



## ***DanceSport Australia***

### **Level 2 Coach / Championship Adjudicator Technical Assessment**

#### ***Candidate Assessment Information***

#### **Standard Style**

**COACH / CHAMPIONSHIP ADJUDICATORS ACCREDITATION**

# STANDARD STYLE LEVEL 2 STANDARD 5 DANCES.

## Level 2, Practical & Technical Module Duration: 150 Minutes

Refer to ISTD (Ballroom Technique and Viennese Walz Technique) and Elizabeth Romain Reference Publications Questions & Answers, (refer DSA Syllabus Technical References). It is essential that candidates study all 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 Adjudicator Level 2 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.

- 1.1 Candidate will dance the 5 Standard dances to music with a partner. Specified figures must be included in demonstration.  
Candidate will only be required to dance as own gender
- 1.2 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.
- 1.3 Candidate will be required to count any figure of each time signature, in Beats and Bars as chosen by the Assessors.
- 1.4 Candidate will be required to give Beat Values in each of the dances.
- 1.5 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.
- 1.6 Candidate will be required to have in-depth knowledge of Restricted Syllabus and “N” Marking system of Adjudication.

### Reference Publications & Technique Sources

#### Standard

The Ballroom Technique	:	ISTD (July 1994)
The Revised Technique		by Alex Moore
The Viennese Waltz		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 Restricted Syllabus		DSA Policy Procedure Document CR007

## Syllabus Dances & Figures

In the following Table, the Level 2 Figures (aligned with ISTD Licentiate Syllabus) are shown within the clear cells. The Figures shown in the blue cells are Level 3 Figures included in the Level 2 assessment. The Figures in the grey cells are Level 3 Figures not included in the exam.

	<i>Waltz</i>			<i>Tango</i>
1	Closed Changes		1	Walk
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		14	Promenade Link
15	Back Lock		15	Four Step
16	Progressive Chasse to Right		16	Back Open Promenade
17	Weave from PP		17	Outside Swivels
18	Closed Telemark		18	Fallaway Promenade
19	Open Telemark & Cross Hesitation		19	Four Step Change
20	Open Telemark & Wing		20	Brush Tap
21	Open Impetus & Cross Hesitation		21	Fallaway Four Step
22	Open Impetus & Wing		22	Oversway
23	Outside Spin		23	Basic Reverse Turn
24	Turning Lock		24	The Chase
25	Left Whisk		25	Fallaway Reverse & Slip Pivot
26	Contra Check		26	Five Step
27	Closed Wing		27	Contra Check
28	Turning Lock to Right			
29	Fallaway Reverse & Slip Pivot			<i>Quickstep</i>
30	Hover Corte		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
9	Closed Telemark		12	Progressive Chasse to Right
10	Open Telemark & Feather Ending		13	Tipple Chasse to Right
11	Top Spin		14	Running Finish
12	Hover Feather		15	Natural Turn and Back Lock

	<i>Foxtrot (continued)</i>			<i>Quickstep (Continued)</i>
13	Hover Telemark		16	Double Reverse Spin
14	Natural Telemark		17	Quick Open Reverse
15	Hover Cross		18	Fishtail
16	Open Telemark, Natural Turn, Outside Swivel, Feather Ending		19	Running Right Turn
17	Open Impetus		20	Four Quick Run
18	Weave from PP		21	V6
19	Reverse Wave		22	Closed Telemark
20	Natural Twist Turn		23	Cross Swivel
21	Curved Feather to Back Feather		24	Six Quick Run
22	Natural Zig-Zag from PP		25	Rumba Cross
23	Fallaway Reverse and Slip Pivot		26	Tipsy to Right and Left
24	Natural Hover Telemark		27	Hover Corte
25	Bounce Fallaway with Weave Ending			
	<i>Viennese Waltz</i>			
1	Natural Turn			
2	Reverse Turn			
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			
7	Natural Fleckerl			
8	Reverse Fleckerl			
9	Contra Check			

## Performance Criteria Practical Assessment Worksheet

Candidate will dance the five 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 their own choice, of two or three syllabus figures from any of the five 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/ 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
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 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**

## **Coach / Championship Adjudicator Technical Assessment Level 2 Data Base of General Questions**

The data base is compiled to cover levels 1, 2 and introduction of level 3

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.

## **Coach / Championship Adjudicator Technical Assessment Level 2 Data Base of Dance-Based Questions**

The data base for Level 2 is a combination of questions covering Levels 1, 2 and several figures from Level 3. It is very important that the technique studied for level 1 has not been forgotten, in fact it should be presented more impeccably than previously

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.

## Waltz

### Level 2

- 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.
- 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 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 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. 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?**
- Q27. Give three precedes to the Turning Lock**
- Q28. Dance the Natural Spin Turn followed by a Turning Lock as Lady, giving the Sway**
- Q29a. Which beat of music are you splitting when you dance the Turning Lock?**
- Q29b. Is this the same as in the Backward Lock?**
- Q30. Give the follows to a Whisk ended facing DC?**
- Q31. Demonstrate three ways of dancing the Progressive Chasse to Right, giving alignments and amounts of turn.**
- Q32. Dance the Open Telemark, Cross Hesitation and Outside Spin as Man, giving the timing throughout.**
- Q33. Demonstrate and describe the Rise and Fall did you used in the Open Telemark.**
- Q34. Explain the Sway used on the Cross Hesitation**
- Q35. Do you know any figures where the Lady has sway and the Man has none?**
- Q36. What differences occur on the Man's foot positions and alignment on steps 3 and 4 of the Open Telemark when (a) followed by the Cross Hesitation and (b) when followed by the Wing?**
- Q37. Dance, as Man, the Open Telemark and Wing followed by the Closed Telemark, giving the timing throughout**
- Q38. Demonstrate the Whisk followed by the Wing explaining the amounts of turn.**
- Q39. Would the Man ever use a foot swivel when dancing the Cross Hesitation ?**
- Q40. Demonstrate and explain the three amounts of turn on the Outside Spin and their commencing alignments, as Man or Lady. (Examiner to select)**
- Q41. What is the foot position for Man and Lady on the last step of the under-turned Outside Spin?**
- Q42. Give the precedes for the Outside Spin?**
- Q43. Does the Man and Lady use the same type of rise as each other on the Outside Spin?**
- Q44. Does the Lady retain the CBMP she has achieved on the last step of the Outside Spin as she dances into the following Natural figure?**

### **Level 3**

- Q45. Give the amount of turn on the Left Whisk, first as Man and then as Lady**



- Q46. Is the Left Whisk always commenced in PP?**
- Q47. Explain the follows to the Left Whisk**
- Q48. What may precede the Contra Check?**
- Q49. Give the alignment of step 1 of the Contra Check, first as Man, then as Lady**
- Q50. Give two directions in which to take the last step of the Contra Check**
- Q51. Explain the turn used on the Contra Check for Man and Lady**
- Q52. Is the rise used for the Wing and Closed Wing the same?**
- Q53. What is the principle difference between the Wing and the Closed Wing?**
- Q54. What is the sway on the Turning Lock to Right?**
- Q55. What timings may be used on the Fallaway Reverse and Slip Pivot?**

# Tango

## Level 2

- Q1. What are the beat values of "Slow", "Quick" and "&" in 4/4 time?**
- Q2. Explain the characteristics of the Tango hold and walk as compared to the other dances**  
Example of a detailed Explanation  
The Man's right hand is slightly further around the Lady's back and the joined hands are brought in slightly towards the head, thus giving a more compact hold. The Lady is held very slightly more on the Man's right side and her left hand is placed more to the back of the Man's right arm on Man's back, just below his armpit, to avoid an overlap other elbow. The knees are flexed but firm, with tone maintained in the leg muscles. Every normal step forward with LF or back with RF is taken in CBMP and every normal step forward with RF or back with LF has a same side lead causing the Walks to curve to the left. The feet are picked up slightly and placed firmly into position, rather than gliding into position as in the other dances. The movement of the back foot when moving forward and of the front foot when moving back will be slightly delayed causing the subsequent step to be taken more sharply.
- 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 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.**
- Q26. Explain the three different amounts of turn that may be used on the Promenade Link.**
- Q27. Demonstrate how the turn is made on the Reverse Promenade Link?**
- Q28. Demonstrate the Reverse Promenade Link facing LOD and give the Man's alignment**
- Q29a. Demonstrate the footwork of the Promenade Link as Man and Lady**
- Q29b. Why is step 2 of the Promenade Link "Heel, ball, foot flat"?**
- Q30. Does the Man always use a foot swivel when dancing the Promenade Link?**
- Q31. Does the Lady turn on the Back Open Promenade?**
- Q32. Why is the Lady's footwork "ball heel" on step 4 of the Back Open Promenade, instead of the normal "heel" on a forward step?**
- Q33. Give the Feet Positions of the Fallaway Promenade as Man**
- Q34. Give the Alignments of the Fallaway Promenade as Man**
- Q35. Give the Footwork of the Fallaway Promenade as Lady**
- Q36. Dance, as Man, the Fallaway Promenade and Natural Promenade Turn counting the rhythm in 2/4 Tango Time.**
- Q37. Explain two ways of dancing the Outside Swivel from an Open Promenade**
- Q38. Give the Man's footwork on the Brush Tap**
- Q39. What is the beat value on each step of the Brush Tap in 2/4 Tango Time?**
- Q40. Dance, as Man, the Open Promenade ended DW followed by the Outside Swivel and Brush Tap, counting in 2/4 Tango Time.**
- Q41. Give the two timings for the Four Step Change and their beat values on each step**

### **Level 3**

- Q42. Are the first two steps of the Basic Reverse Turn similar to those of the Open Reverse Turn?**

- Q43. What is the timing of the Basic Reverse Turn?**
- Q44. Give the feet positions of the Oversway as Man**
- Q45. What is the alignment of the Man's LF at the end of step 3 of the Oversway?**
- Q46. Explain the Man's amount of turn on the Oversway**
- Q47. What is the timing of the Fallaway Reverse and Slip Pivot when used in the Tango?**
- Q48. Are the Feet Positions of this figure the same as those in the Waltz and Foxtrot?**
- Q49. When the Fallaway Reverse and Slip Pivot is ended facing LOD what may follow?**

# **Foxtrot**

## **Level 2**

- 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**
- 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?**
- Q35. Dance the Reverse Wave commenced facing DW near a corner, using the Closed Impetus and Feather Finish ending and give the alignment throughout**
- Q36. Give the alignment, as Man, on a Reverse Wave commenced facing DC, using the Open Impetus ending in place of the Heel Pull.**
- Q37. What may follow the Open Impetus?**
- Q38. What is the principle difference between a Feather Finish and a Feather Ending?**
- Q39. Give the Man's alignment on the Weave from PP following an Open Impetus**
- Q40. Give the Man's alignment on an Open Telemark to Weave from PP**
- Q41. What is the foot position on step 3 of the Open Telemark preceding the Weave from PP, Man and Lady?**
- Q42. How much turn is made between 2 and 3 of an under turned Open Telemark?**
- Q43. What is the direction and alignment on the Man's Outside Swivel (step 7)?**
- Q44. Give the Lady's footwork on the Outside Swivel**
- Q45. What may precede a Hover Feather?**
- Q46. What differences occur at the end of a heel pull when it precedes the Hover Feather?**
- Q47. What differences will occur on the Lady's corresponding step to the Man's Heel Pull when following with the Hover Feather?**
- Q48. Does the Lady always brush her RF to LF preceding a Hover Feather?**
- Q49. Why is the Natural Telemark commenced facing DW instead of LOD as in some other Natural figures?**
- Q50. Dance the Hover Telemark as Lady, giving the Rise and Fall**

- Q51. What is the practical use of the Hover Telemark?**
- Q52. What may follow the Hover Telemark?**
- Q53. What differences occur on step 6 of the Reverse Turn when it precedes the Top Spin?**
- Q54. Is it possible to dance the Top Spin on the side of the room?**
- Q55. Dance, as Man, the Hover Cross, saying the sway, and then name another figure that has the same sway**
- Q56. The Man turns 1/2 to right between '2' and '3' of the Hover Cross, with the body turning less, does he complete the turn with the body on step 4?**

### **Level 3**

- Q57. Name the two figures that end with a Feather Finish commenced with Lady outside on the left side**
- Q58. Compare the feet positions and Rise and Fall of the curved Feather to those of steps 1 – 3 of the normal Feather Step**
- Q59. Give the Man's Rise and Fall on the Curved Feather to Back Feather**
- Q60. What are the principle differences between a Slip Pivot and a Reverse Pivot?**
- Q61. Dance the Natural Zig Zag from Promenade Position as Man, giving the Lady's alignment on each step**
- Q62. Name two precedes to the Natural Zig Zag from PP that could be danced at a corner in order to commence the Natural Zig Zag moving along the new LOD**
- Q63. Where does the rise occur on the Natural Twist Turn?**
- Q64. Does the RF cross behind in the same manner in the Natural Twist Turn in Foxtrot and Tango?**
- Q65. How many endings do you know to the Natural Twist Turn?**
- Q66. When dancing the Closed Impetus and Feather Finish ending to the Natural Twist Turn what timing would be used?**

# Quickstep

## Level 2

- 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 is 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?**
- Q35. Dance a Natural Spin Turn, Progressive Chasse and Quick Open Reverse as Man giving Timing in Quicks & Slows.**
- Q36. Dance the Quick Open Reverse as Lady giving the amount of turn**
- Q37. What may follow the Quick Open Reverse?**
- Q38. May the Fishtail be commenced facing DW?**
- Q39. Give the Rise and Fall on the Tipple Chasse when it is under turned**
- Q40. Dance the Progressive Chasse to Right making 1/2 turn to end backing DC, giving the alignment for Lady**
- Q41. What may follow the Progressive Chasse to Right ended backing DC?**
- Q42. Dance the Four Quick Run as Man giving the amount of turn**
- Q43. Give three precedes to the V6**
- Q44. Demonstrate the Running Right Turn counting in Beats & Bars.**
- Q45. What may follow a Running Right Turn when it is ended facing DC?**
- Q46. Dance the Running Right Turn as Man, giving CBM and Sway**
- Q47. Give the alternative timing for the Running Right Turn**
- Q48. What is the timing for the Closed Telemark in the Quickstep?**

### **Level 3**

- Q49. Name two precedes to the Cross Swivel**

- Q50. Give the footwork on the Cross Swivel, first as Man, then as Lady**
- Q51. How much turn would be made on the Running Finish following the Cross Swivel?**
- Q52. What are the two types of Topsy?**
- Q53. Is there any sway on the Topsy to Right or Topsy to Left?**
- Q54. May turn be used on the Topsy to the Right?**
- Q55. As Man, dance the Topsy to the Left giving the rise and fall and footwork at the same time**
- Q56. Up to how much turn could be made on the Topsy to Left?**

## **Viennese Waltz**

### **Level 2**

- Q1. Describe the amounts of turn in a Natural Turn as man.**
- Q2. Describe the amounts of turn in a Reverse Turn as man.**
- Q3. Describe the amounts of turn in a Natural 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 foot positions on a RF Change Step?**
- Q8. What is a 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.**
- Q11. Demonstrate the Natural Fleckerl as Man or Lady giving Footwork**
- Q12. Demonstrate the Reverse Fleckerl as Man or Lady giving Footwork**
- Q13. Demonstrate the Contra Check as Man or Lady giving Footwork.**