



DanceSport Australia
Level 1 Instructor / Competition Adjudicator
Technical Assessment

Candidate Assessment Information

Latin American Style

INSTRUCTOR / COMPETITION ADJUDICATORS ACCREDITATION

Developed by DSA Accreditation Commission 2006 – Revised 2019
Level 1 Instructor / Competition Adjudicator Candidate Information

INSTRUCTOR / COMPETITION ADJUDICATOR ACCREDITATION

LATIN STYLE

Level 1 - Practical & Technical Module Duration 2.5 Hours.

Refer to the five separate publications covering the Cha Cha Cha, Samba, Rumba, Paso Doble and Jive as published by the *Imperial Society of Teachers of Dancing* and the respective Questions & Answers books created by Elizabeth Romain and published by *Dancesport International*.

It is essential that candidates study the information given in all publications prior to the Technical Analyses. A sound general knowledge of the Syllabus dances is required.

Candidate will be assessed on General, Practical, Theoretical, and Technical knowledge of Dances as required by the DSA Syllabus for Instructor /Adjudicator Level 1 Latin Style

Assessment Criteria Details

Candidate will be required to:

1. Perform as own gender only, the 5 Latin dances to music with a partner. Specified Syllabus figures must be included in demonstration.
2. Dance solo to music as man or lady, an amalgamation as selected by the assessing panel, of two or three syllabus figures from any of the 5 Latin Dances.
3. Count in Beats and Bars any figure of each time signature, as chosen by the Assessors.
4. Explain, describe and/or demonstrate a competent knowledge of Technical Terms as applicable to the Latin American style.
5. Give a technical analysis of any selected syllabus figure.

The Assessment will be based upon technique of the five Latin American dances, as published in the ISTD Latin American technique books, and the Questions and Answers books devised by Elizabeth Romain and published by DSI London.

Whilst the data base of questions for Competition Adjudicator is, in the greater part, selected from the “Associate” section of the Questions and Answers books [as reproduced below], some questions will also be drawn from the earlier study sections, and the technical notes given at the start of each dance.

Performance Criteria Practical Assessment Worksheet

Candidate will dance the five Latin dances to music with a partner. Specified figures must be included in demonstration. A minimum of 1½ choruses of music is required. *Candidate will only be required to dance as own gender.*

Candidate is required to also dance solo to music, as man or lady, an amalgamation of their own choice of two or three syllabus figures from any one of the five Latin dances, as selected by the Assessors

Rating criteria: A – A high standard of performance, ability to demonstrate at a high skill level
 B – A competent standard of performance C – A low standard of performance
 E – A poor standard of performance that presents minimal ability

Assessment: An overall competency rating score of 60 is required for each Dance

Typical example of assessment

RHYTHM/ DANCE	RATING Marks	5	10	20	25	ASSESSMENT
Waltz	Timing	E	C	B	A x	70
	Poise /Holds	E	C	B x	A	
	Technique	E	C	B	A x	

	RATING	5	10	20	25	ASSESSMENT
Cha Cha Cha	Timing	E	C	B	A	
	Poise/Holds	E	C	B	A	
	Technique	E	C	B	A	
Samba	Timing	E	C	B	A	
	Poise/Holds	E	C	B	A	
	Technique	E	C	B	A	
Rumba	Timing	E	C	B	A	
	Poise/Holds	E	C	B	A	
	Technique	E	C	B	A	
Paso Doble	Timing	E	C	B	A	
	Poise/Holds	E	C	B	A	
	Technique	E	C	B	A	
Jive	Timing	E	C	B	A	
	Poise/Holds	E	C	B	A	
	Technique	E	C	B	A	
Solo	Timing	E	C	B	A	
	Poise/Holds	E	C	B	A	
	Technique	E	C	B	A	

Result NYC COMPETENT

Comments

D.S.A Assessor

Syllabus Dances & Figures

<i>Cha Cha Cha</i>		<i>Samba</i>	
1	Basic Movements (Closed, Open & In Place)	1	Basic Movements (Natural, Reverse, Side & Progressive)
2	New York (To L or R Side Position)	2	Whisks (Also with Lady's Underarm Turn)
3	Spot Turns to L or R (Including Switch & Underarm Turns).	3	Samba Walks (Promenade, Side & Stationary)
4	Shoulder to Shoulder (L Side & R Side)	4	Rhythm Bounce
5	Hand to Hand (To R and L Side Position)	5	Volta Movements
6	Three Cha Cha Chas (Forward & Back)	6	Travelling Bota Fogos Forward
7	Side Steps (To L or R)	7	Criss Cross Bota Fogos (Shadow Bota Fogos)
8	There and Back	8	Travelling Bota Fogos Back
9	Time Steps	9	Bota Fogos to Promenade & Counter Promenade
10	Fan	10	Criss Cross Voltas
11	Alemana	11	Solo Spot Volta
12	Hockey Stick	12	Foot Changes
13	Natural Top	13	Shadow Travelling Volta
14	Natural Opening Out Movement	14	Reverse Turn
15	Closed Hip Twist	15	Corta Jaca
		16	Closed Rocks
<i>Rumba</i>		<i>Paso Doble</i>	
1	Basic Movements (Closed, Open, In Place & Alternative)		
2	Cucarachas (LF & RF)	1	Sur Place
3	New York (To L or R Side Positions)	2	Basic Movement
4	Spot Turns to L or R (Including Switch & Underarm Turns)	3	Chasses to Right or Left (Including Elevations)
5	Shoulder to Shoulder (L Side & R Side)	4	Drag
6	Hand to Hand (To R & L Side Position)	5	Displacement (Also Attack)
7	Progressive Walks-Forward or Back	6	Promenade Link (Also Promenade Close)
8	Side Steps (to L or R)	7	Promenade
9	Cuban Rocks	8	Ecart (Fallaway Whisk)
10	Fan	9	Separation
11	Alemana	10	Separation With Lady's Caping Walks
12	Hockey Stick	11	Fallaway Ending to Separation
13	Natural Top	12	Huit
14	Opening Out to R & L	13	Sixteen
15	Natural Opening Out Movement	14	Promenade & Counter Promenade
16	Closed Hip Twist	15	Grand Circle
		16	Open Telemark

Syllabus Dances & Figures Continued

	<i>Jive</i>
1	Basic in Place
2	Fallaway Rock
3	Fallaway Throwaway
4	Link
5	Change of Places Right to Left
6	Change of Places Left to Right
7	Change of Hands Behind Back
8	Hip Bump (Left Shoulder Shove)
9	American Spin
10	Walks
11	Stop & Go
12	Mooch
13	Whip
14	Whip Throwaway

The Level 1 Technical Assessment will be made over a series of 30 questions covering *General* Technical Knowledge of the Latin dances plus a series of 20 specifically related questions in each of the 5 syllabus dances.

Each correct answer will carry a maximum of 5 Marks

Marks awarded will be at the discretion of each Assessor depending upon the degree of accuracy and will be averaged out. 90% is the Competency Benchmark for the General Questions Section, with the Benchmark for the Specific Technical Questions being 80% for each dance.

Reference material for questions is: **ISTD Questions and Answers: Elizabeth Romain**

Note that the Question numbers here relate directly to the Question numbers in the ISTD book.

All questions may be asked.

Data Base of Questions

CHA CHA CHA

- Q.1 Give the time and tempo of Cha Cha Cha music
- Q.2 Where does the musical accent occur?
- Q.3 Give the beat value of each step when dancing 1-5 of a Closed Basic Movement
- Q.8 Name the different types of chasses or alternatives to the chasses in Cha Cha Cha
- Q.9 Describe a Chasse to Side, commencing with LF
- Q.10 Give the footwork on a Side Chasse
- Q.11 Is the beat value on a Cha Cha Cha Chasse the same as a Jive Chasse?
- Q.12 Describe a RF Forward Lock
- Q.13 Where would you use the Forward or Backward Runs?
- Q.14 When following the Closed Basic Movement with a New York to Left Side Position, how much turn is made on the last Chasse?
- Q.15 What is the difference between a Spot Turn and a Switch Turn?
- Q.16 What does the Man dance while leading Lady into the Underarm Turn to Left?
- Q.16a If the Underarm Turn to Left is commenced in Open Counter Promenade Position what differences occur?
- Q.17 Give the Lady's foot positions on the L Side Shoulder to Shoulder
- Q.19 How much turn is made over 3-5 of a Shoulder to Shoulder?
- Q.21 Dance a precede and a follow to the Hand to Hand to Left Side Position, first as Man, then as Lady
- Q.22 In the Rumba there is an alternative hold for the Hand to Hand. Is this also applicable in Cha Cha Cha?
- Q.23 What are the Three Cha Cha Chas?
- Q.24 How are they counted?
- Q.25 In which positions may the Three Cha Cha Chas be danced?
- Q.28 Dance, first as Man, then as Lady, the New York to Left Side Position, the Side Step to Left commenced with RF, then the Side Step to Left commenced with LF and the Underarm Turn to Right.
- Q.29 How many bars of music were used on this amalgamation?
- Q.30 As Man, describe the Forward and Back
- Q.31 Give the foot positions for a Left Foot Time Step
- Q.32 In what position are the Time Steps danced?
- Q.33 Give a typical amalgamation of Time Steps and Spot or Switch Turns
- Q.34 Is there any physical lead on this amalgamation?
- Q.36 As Man give the foot positions for the Fan
- Q.37 What do you do with the left arm on step 6?
- Q.38 Now give the Lady's amount of turn on the Fan
- Q.39 Give two commencing positions for the Alemana
- Q.40 Give three finishing foot positions for the Alemana
- Q.41 When leading Lady towards his R side, what differences occur for the Man?
- Q.42 What is the Lady's foot position on the first step of the Forward Lock danced on steps 8-10?
- Q.43 What may follow the Alemana when the Lady ends towards Man's R side?
- Q.44 Dance, as Lady, the Hockey Stick ended in Open Counter Promenade
- Q.45 When dancing the Natural Top is it necessary for Man to lower his right heel on each step?
- Q.46 If the right heel is lowered on these steps is it lowered early or late?
- Q.47 What types of steps are danced on steps 1, 7 and 11?
- Q.48 How much turn is made on the Natural Top?
- Q.49 Is it necessary to dance 15 steps of the Natural Top?
- Q.50 What may follow the Natural Opening Out Movement?
- Q.51 How does the Man lead step 1 of the Natural Opening Out Movement?
- Q.52 How does he lead step 6 of the Closed Hip Twist?
- Q.53 Does the Man turn on the Closed Hip Twist?
- Q.54 In Rumba the Lady dances a Pressed Forward Walk on step 3 of the Closed Hip Twist. Does she do this in Cha Cha Cha?
- Q.55 Man normally dances a compact chasse on 3-5 of Alemana or Hockey Stick. Is there an alternative?

SAMBA

- Q.1 Give the time and tempo of Samba music
- Q.2 Where does the musical accent occur?
- Q.3 Give a brief description of the Samba bounce
- Q.4 Please explain the bounce action in detail over 1-3 of a Natural Basic Movement
- Q.5 The Samba is a dance of contrasting rhythms. Please explain these rhythms giving the beat value on each step and the alternative method of counting
- Q.6 Give one example where these timings are used
- Q.7 What Basic Movements do you know?
- Q.8 What Basic Movements do you know?
- Q.9 Is turn made when dancing Natural Basic Movement?
- Q.10 May an alternative timing be used on any of the Basic Movements
- Q.11 How would you change from a Natural Basic to a Reverse Basic Movement?
- Q.12 As Lady dance the Natural Basic Movement giving the footwork
- Q.13 As Man give the foot positions of the Reverse Basic Movement
- Q.15 As Man give the foot positions of the Whisk to Left
- Q.16 Now give the footwork
- Q.17 Is there any turn on a Whisk?
- Q.18 Does the Lady dance the normal opposite to the Man when he is dancing a Whisk?
- Q.19 What steps does the Lady dance on this Underarm Turn
- Q.20 How many types of Samba Walk do you know?
- Q.21 As Man, dance a LF Samba Walk, a Side Samba Walk, another LF Samba Walk and another Side Samba Walk, followed by four Stationary Walks
- Q.22 Is the foot position normal on step 1 of the LF Walk when it follows the SideWalk?
- Q.23 What have all the Samba Walks in common?
- Q.24 Give the foot positions on the RF Samba Walk in PP
- Q.25 Explain the pelvic action on the Samba Walk
- Q.26 Where are the body and feet facing in the Samba Walks in PP?
- Q.27 Is the hold normal when dancing the Samba Walk in PP?
- Q.29 Give the foot positions of the Side Samba Walk as Man
- Q.30 Now give the footwork of the Side Samba Walk
- Q.31 How does the Man lead the Side Samba Walk?
- Q.32 When is the turn made on a Side Samba Walk?
- Q.34 Give the alternative finishing positions for the Side Samba Walk
- Q.35 What may follow the Side Samba Walk when it is ended in Open PP?
- Q.36 Is there any difference in the foot position of the first step of the Stationary Samba Walk and the first step of the subsequent Stationary Samba Walks?
- Q.37 What holds may be used when dancing the Stationary Samba Walks?
- Q.38 Does the Lady always dance a Stationary Samba Walk at the same time as the Man?
- Q.39 Explain the uses of the Rhythm Bounce
- Q.40 Give the foot positions of a Volta commenced with the RF
- Q.41 What is the difference between part weight and minimal weight?
- Q.42 How much turn is made on the Travelling Volta?
- Q.43 Is there an inclination of the body when dancing the Volta?
- Q.44 Explain the Lady's Spot Volta when it is danced turning under the arm
- Q.45 As Man, give the foot positions for the Travelling Bota Fogos Forward
- Q.46 Give the alignment of step 2 as Man and Lady
- Q.47 What may precede and follow the Travelling Bota Fogos Forward?
- Q.49 What is the construction of the Criss Cross Bota Fogos
- Q.50 What may follow the Criss Cross Bota Fogos?
- Q.51 As Man give the amount of turn on the Travelling Bota Fogos Back
- Q.54 When dancing the Bota Fogos to PP and CPP how much turn do you make on each of the three Bota Fogos?
- Q.55 Where will the Reverse Turn end when following with the Bota Fogos to PP and CPP?
- Q.56 Is it necessary to dance all 9 steps of the Bota Fogos to PP and CPP?

- Q.57 What are the Criss Cross Voltas?
- Q.58 Is there an alternative way of dancing steps 6 & 7 of these Travelling Voltas?
- Q.59 What Finishing Positions may be used on the Criss Cross Voltas?
- Q.62 Describe the Foot Change No.1 from Closed Position to R Shadow Position
- Q.63 Which figures may be danced using the same foot as partner when in R Shadow Position?
- Q.64 Now describe the Foot Change No.2 from Right Shadow to Closed Position
- Q.65 What is the Shadow Travelling Volta?
- Q.66 Give an amalgamation suitable for the Bronze Medallist (Competition Adjudicator Competitor?) the Shadow Travelling Volta incorporating
- Q.67 Give the foot positions of the Reverse Turn as Man
- Q.68 Now give the foot positions as Lady
- Q.69 How does the Lady's step 1 differ from Man's step 4 when dancing the Reverse Turn?
- Q.70 Would the Lady ever take step 1 RF back and slightly rightwards?
- Q.71 How much turn is made overall on the Reverse Turn?
- Q.72 How much turn is made on a second Reverse Turn?
- Q.73 Why would you not make a complete turn on the first Reverse Turn?
- Q.74 What is the alternative timing of the Reverse Turn, and what differences occur if this timing were used?
- Q.84 As Lady explain the foot positions of the Corta Jaca
- Q.85 How does the Man lead the first step of the Corta Jaca?
- Q.86 Give the footwork on the first three steps of the Corta Jaca as Man
- Q.87 Seven steps are given in the Charts. May more steps be danced?
- Q.89 Give an alternative way of dancing the Corta Jaca
- Q.90 Give the Man's foot positions on the Closed Rocks
- Q.91 What is the Lady's foot position on step 2 of the Closed Rocks?
- Q.92 Now give the Lady's alignment on the Closed Rocks
- Q.93 Is there any turn of the body for the Lady as she dances the Closed Rocks?
- Q.97 As Man dance the Natural Basic Movement into the Closed Rocks and follow with the Natural Basic Movement

RUMBA

- Q.1 Give the time and tempo of Rumba music
- Q.2 Where does the musical accent occur?
- Q.3 Give a simple description of the use of the knees and hips as used in the Rumba
- Q.4 Give the beat value of each step when dancing, for example, the Closed Basic Movement
- Q.10 What is the normal footwork in Rumba?
- Q.11 When you have taken a forward step or a side step, which part of the non-supported foot is used?
- Q.14 What Basic Movements do you know?
- Q.15 Dance the Closed Basic Movement as Man
- Q.16 Give the foot positions of the Closed Basic Movement as Man
- Q.18 How much turn is made on the Closed Basic Movement?
- Q.19 Could more turn be made on the Closed Basic Movement?
- Q.20 Is it necessary to turn on the Closed Basic Movement?
- Q.22 What is the Alternative Basic Movement?
- Q.23 How would you use it?
- Q.24 When dancing the Alternative Basic facing partner in Closed Position, what holds may be used?
- Q.25 What is a Cucaracha?
- Q.26 Is normal hip action used on the Cucarachas?
- Q.27 Which position do you achieve when you wish to follow with the New York to LSP?
- Q.29 How do you get into that position?
- Q.31 How much turn is made over steps 2 and 3 of the New York to LSP?
- Q.32 Dance the New York three times (to LSP, to RSP, and LSP), then a Spot or Switch Turn to Left (Lady to R)
- Q.33 What is a Spot Turn?
- Q.34 Give the Foot Positions and the amount of turn on a Switch Turn to Left
- Q.35 Do you always make a complete turn on a Spot or Switch Turn?
- Q.36 What does the Man dance when leading the Lady into an Underarm Turn to Left?
- Q.37 What does the Man dance when leading the Lady into her Underarm Turn to Right?
- Q.38 As Man, dance the Closed Basic Movement followed by a Left Side Shoulder to Shoulder
- Q.39 Give a precede and a follow to the Hand to Hand to Right Side Position
- Q.41 Step 3 of the Hand to Hand is taken to the side. Is there another way of dancing this step?
- Q.42 Is there an alternative hold for the Hand to Hand?
- Q.43 In which position do you dance the Forward or Backward Progressive Walks?
- Q.44 How many ways do you know of dancing the Side Step?
- Q.45 Which Holds may you use when dancing the Side Step?
- Q.46 May turn be made when dancing the Side Step?
- Q.47 As Man, dance a Closed Basic Movement followed by the Side Step to Left when it is commenced with the LF
- Q.48 What is the Cuban Rock?
- Q.49 How would you incorporate the Cuban Rocks into your dance?
- Q.51 Which holds may be used when dancing the Cuban Rocks?
- Q.54 Name the different types of Walks used in Rumba
- Q.55 What differences occur when the Forward Walk is followed by the weight transference back?
- Q.56 Where does the Lady use the Pressed Forward Walk?
- Q.58 Where is the Extended Forward Walk used?
- Q.59 Describe the Fan as Man
- Q.60 How much turn is made on the Fan by Man and Lady
- Q.63 Explain the Fan Position in detail
- Q.64 What may follow a figure that is ended in Fan Position?
- Q.65 Is the Alemana always commenced in Fan Position?

- Q.66 How much turn does the Lady make overall when the Alemana commences in Fan Position, and when it commences in Open Position?
- Q.67 Give the alternative Finishing Positions for the Alemana, and give an example of a Follow
- Q.68 What could follow the Alemana when the Lady has ended forward towards the Man's Right Side?
- Q.69 What differences occur on 5 and 6 of the Alemana when it is ended with Lady forward towards Man's Right side?
- Q.70 As Man give the foot positions for a Hockey Stick
- Q.72 What differences occur on the Hockey Stick when it is followed by the Left Side Shoulder to Shoulder?
- Q.73 Compare the lead of step 3 of the Alemana and step 3 of the Hockey Stick
- Q.74 Do you know another finishing position for the Hockey Stick?
- Q.75 Give the Man's foot positions on the first two steps of the Natural Top
- Q.76 Does the Man use normal ball flat footwork when dancing the Natural Top?
- Q.77 How much turn is made on the Natural Top?
- Q.78 Where is the centre of the Turn when dancing a Natural Top?
- Q.79 What happens on the last step of the figure preceding the Natural Top?
- Q.82 Give the Lady's foot positions on 1 and 2 of the Natural Top
- Q.83 What are the Man's steps on the Opening Out to Right and Left?
- Q.84 Explain what is happening to the arms when dancing the Opening Out to Right and Left
- Q.85 What is the Lady's Foot Position on steps 3 and 6 of the Opening Out to Right and Left?
- Q.87 Give the Lady's foot positions on the Natural Opening Out Movement
- Q.88 When does the Lady commence her turn on step 1 of the Natural Opening Out Movement?
- Q.89 What part of the Lady's LF is used on step 1 of the Natural Opening Out Movement?
- Q.90 Dance the Closed Hip Twist, first as Man, then as Lady
- Q.91 Now give the foot positions as Lady
- Q.92 What type of Walk is the Lady using on step 3 of the Closed Hip Twist?
- Q.93 Now give the Lady's amount of turn on the Closed Hip Twist
- Q.94 Is there anything unusual about the Lady's turn on step 4 of the Closed Hip Twist?
- Q.95 Name all the finishing positions for the Closed Hip Twist
- Q.96 As Man, give the amount of turn over 5 and 6 used on these finishing positions
- Q.97 What is the foot position of the last step of the Closed Hip Twist when it has ended in Counter Promenade Position, as Man and Lady?
- Q.98 What may follow the Closed Hip Twist when it has ended in Counter Promenade Position?
- Q.100 The Closed Hip Twist ended in Open Position is a good place for the Man to use an Alternative Basic. Why?
- Q.101 What is the Lady dancing when the Man dances the Alternative Basic from Open Position?

PASO DOBLE

- Q.1 What is the time signature of Paso Doble music?
- Q.2 Where is the musical accent?
- Q.3 What is the beat value of each step?
- Q.4 At what speed is Paso Doble music played?
- Q.12 Describe a Forward Walk in Paso Doble
- Q.14 What is an Appel?
- Q.15 What is Elevation?
- Q.16 Give an example of where this may be used
- Q.19 What is the footwork on the Sur Place?
- Q.20 Is there any turn on the Sur Place?
- Q.21 What is the use of the Sur Place?
- Q.22 What is the difference between Sur Place and Basic Movements?
- Q.23 What alignment do you use when dancing the Chasses to Right or to Left?
- Q.24 May the Chasses to Left be ended in Promenade Position?
- Q.25 What may follow the Chasses to Left when they are ended in Promenade Position?
- Q.26 What are the Chasses with elevations?
- Q.27 Give three possible combinations of dancing Chasses with Elevations
- Q.28 As Man give the foot positions of the Drag
- Q.29 What is the footwork?
- Q.30 May the Displacement be danced in other alignments?
- Q.31 What is the difference between the Promenade Link and the Promenade Close?
- Q.32 Give the Man's amount of turn on the Promenade Link
- Q.33 What is the commencing alignment for the Promenade Link?
- Q.34 What other amounts of turn may be used on the last two steps of the Promenade Link?
- Q.35 What is the use of the Promenade Close?
- Q.36 Give the foot Positions of the Promenade, first as Man, and then as Lady
- Q.37 Now explain the Man's lead and shape in the Promenade
- Q.38 Give the Lady's amount of turn on the Ecart
- Q.39 Now give the Man's footwork
- Q.40 Describe as Man the Separation
- Q.42 May Elevation be used on the Separation?
- Q.43 As Man, dance the Separation, followed by another Separation with the Lady's Caping Walks
- Q.44 Compare the differences between the first Separation and the second Separation
- Q.45 What are the foot positions for the Man on steps 9-16 of the Separation with the Lady's Caping Walks?
- Q.46 How does the Man lead steps 9-16 of the Caping Walks?
- Q.47 Give the Lady's foot positions on the Caping Walks
- Q.48 What is her footwork as she circles around the Man on steps 9-14?
- Q.49 Now give her amount of turn
- Q.50 What may follow this figure?
- Q.51 When following the Separation with Lady's Caping Walks, or the Fallaway Ending, the Man leads the Lady towards his R side over steps 5-8 of the Separation. Is this exactly the same in both cases?
- Q.52 Give the Man's alignment on the Fallaway ending to Separation
- Q.53 What footwork is used on steps 1 and 2 as Man and Lady?
- Q.54 What shaping is used on these two steps?
- Q.55 Now give the Lady's amount of turn
- Q.56 Dance the Huit as Man explaining the lead and shape
- Q.57 Why is the Man's footwork ball flat on 3-7 of the Huit, when normally Sur Place may be ball or ball flat?
- Q.59 Give the Lady's foot positions for the Huit
- Q.60 Now give the Lady's alignment
- Q.61 What may precede the Huit?
- Q.63 What differences occur on step 7 of these two figures?
- Q.64 What figure is the Lady dancing on steps 9-16 of the Sixteen?
- Q.65 What may precede steps 3-16 of the Sixteen?
- Q.66 Give the Man's foot positions on the Promenade and Counter Promenade

- Q.67 Is the foot position on step 4 the same as step 4 of the Sixteen?
- Q.69 Give the amount of turn on the Promenade and Counter Promenade as Man
- Q.73 Explain the two alternative alignments for the Promenade and Counter Promenade
- Q.74 Now dance as Man the Promenade and Counter Promenade, followed by the Grand Circle
- Q.75 Give the Man's foot positions on the Grand Circle
- Q.76 Now give the amount of turn
- Q.78 Could you dance 10 steps instead of 8 on the Grand Circle?
- Q.81 What do you understand by front foot flat when dancing the Twist?
- Q.82 How much turn is made overall by Man and Lady on the normal Grand Circle?
- Q.83 What is the construction of the Lady's steps of the Grand Circle?
- Q.84 Give the Man's foot positions on the Open Telemark
- Q.87 Is a Slip Appel danced when starting the Open Telemark facing centre or diagonally centre?
- Q.89 What figure are you dancing on steps 5 and 6 of the Open Telemark?
- Q.91 Give the Lady's foot positions of the Open Telemark
- Q.92 Now give the Lady's amount of turn
- Q.93 What may follow step 4 of the Open Telemark?
- Q.94 Dance 1-4 of the Open Telemark, followed by 3-8 of the Promenade, and explain how you maintain good phrasing

JIVE

- Q.1 Give the time and tempo of Jive music
- Q.2 Where does the musical accent occur?
- Q.3 Give the beat value of each step when dancing, for example, the Fallaway Rock
- Q.4 Most figures in Jive are commenced with a “rock” action, stepping back on 1 (count Q), then replacing weight to front foot on 2 (count Q). Explain the rhythmic action used on these two steps
- Q.5 Is there any hip action on these two steps?
- Q.6 What is a Jive Chasse?
- Q.7 Is full weight taken on to each step?
- Q.8 Give the foot positions of a Jive Chasse to side commenced with LF
- Q.9 Now describe the action in detail, including the preparation for dancing the Chasse
- Q.10 Is the footwork on a Chasse always Ball, Ball flat, Ball flat?
- Q.11 What is the footwork when turn is made on the last step of a Chasse?
- Q.12 Is there a bounce action on the Chasse?
- Q.13 What may replace a Jive Chasse?
- Q.15 What is the fundamental timing in Jive?
- Q.16 Are there alternative ways of counting this rhythm?
- Q.17 Name the different types of chasse used in Jive
- Q.19 Give the foot positions on the Fallaway Rock as Man
- Q.20 How much turn is made on the Fallaway Rock?
- Q.21 How much turn does the Lady make?
- Q.22 Are there alternative amounts of turn?
- Q.23 Are steps 3-5 always danced as a Side Chasse?
- Q.24 Give the Man’s amount of turn on the Fallaway Throwaway
- Q.25 Are the Lady’s foot positions on the Fallaway Throwaway the same as those for the Fallaway Rock?
- Q.26 Explain the lead for the Fallaway Throwaway
- Q.27 What is the practical use of the Link?
- Q.28 How does the Man lead the first two steps of the Link?
- Q.29 Describe as Man the Change of Places from Right to Left
- Q.30 What do you understand by lowering the L arm at the end of the Lady’s turn”?
- Q.31 Explain the Change of Places Right to Left with a Change of Hands
- Q.32 What may follow the Change of Places Right to Left when ended with R to R Hand Hold?
- Q.33 What is the construction of the Man’s foot positions for the Change of Places Left to Right?
- Q.34 How much turn does he make overall on this figure?
- Q.35 Is there an alternative amount of turn?
- Q.36 What type of chasse is the Lady dancing on steps 3-5 of the Change of Places Left to Right?
- Q.38 Now explain two methods of dancing the Change of Places Left to Right with a change of hands
- Q.39 Now dance as Man the Change of Places Right to Left and Left to Right, counting in Beats and Bars
- Q.40 Give the Man’s foot positions on the Change of Hands Behind Back
- Q.41 Now explain the lead
- Q.42 Is there an alternative use of hands on this figure?
- Q.43 What types of chasses are used by the Man and Lady on the Hip Bump?
- Q.44 What happens on step 6?
- Q.45 What may precede the Hip Bump?
- Q.46 Describe the American Spin as Man
- Q.47 How much turn does the Lady make on the American Spin?
- Q.48 How does she divide this turn?
- Q.49 Can she make more turn on RF on step 5?
- Q.50 What must the Lady do on step 5 in order to accept the lead for her spin?
- Q.51 May the American Spin be led with L hand?
- Q.53 Now count this amalgamation in Beats and Bars
- Q.54 Give the Man’s foot positions on the Walks
- Q.55 Do you know an alternative way of dancing the Walks?

- Q.56 Give the Lady's amount of turn on the Walks
- Q.57 Musically when does the Lady make her turn?
- Q.58 Describe the Stop and Go as Man
- Q.59 How much turn does the Lady make when dancing the Stop and Go?
- Q.60 Give the foot positions of the first six steps of the Mooch as Man
- Q.61 Now explain the lead on the first step of the Mooch
- Q.62 What does the Lady do with her L hand on this step?
- Q.63 What is the important point to remember when flicking the foot off the floor?
- Q.64 How many types of Whip do you know?
- Q.65 Give the Man's foot positions of the Whip
- Q.66 Give the minimum and maximum amounts of turn on the Whip as Man
- Q.67 Where is most of the turn made?
- Q.68 Does the Lady make the same amount of turn?
- Q.70 Give the Lady's foot positions on steps 1 and 2 of the Whip
- Q.71 Are the foot positions of the Whip and Whip Throwaway the same?
- Q.72 What differences occur on the Link when it precedes the Whip?