



***DanceSport Australia***

**Level 1 Instructor / Competition Adjudicator  
Technical Assessment**

***Candidate Assessment Information***

**Standard Style**

# INSTRUCTOR / COMPETITION ADJUDICATOR ACCREDITATION

## STANDARD STYLE

### Standard 5 Dances

#### **Level 1, Practical & Technical Module    Duration: 150 Minutes.**

Refer to ISTD Ballroom Technique (July 1994) and Elizabeth Romain Reference Publications, Questions & Answers, (refer DSA Syllabus Technical References). It is essential that Candidates study both publications preceding 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 Standard Dances as required by the DSA Syllabus for Instructor/ Competition Adjudicator (Level 1) Standard Style

#### **Assessment Criteria Details**

*Assessment Criteria details and a list of Technical Terms* is forwarded to the candidate after the application to Branch Executive Officer or Accreditation Officer has been processed.

1. Candidate will dance the 5 Standard dances to music with a partner. Demonstration should be constructed from specified figures. Candidate will only be required to dance as own gender
2. Candidate is required to dance solo to music as man or lady an amalgamation of two or three syllabus figures from any of the Standard 5 Dances, as selected by the assessing panel.
3. Candidate will be required to count any figure of each time signature, in Beats and Bars as chosen by the Assessors.
4. Candidate will be required to provide evidence that identifies knowledge of the various Beat Values of Quicks and Slows in each of the time signatures.
5. Candidate is required to exhibit a basic understanding of technical terms, and is able to explain, describe and demonstrate competent knowledge of the Technical Terms” as indicated on the Assessment Document.
6. Candidate will be required to have in-depth knowledge of Restricted Syllabus and “N” Marking system of Adjudication.
7. Candidate will be required to describe the correct use of the following factors: Feet Positions, Alignment or Direction, Amount of Turn, Rise and Fall, Footwork, CBM, Sway, Precedes and Follows, Time and Tempo, Poise and Holds

### Reference Publications & Technique Sources

#### Standard

|                                 |                                   |
|---------------------------------|-----------------------------------|
| The Ballroom Technique:         | ISTD (July 1994)                  |
| The Viennese Waltz Technique:   | ISTD (2001)                       |
| (The Viennese Waltz             | Neville Boyd OAM)                 |
| Waltz – Questions & Answers     | Elizabeth Romain, Fellow I.S.T.D. |
| Tango – Questions & Answers     | Elizabeth Romain, Fellow I.S.T.D. |
| Foxtrot – Questions & Answers   | Elizabeth Romain, Fellow I.S.T.D. |
| Quickstep – Questions & Answers | Elizabeth Romain, Fellow I.S.T.D. |
| DSA Policy Procedure Document   | CR007                             |

## Performance Criteria Practical Assessment Worksheet

Candidate will dance the 5 Standard dances to music with a partner. Specified Syllabus 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 also to dance solo to music as man or lady, an amalgamation of two or three syllabus figures from any of the 5 Standard 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/<br>DANCE | RATING<br>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 |
|-------------------|-------------|---|----|----|----|------------|
| Waltz             | Timing      | E | C  | B  | A  |            |
|                   | Poise/Holds | E | C  | B  | A  |            |
|                   | Technique   | E | C  | B  | A  |            |
| Foxtrot           | Timing      | E | C  | B  | A  |            |
|                   | Poise/Holds | E | C  | B  | A  |            |
|                   | Technique   | E | C  | B  | A  |            |
| Tango             | Timing      | E | C  | B  | A  |            |
|                   | Poise/Holds | E | C  | B  | A  |            |
|                   | Technique   | E | C  | B  | A  |            |
| Quickstep         | Timing      | E | C  | B  | A  |            |
|                   | Poise/Holds | E | C  | B  | A  |            |
|                   | Technique   | E | C  | B  | A  |            |
| Viennese<br>Waltz | 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>Waltz</i>                               |  |    | <i>Tango</i>                       |
|----|--|--|----|------------------------------------|
| 1  | Closed Change                              |  | 1  | Open Finish                        |
| 2  | Natural Turn                               |  | 2  | Progressive Side Step              |
| 3  | Reverse Turn                               |  | 3  | Progressive Link                   |
| 4  | Natural Spin Turn                          |  | 4  | Closed Promenade                   |
| 5  | Whisk                                      |  | 5  | Rock Turn                          |
| 6  | Chasse from PP                             |  | 6  | Open Reverse Turn, Lady Outside    |
| 7  | Closed Impetus Turn                        |  | 7  | Back Corte                         |
| 8  | Hesitation Change                          |  | 8  | Open Reverse Turn, Lady in Line    |
| 9  | Outside Change                             |  | 9  | Progressive Side Step Reverse Turn |
| 10 | Reverse Corte                              |  | 10 | Open Promenade                     |
| 11 | Back Whisk                                 |  | 11 | LF and RF Rocks                    |
| 12 | Basic Weave                                |  | 12 | Natural Twist Turn                 |
| 13 | Double Reverse Turn                        |  | 13 | Natural Promenade Turn             |
| 14 | Reverse Pivot                              |  |    |                                    |
| 15 | Back Lock                                  |  |    |                                    |
| 16 | Progressive Chasse to Right                |  |    | <i>Quickstep</i>                   |
|    |  |  | 1  | Quarter Turn to Right              |
|    |  |  | 2  | Natural Turn                       |
|    | <i>Foxtrot</i>                             |  | 3  | Natural Turn with Hesitation       |
| 1  | Feather Step                               |  | 4  | Natural Pivot Turn                 |
| 2  | Three Step                                 |  | 5  | Natural Spin Turn                  |
| 3  | Natural Turn                               |  | 6  | Progressive Chasse                 |
| 4  | Reverse Turn (Incorp. Feather Finish)      |  | 7  | Chasse Reverse Turn                |
| 5  | Closed Impetus and Feather Finish          |  | 8  | Forward Lock                       |
| 6  | Natural Weave                              |  | 9  | Closed Impetus                     |
| 7  | Change of Direction                        |  | 10 | Back Lock                          |
| 8  | Basic Weave                                |  | 11 | Reverse Pivot                      |
|    |  |  | 12 | Progressive Chasse to Right        |
|    |  |  | 13 | Tipple Chasse to Right             |
|    | <i>Viennese Waltz</i>                      |  | 14 | Running Finish                     |
| 1  | Natural Turn                               |  | 15 | Natural Turn and Back Lock         |
| 2  | Reverse Turn                               |  | 16 | Double Reverse Spin                |
| 3  | RF Forward Change Step Natural to Reverse  |  |    |                                    |
| 4  | LF Forward Change Step Reverse to Natural  |  |    |                                    |
| 5  | LF Backward Change Step Natural to Reverse |  |    |                                    |
| 6  | RF Backward Change Step Reverse to Natural |  |    |                                    |

## **Instructor / Competition Adjudicator Technical Assessment Level 1 Data Base of General Questions**

The data base is compiled to cover levels 1.

There will be 20 questions covering a range of basic knowledge and definitions, such as Time Signatures and Tempi, technical definitions, such as CBM, CBMP, NFR, holds, Amount of Turn, Sway, Alignment, Footwork, etc. All questions will be asked.

## **Instructor / Competition Adjudicator Technical Assessment Level 1 Data Base of Dance-Based Questions**

The data base for Level 1 contains questions covering Level 1 only.

The assessing panel will question candidate on knowledge of approx 60% of questions in each dance, excluding Viennese Waltz

The Assessment will be based on Questions and Answers as they apply to the Technique set by the Imperial Society of Teachers of Dancing Inc.

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

Note that the Question numbers here do not relate directly to the Question numbers in the ISTD book.

All questions may be asked

# WALTZ

- Q1. Dance, as Man, the Natural Turn, RF Closed Change, Reverse Turn and LF Closed Change, saying the Sway.**
- Q2. What type of Rise and Fall is used in the Waltz?**
- Q3. What may follow the \_\_\_\_\_? (Assessing panel to select figure)**
- Q4. Give three alignments for the Natural Spin Turn (when commencing & completion)**
- Q5. How much turn is made on step 4 of the Natural Spin Turn (The Pivot) when it is danced at a corner?**
- Q6. What is the difference between a Natural Pivot and a Pivoting action?**
- Q7. Give the CBM on the Natural Spin Turn as Man and Lady.**
- Q8. Why does the Lady not have CBM on step 5 with the Man?**
- Q9. What 2 figures may precede the Outside Change?**
- Q10. Is the first step of the Outside Change always danced with partner in line?**
- Q11. Dance as Man the Outside Change followed by a Natural Turn giving the Foot Positions.**
- Q12. May the Outside Change end in a different position?**
- Q13. Why is there no continuation of rise on step 3 of the Outside Change?**
- Q14. What is the practical use of the Hesitation Change?**
- Q15. Dance, as Lady, the Hesitation Change and then, 1-3 of a Reverse Turn, followed by the Reverse Corte.**
- Q16. What may precede the Reverse Corte?**
- Q17. Give four amounts of turn demonstrating alignments that may be used on the Reverse Corte as Man.**
- Q18. Describe the difference between Man and Lady's use of rise on the Reverse Corte?**
- Q19. What may follow the Reverse Corte?**
- Q20. How much turn may be made on the Double Reverse Spin?**
- Q21. Demonstrate and give the commencing and finishing alignments for the different amounts of turn that may be used on the Double Reverse Spin.**
- Q22. How many ways do you know of dancing the Whisk and give description of these?**

- Q23. Step 1 of the Lady's Whisk is T, H. When does her R heel actually lower?**
- Q24. What is the beat value on each step of the Turning Lock?**
- Q25. Give three figures where the second step has a split beat value.**
- Q26. Dance 1-3 of Reverse Turn into the Basic Weave, giving the Alignments, start the Reverse Turn facing LOD?**

# Tango

- Q1. Give the beat value of a "Slow" step and the beat value of a "Quick" step**
- Q2. Explain the characteristics of the Tango hold and walk as compared to the other dances**
- Q3. When commencing to move the front foot back for a backward step is the front toe released from the floor?**
- Q4. What is the commencing alignment for a Progressive Side Step?**
- Q5. Give the footwork of the second step of the Progressive Side Step as Man and Lady**
- Q6. What is the footwork of a LF backward step danced with a left side lead?**
- Q7. What footwork is used on other backward steps?**
- Q8. How does the Man lead the Lady to Promenade Position on the second step of the Progressive Link?**
- Q9. How many Reverse Turns do you know?**
- Q10. Is step 2 of the Open Reverse Turn with Lady in Line the same as step 2 of the Open Reverse Turn with Lady Outside?**
- Q11. What is the footwork on step 2 of both the Open Reverse Turns for both Lady and Man?**
- Q12. Is it permissible to dance the Open Reverse Turn with Lady in Line using the Open Finish ending?**
- Q13. What may follow a Closed Finish that has ended facing DW?**
- Q14. What may precede a Closed Promenade?**
- Q15. Explain how you would achieve Promenade Position from a RF Walk?**
- Q16. Is there a difference in the alignment of step 3 of the Closed and Open Promenades?**
- Q17. How many Rocks do you know?**
- Q18. What is the main difference between the RF and LF Rocks?**
- Q19. May the Rock Back on LF be taken in CBMP?**
- Q20. Where is the Lady's RF in relation to the Man's feet on step 2 of the Rock Turn?**
- Q21. Is the Natural Twist Turn always ended in Promenade Position?**
- Q22. Why is step 2 of the Natural Promenade Turn not "across" for the Man?**
- Q23. Give three directions in which a Closed Promenade may be danced following the Natural Promenade Turn**
- Q24. Dance as Man/Lady (Examiners discretion), a Natural Twist Turn giving CBM.**
- Q25. Dance as Man/Lady (Examiners discretion), a Progressive Side Step Reverse Turn giving Timing.**



# Foxtrot

- Q1. **Dance the Feather, Three Step and Natural Turn as Man, giving the Sway.**
- Q2. **In which alignments may the Feather be danced?**
- Q3. **Give the Follow to a Feather danced Facing DC.**
- Q4. **Give the Follows to a Feather danced Facing LOD.**
- Q5. **Give the Follows to a Feather danced Facing DW, giving amounts of turn.**
- Q6. **Dance the Feather, Three Step and Natural Turn as Lady giving the Rise and Fall.**
- Q7. **Why is it important for the Lady to use only a body rise when moving back in the Foxtrot?**
- Q8. **Is turn made on the Three Step when commenced facing LOD?**
- Q9. **What is the practical use of the Three Step?**
- Q10. **Demonstrate the Natural Turn as Man and give footwork.**
- Q11. **Demonstrate the Reverse Turn as Man and give footwork.**
- Q12. **Give the footwork on step 5 of the Natural Turn as Lady.**
- Q13. **Does the body complete the turn on step 6 of the Reverse Turn?**
- Q14. **How much turn is made on the Reverse Turn overall?**
- Q15. **What may precede The Reverse Turn?**
- Q16. **What is a Feather Finish?**
- Q17. **What may follow the Reverse Turn?**
- Q18. **What is the practical use of the Change of Direction?**
- Q19. **How much turn is made on the Change of Direction when danced on the side of the room?**
- Q20a. **What is the foot position on step 3 of the Change of Direction?**
- Q20b. **Why is this step taken in CBMP?**
- Q21. **Give the footwork on the Change of Direction as Man.**
- Q22. **When is the Man's R heel lowered to the floor on step 2 of the Change of Direction?**
- Q23. **How much turn is made on the Feather Finish following the Closed Impetus danced on the side of the room.**
- Q24. **Dance the Closed Impetus and Feather Finish as Man, giving the footwork.**

- Q25. What is the rise and fall on steps 1-3 of the Closed Impetus as Man?**
- Q26. Dance steps 1-4 of the Reverse Turn into the Basic Weave as Man giving the Sway.**
- Q27. Demonstrate as Man a Basic Weave giving amounts of Turn?**
- Q28. What is the footwork on step 1 of the Basic Weave?**
- Q29. Give three alignments from which to commence 1 - 4 of Reverse Turn into the Basic Weave.**
- Q30. Explain the amount of turn on the Basic Weave when following 1-4 of the Reverse Turn at a corner.**
- Q31. What is the alternative footwork and rise for the Man on the Basic Weave?**
- Q32. What may precede the Natural Weave?**
- Q33. Name the figures in Foxtrot where a heel turn is used for Lady and Man.**
- Q34. Does Man and Lady use the same type of rise on a heel turn?**

# Quickstep

- Q1. Explain the Rise and Fall used in this dance.
- Q2. Name the figures where gradual rise is used.
- Q3. Dance the Quarter Turn to Right and a Progressive Chasse as Man, counting in Beats and Bars.
- Q4. How many Pivots do you know in the Quickstep?
- Q5. What is a Pivot?
- Q6. Which figures include a Natural Pivot?
- Q7. Where is the Toe Pivot used?
- Q8. What is the Lady dancing while the Man is dancing his Toe Pivot?
- Q9. What are the principle uses of the Reverse Pivot and the Progressive Chasse?
- Q10. Which figures may precede the Reverse Pivot ?
- Q11. Give the amount of turn as Lady on the Natural Turn.
- Q12. What is the amount of turn for Lady when the Man is dancing a Heel Pull?
- Q13. What is the Man's alignment on step '5' of the Natural Turn?
- Q14. How much turn is made on step 4 of the Natural Pivot Turn;
- Q15. What may follow the Natural Pivot Turn?
- Q16. How much turn would the Man make over steps 1-3 of a Natural Turn when started facing the LOD?
- Q17a. What is the Lady's footwork on step 4 of the Natural Pivot Turn (the pivoting action)?
- Q17b. Is this the same as her pivoting action in the Natural Spin Turn?
- Q18. What are the differences between the Natural Spin Turn when danced in Waltz and when danced in Quickstep?
- Q19. What may follow the Natural Spin Turn?
- Q20. What may follow the Chasse Reverse Turn?
- Q21. Give the timing of the Closed Impetus in Quickstep.
- Q22. Why does the body not complete the turn on step 3 of the Progressive Chasse?

- Q23. What are the foot position on steps 2 and 4 of the Forward Lock?**
- Q24. Is the Backward Lock the normal opposite to the Forward Lock?**
- Q25. Why is the RF 'back' on step 2 of a Back Lock?**
- Q26. As the Lady commences to cross in front for step 3 of her Backward Lock which part of her LF should be in contact with the floor?**
- Q27. What timing may be used on the Reverse Pivot?**
- Q28. Where would you use a Running Finish?**
- Q29. On step 2 of the Running Finish the Man's foot position is "side and slightly forward" and the Lady is "side". Why is she not "side and slightly back"?**
- Q30. Where would you end a Running Finish when it is commenced backing DW?**
- Q31. Give the follows to a Progressive Chasse to Right when ended backing diagonally to wall.**
- Q32. What is the basic construction of the Tipple Chasse?**
- Q33. What is different about the Forward Lock when it is part of the Tipple Chasse?**
- Q34a. Give the beat value on each step of the Double Reverse Spin as Lady**
- Q34b. Is this the same in the Waltz?**

# Viennese Waltz

- Q1. In Natural Viennese describe the amounts of turn as man.**
- Q2. Describe the amounts of turn in a Reverse Turn as man.**
- Q3. In Natural Viennese describe the amounts of turn as lady.**
- Q4. Describe the amounts of turn in a Reverse Turn as lady.**
- Q5. On what steps is CBM used on a Natural Turn.**
- Q6. What is the footwork on a RF Change Step?**
- Q7. What are the foot positions on a RF Change Step?**
- Q8. What is the precede for a LF Change Step.**
- Q9. Describe the footwork in a Natural Turn as man.**
- Q10. Describe the sway in a Reverse Turn as lady.**