Caribbean - attention must be paid to vocabulary, style, music and costume of that country's folk. Presentation should not have less than six (6), nor more than fourteen (14) dancers. A time limit of three (3) and four (4) minutes.

Individual Dance - Solo or Duet

(A) The Solo

This is a dance composed for one body. Care must be taken to select a strong dancer with good stage presence and adequate technical skills. Movements selected for the solo can be complex and should be carefully developed so that the space is skillfully used. A time limit of the three minutes is allowed.

Some considerations:

- The dancer must be aware of the weak and strong areas of the stage space
- Must remain on stage for the entire period of the dance
- And have the spatial design, line, projection - for clarity of movement and intent.

(B) The Duet

The essence of a duet is that each performer is essential to the whole; it is a dance designed for just two bodies. There must be a reason for selecting two persons - e.g. conversation, debate, or conflict. Each dancer may move separately (solo) but together they must be a vital and indispensable part of the composition. A time limit of three (3) minutes is allowed.

Some considerations:

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The Choreographer should take note of the following:

- Develop the relationship aspect
- Make use of a symmetrical and asymmetrical design
- Use complimentary and contrasting movement
- Use partnering

Themes and vocabulary for both solo and duet can be selected from creative folk or modern contemporary styles.

(C) Small Groups - Trios or Quartets

2.4. DANCE DRAMA

This dance must have a strong story line and may be taken from biblical stories, proverbs, poems, nursery rhymes, and legends of Jamaica or historical events e.g. Emancipation, Nanny of the Maroons and Anancy stories. It is to be presented by not less than six (6) nor more than sixteen (16) dancers. Time limit is 6 - 8 minutes.

2.5. MODERN CONTEMPORARY

Using modern dance vocabulary to present a dance interpretation of any idea with a theme or movement motive, the dance need not have story line but can be abstract or based on variations of an existing movement pattern or form, a selected piece of music, themes from nature, emotions or colours. This dance should be presented by not less than four (4) nor more than ten (10) dancers. Special attention must be paid to dance technique in the presentation. A time limit of 3-5 minutes is allowed.

NB Examples of existing modern dance styles are Graham, Horton and Caribbean.

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2.6. CLASSICAL BALLET

Dances must be presented under strict classical ballet vocabulary and technique. Groups lacking this training should enter the modern contemporary category. A time limit of 3-5 minutes is allowed for each entry.

2.7. JAZZ DANCE

Jazz dance has its own style and vocabulary and is closely related to the jazz music, which has a syncopated beat. The highly skilled vocabulary is recognized for its use of isolated, sequential body movements, shoulders, hips, legs, high energy level and a sensuous dynamic quality. People who have not been technically trained in this idiom should not enter this category. Not less than four (4) nor more than ten (10) dancers for any one entry. Strict attention must be paid to the choice of music for this category of dance. A time limit of 3-5 minutes is allowed for each entry.

2.8. DANCE SKIT

A dance present in a dramatic way through movements to convey a selected idea or theme. The emphasis must be placed on movements. Events should be linked with some logic through movement, music or voice. A time limit of 4-5 minutes is allowed. Dance skit may be based on a topical event, happening or situation etc. utilizing the Jamaican reggae music, to be presented by not less than four (4) nor more than twelve (12) dancers. Care must be taken to use dance movements not mime.

2.9. POPULAR DANCE

Popular Dance "A" - Jamaican

Or

Popular Dance "B" - Other

Competitors may enter either Popular "A" or "B" at any level.

Stylised set dance routines, utilizing steps and movements from all forms of popular and ballroom dances.

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Popular Dance "A"

Can be taken from reggae, ska, rock, steady, della, bogle, prang etc.

Popular Dance "B"

Can be taken from Jitter Bug, Tango, Cha Cha, Rock etc.

To be presented by not less than three (3) nor more than six (6) dancers. A time limit of 3-5 minutes is allowed for each dance.

3. TEST PROJECT MARKING

LEVEL I: AWARD **ZONE FINALS**

90 - 100 Points

NB: All items scoring 90 points and over will qualify for the Parish Finals.

LEVEL II: AWARD **PARISH FINALS**

Certificate of Merit

90 - 100 Points

NB: All dance entries scoring 90 points and over will qualify for the Regional Finals.

LEVEL III: AWARDS **REGIONAL**

1. BRONZE 75- 84 Points

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- 2. SILVER 85 - 94 Points
- 3. GOLD 95 - 100 Points

NB: The dance entry attaining the highest points over 95 in any class or category will qualify for the National Finals.

The Elements of Dance

1. Body

Points

20

Basic Locomotor and Axial Movements

Locomotor:

Walk

Run

Leap

Jump

Hop

Axial: Bend

Stretch

Twist

Swing

Combination of Movements

Points

30

i. Locomotors

Skip

Slide

Gallop

Step-hop

Two-step

Schottische

Polka

Waltz

Mazurka

ii.

Push

Rock and Sway

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Pull	Lift
Strike	Sit
Dodge	Fall
	Turn

iii. Adapted Locomotor Movements:
Crawl Roll

Additional Dance Vocabulary

Points		20
Contraction	Rhythm	Repetition
Release	Percussion	Compositional Form
Extension	Syncopation	Improvisation
Tension	Contrast	Routine
Relaxation	Choreography	Technique
Kinetic	Creativity	Style

Points		30
2. pace	3. Force	4. Time
Shape	Effort, energy	Tempo: slow, Moderate, Fast
Dimension - Volume	Quality, Dynamics	Speed: Regular, Irregular
Symmetry	& Tension, Colour	Musical Aspects: Pulse
Asymmetry		
Design - Pattern	Texture	Measure, Phrase, Accent

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Level	Weight	Rests, Rhythmic Pattern
Direction	Gravity	Kinetic Timing
Line- Path	Suspension	Emotional Timing
Focus	Impetus	Metric Timing
Positive & Negative Space	Heavy - Light	
Personal Space	Smooth - Sharp	
Environment	Soft - Hard	
	Sustained - Percussive - Burst	
	Suspended - Vibratory	
TOTAL		100

4. SKILL MANAGEMENT PROCEDURES (SM)

4.1. DOCUMENTS REQUIRED

3.1.1 The Chief Expert will have available a current copy of all documents associated with this skill for the Competition.

3.1.2 The documents required are:

- Technical Description
- Competition Rules
- Health and Safety documents
- QAMS – all documents
- Any other documents referred to in the documents listed above.

3.1.3 While it is understood that the Chief Expert will have a copy of these documents in there shall also be a complete set that is available for the experts and other competition workers.

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- 3.1.4 The Chief Expert is expected to have a sound knowledge of the requirements and procedures specified in the documentation.
- 3.1.5 The Jury President is expected to have a thorough knowledge and understanding of the requirements and procedures specified in the documentation.

4.2. PRE-COMPETITION RESPONSIBILITIES

- 3.2.1 In the period between one National Skills Competition and the next, the elected Chief Expert is responsible to ensure that the requirements of Section 2 – Project Design Criteria are complied with.

4.3. SKILL MANAGEMENT PROCEDURES FOR THE CHIEF EXPERTS

The following speaks to the procedures prior to and during the Competition

- 3.3.1 The procedures specified below must be adhered to.
- 3.3.2 On arrival at the Competition site for the first time, the Chief Expert must:
- Welcome the experts and ensure introductions are made
 - Inform them of their duties and responsibilities in terms of the Competition Rules and Standing Orders
 - Ensure that the project is endorsed by all the experts and that a copy is signed by all the experts
- 3.3.3 The Chief Expert will then divide the experts into teams for the following activities:
- Verify that the material on site is appropriate and sufficient
 - Verify again that the quantities of material as specified on the material list is accurate
 - Develop a program for the competitors to complete the modules
 - Develop timetables for activities
 - Set up equipment
 - Confirm that the layout, work areas and equipment are in accordance with the workshop setup requirements

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- Confirm that all machinery/equipment is in a safe working order
 - Confirm that all workstations/machinery/equipment are in accordance with the plan, and that they are numbered
 - Confirm that there is sufficient illumination
 - Confirm that there is sufficient space for the competitors to work efficiently
 - Confirm that the barriers are far enough removed from the competitors to ensure that there will be no interference, and if they are not, set up a roster among the experts to police the area during the Competition
 - If necessary, set up duty rosters for activities during the Competition – e.g. keeping watch during lunch, preventing access of unauthorised persons, etc
- 3.3.4 The Chief Expert will then divide the experts into teams for purpose of marking and setting up marking schedules in accordance with the requirements.
- 3.3.5 Suggestions and comments for the revision and improvement of the Technical Description are to be provided to the Deputy Chief Expert in writing. The Deputy Chief Expert will reduce the information to a single typed document ready for discussion by all experts. Prior to leaving the Competition site, the Chief Expert, the Deputy Chief Expert and the Jury President will facilitate the discussion and revision of the Technical Description.
- 3.3.6 At any time that a unanimous decision is not achieved within a reasonable time, the Chief Expert will put the matter under discussion to the vote. A majority will be 50% of the experts present plus one. This decision will be final. In the event that an expert is absent at the time that the vote takes place, he/she has the right to be informed of the decision but the matter will not be raised again or voted upon again. The exception to this majority

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rule will be in the case of approval of the changes to the Technical Description, where the majority of 80% is required.

- 3.3.7 In the event that an extension of time is requested for the Competition to exceed the allotted hours, the matter must be discussed with the Jury President. All possible alternative solutions must be investigated before approval of an extension of time is requested, or will be approved.
- 3.3.8 Prior to the end of the Competition, the Jury President will facilitate the selection of the Chief Expert and Deputy Chief Expert for the next national Skills Competition.
- 3.3.9 Experts are eligible for selection as a Chief Expert if they:
- Have attended the National Skills Competition at least twice before (if less than 4 experts have been to the National Skills Competition before, this criterion may be relaxed at the discretion of the Jury President)
 - Demonstrate a high degree of expertise in the skill
 - Demonstrate leadership qualities.
 - Are competent using a computer and the Internet – specifically to facilitate the Discussion Forum for their skill category.
- 3.3.10 The process by which selection will take place is by secret ballot and is as follows:
- Each expert present will list their choice of three experts in order of preference
 - The Jury President will allocate a score of three (3) points to each experts first preference, two (2) points to the second preference and one (1) point to the third preference
 - The Jury President will then calculate total scores and announce the three highest scoring experts
 - The expert with the highest score will be appointed Chief Expert for the next National Skills Competition
 - If the first choice cannot attend, then the second choice will be Chief Expert

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- If the first and second choice cannot attend, then the third choice will attend
 - If none of the choices can attend, then the jury president will appoint, or facilitate the appointment of a Chief Expert
 - The names of the selected experts will be entered into the provided documentation and signed by the Jury President and returned to the co-chair of the competitions committee.
- 3.3.11 Changes to the method of Competition design or suggestions offered for the next Competition design process or tasks must be written down and signed by 80% of the experts.
- 3.3.12 The Deputy Chief Expert's primary role is to ensure that the Technical Description is updated to reflect the technological advances of the skill category and include overall improvements for the preparation and running of the Competition. He/she will ensure that all changes to the Technical Description are entered, that all experts sign it, and that it is delivered to the co-chair of the competitions committee as a hard copy and digitally.
- 3.3.13 The Deputy Chief Expert also assists in the distribution and collection of the QAMS Audit Questionnaires and assists the Chief Expert where necessary.

4.4. HONESTY AND TRANSPARENCY

- 3.4.1 The competitors that attend the National Skills Competition have the right to expect fair and honest treatment during the Competition in terms of the following:
- Instructions that are clear and unambiguous
 - Marking schedules that provide no advantage to an opposing competitor
 - All necessary equipment and material specified within the skill documentation that are required to complete the Competition

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- The assistance necessary from judges and officials to ensure that he is able to complete the project. (The assistance deemed necessary will be provided equally and at the same time to all competitors present)
 - No undue interference by officials or spectators that may hinder them in the completion of their project
- 3.4.2 Every competitor has the right to expect and demand that no opposing competitors will receive undue or unfair assistance or intervention that may provide that opposing competitor with an unfair advantage.
- 3.4.3 All officials and judges present on the Competition site are expected to ensure that paragraphs 3.4.1 and 3.4.2 above are complied with and maintained.
- 3.4.4 It is the responsibility of the Chief Expert or his Deputy to ensure that all competitors, interpreters, officials and judges comply with and maintain the integrity of the Competition, and additionally ensure that all necessary steps are taken to ensure that:
- Outside influences do not unduly improve or decrease competitors' abilities to provide a worthy performance.
- 3.4.5 A briefing will be provided to all experts and competitors on the requirements for integrity during the Competition.
- 3.4.6 Additionally, the Chief Expert is expected to identify these and any other factors that may exist on the Competition site that may result in the contravention of paragraphs 3.4.1 and 3.4.2 above, and reduce them to a checklist for continuous reference.
- 3.4.7 In the event that any competitor, judge, official, observer or competitor compatriot is found to be attempting to gain or provide assistance in any form that may result in an unfair advantage, the Chief Expert is to immediately refer the matter to the Jury President.

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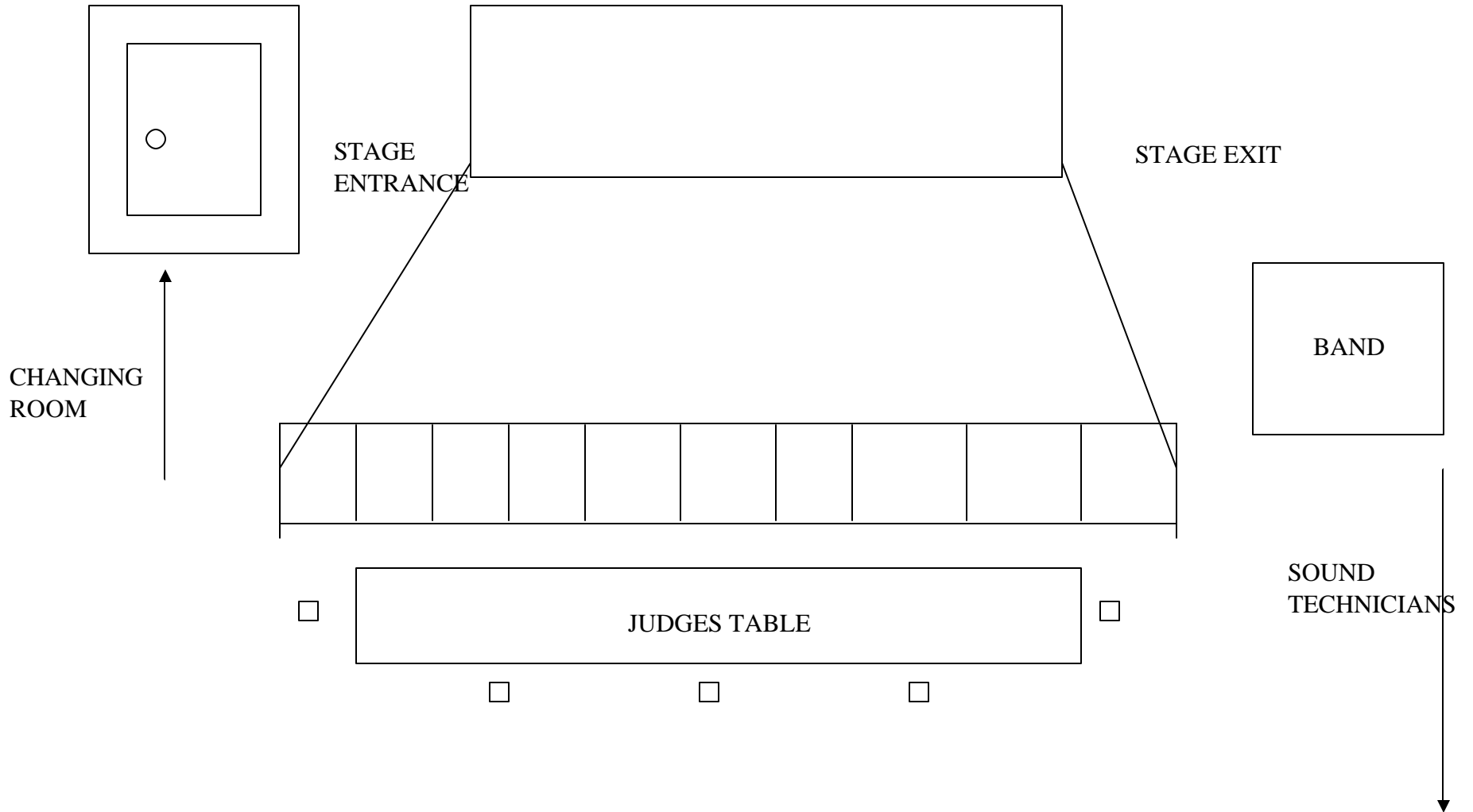
- 3.4.8 The Chief Expert will receive nominations and appoint a Security Officer whose responsibility it will be to ensure that these requirements are carried out.
- 3.4.9 It will be explained to all experts and competitors that nothing is to come in or out of the site unless specified by the Chief Expert as being allowed after being briefed on this topic.
- 3.4.10 Security checks will be carried out each day on experts and competitors (by experts and competitors) upon entry and exit to the site.

4.5. INFORMATION POLICY

- 3.9.1 During the competition a modified project plan without measurements is to be made available to the public.

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PERFORMING ARTS



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