

Achieve | Inspire | Develop



Professional Teacher Examinations Handbook

| Applicants for all Professional Examinations must be financial members of the A.I.D |



HOW THE EXAMINATION PROGRAM WORKS

The Australian Institute of Dancing conducts professional teacher examinations in order to improve dance standards with teaching qualifications that are broad, varied and designed to offer potential and current dance professionals, qualifications that are relevant to the latest developments within the sector.

These qualifications aim to give prospective and existing dance professionals a solid grounding in the skills and knowledge needed to teach dance in a safe environment and it is worth taking the time to consider the options; by looking at what type of teaching qualification you wish to achieve and in what setting you are going to teach.

The Australian Institute of Dancing provides support, syllabus materials, and assistance to all members allowing them to enhance their expertise and knowledge in the teaching/coaching of dance with access to a certified professional organisation for their requirement of traditional Medal Examinations for their student body.

EXAMINATION PREPARATION

How do I prepare for a Professional examination?

It is doubtful that anyone would fare well on their first exam in a particular Branch without having received coaching from a member of the AID who has trained other candidates for such exams, or directly from an Examiner.

It is strongly recommended by the Society that you receive training from a qualified Trainer, who agrees that you are properly prepared, before you schedule your exam.

The Society will be happy to give you the names of such persons in your area while the study aids, 'Questions and Answers' provide valuable guidelines to the type of questions the Examiners will ask.

The following will get you started until you are able to arrange personal coaching in exam preparation:

1. Learn to dance all applicable figures in time to music as Man and Lady, both separately and in conjunction with accepted Precedes and Follows
2. Develop thorough knowledge and understanding of the technical details in the charts
3. Practice correct and balanced solo demonstrations of each figure as Man and Lady. Pay attention to poise and use of arms in demonstrating the various Dance Holds and the precise Foot Positions.
4. Understand the musical requirements, i.e. Time Signatures, Tempos, counting in Rhythm, in Beats, and in Beats and Bars.
5. Be able to explain simple teaching methods.

Note: The format for presenting the material is specific and usually requires many months of development in order to achieve a high or satisfactory score.



What if a Professional Candidate fails?

It is rare for a Professional candidate to fail an exam without having known in advance that they are under-prepared.

Occasionally a candidate may, due to nerves or confusion, fail to dance in time to the music during a portion of the Practical Demonstration.

For a Professional Examination this is a mandatory fail and the candidate must wait a period of thirty (30) days between failing and retaking the same exam.

GENERAL INFORMATION

The candidate must dance as either Man or Lady (Leader or Follower) as required by the Examiner.

Separate grades are given in each dance in two sections;

Practical Demonstration (assessment based on performance of syllabus figures) and

Theory (assessment based on orated technical knowledge of syllabus figures)

The grade in each section is based on an average of all dances in that section with the lower score in either section determining the final grade.

A candidate who fails to dance in time to the music during any portion of a Practical Demonstration is a mandatory fail and the Examiner's decisions are final.

No correspondence or verbal discussion may be entered into regarding the Examiner's reports.

In every category of examination whether Student or Professional there shall be an interval of at least thirty (30) days between a candidate failing an examination and retaking such examination.

The Examiner has the discretionary authority to end an examination prior to fulfilling the time allotment if a candidate has failed any portion of the exam.

Please note that:

1. The Candidate is permitted to state which technical manual has been studied when preparing for the exam
2. The examination will be based on that manual but a working knowledge is required of the other reference manuals
3. Candidates are required to dance only their part (i.e. man as Man, lady as Lady) in the practical segment of these examinations

The syllabus standard required for:

- Grades and Associates is Bronze/Silver Medal
- Members is Silver Bar/Star/Crest
- Fellows is Gold Medal level



TECHNICAL REQUIREMENTS

Grade Examinations {incorporating (ITE) Introductory Teacher Examinations}

Candidates must be at least 16 years of age.

Successful candidates gain no qualifications in the Society and may not vote but are entitled to all other benefits of their relevant membership.

Practical Demonstration

Candidates are required to:

- Demonstrate to music, with a partner as both Man and Lady (Leader and Follower) the four or five dances in the applicable syllabus (in the order of their choice) incorporating a high proportion of the Student Teacher figures
- Candidates may elect to choose figures which are one level above their syllabus in their Practical Demonstration with the understanding that this will gain no additional marks but could cause them to be down-graded if the figures are not demonstrated well

Theory and Technical Analysis

Candidates are required to:

- Know the Time Signature and Tempo of each dance in the applicable syllabus
- Briefly define the following terms (where applicable): Feet Positions; Alignment/Direction; Amount of Turn; Rise and Fall; Footwork; Dance Positions; CBM; CBMP; Sway
- Give a Simple Description of applicable Dance Hold(s)
- Give a Simple Description of applicable Forward and Backward Walks
- Give a Simple Description of the Bounce (Samba only)
- Name one Precede and one Follow to each of their syllabus figures
- Give a technical analysis and solo demonstration of the components of Student Teacher figures, as Man or Lady, as specified by the Examiner, which may feature (where applicable): Feet Positions; Alignment/Direction; Amount of Turn; Rise and Fall; Footwork; CBM; Sway; Dance Position(s); Counting in Rhythm (e.g. Slows and Quicks); Counting in Beats

To further understand Examination Preparation it is strongly recommended that candidates study with a Trainer who is at the very least, qualified in this level.

Following the presentation of the necessary material, he/she can also evaluate your knowledge, demonstrations and overall exam preparedness.



Associate Examinations (incorporating Grades I, II & Introductory Teacher Examinations)

The Associate Exam incorporates Grades I, II and Introductory Teacher Examination material as well as the Associate material which will hereafter be referred to as the 'Associate Syllabus Figures'.

Candidates must be at least 16 years of age.

This is a Professional Teachers examination and successful candidates gain qualifications in the Society with all benefits of Qualified Membership member (including the use of the Australian Institute of Dancing's post nominal letters after their name)

Practical Demonstration

Candidates are required to:

- Demonstrate to music, with a partner as both Man and Lady (Leader and Follower) the four or five dances in the applicable syllabus (in the order of their choice), incorporating a high proportion of the Associate figures
- Candidates may elect to choose figures which are one level above their syllabus in their Practical Demonstration with the understanding that this will gain no additional marks but could cause them to be down-graded if the figures are not demonstrated well

Note: A higher standard of dancing is expected at this level.

- Dance solo to music, as Man or Lady, one or two of the Associate figures of the Examiner's choice, in one or two of the Associate syllabus dances
- Start an imaginary class in time to music; the dance(s) being of the Examiner's choice

Theory and Technical Analysis

Candidates are required to:

- Know the Time Signature and Tempo of each dance in the applicable syllabus.
- Define the following terms (where applicable): Feet Positions; Alignment/Direction; Amount of Turn; Rise and Fall; Footwork; Dance Positions; CBM; CBMP; Sway
- Give a Description of applicable Dance Hold(s)
- Give a Description of applicable Forward and Backward Walks
- Give a Simple Description of the Bounce (Samba only)
- Name two Precedes and two Follows to each of the Associate syllabus figures
- Give a technical analysis and solo demonstration, with the requested technical information of the components of Associate figures, as Man or Lady, as specified by the Examiner, which may feature (where applicable): Feet Positions; Alignment/Direction; Amount of Turn; Rise and Fall; Footwork; CBM; Sway; Dance Position(s); Counting in Rhythm (e.g. Slows and Quicks); Counting in Beats; Counting in Beats and Bars



Members Examinations (incorporating Associate)

The Members exam incorporates all of the Associate material as well as the Members material and will hereafter be referred to as the 'Members Syllabus Figures'.

Candidates must be at least 18 years of age, held a responsible position as a Professional teacher of dancing for at least two (2) years and held an Associate qualification for a minimum of twelve (12) months. Note: Verifiable references will be required at this level.

Practical Demonstration

Candidates are required to:

- Demonstrate to music, with a partner as both Man and Lady (Leader and Follower) the four or five dances in the applicable syllabus (in the order of their choice) incorporating a high proportion of the Licentiate figures
- Candidates may elect to choose figures which are one level above their syllabus in their Practical Demonstration with the understanding that this will gain no additional marks but could cause them to be down-graded if the figures are not demonstrated well

Note: A much higher standard of dancing is expected at this level.

- Dance solo to music, as Man or Lady, one or two of the specified Associate/Members figures of the Examiner's choice, in one or two of the Members syllabus dances.
- Start an imaginary class in time to music; the dance(s) being of the Examiner's choice

Theory and Technical Analysis

Candidates are required to:

- Demonstrate thorough knowledge of all the material included in the Members syllabus
- Name three Precedes and three Follows to each of the Members syllabus figures, where applicable
- Give a solo demonstration, with the requested technical information of the components of the Members syllabus figures, as Man or Lady, as specified by the Examiner, which may feature (where applicable): Feet Positions; Alignment/Direction; Amount of Turn; Rise and Fall; Footwork; CBM; Sway; Dance Position(s); Counting in Rhythm (e.g. Slows and Quicks); Counting in Beats; Counting in Beats and Bars
- Give a Description of the specified Members figures, as Man or Lady, to include (as applicable): Commencing Position; Feet Positions; Alignment/Direction; Amount of Turn; Lead; Rhythm or Count as the step is taken; Finishing Position, if different from the Commencing Position
- Show practical methods of teaching any dance or syllabus figure selected by the Examiner
- Be able to explain any Recognized Variation from a different dance as listed in the technique book(s)



Fellowship Examinations (incorporating Associate and Members)

The Fellowship Examination incorporates all of the Associate and Members material as well as the Fellowship material and will hereafter be referred to as the 'Fellowship Syllabus Figures'.

Candidates must be at least 18 years of age, held a responsible position as a Professional teacher of dancing for at least two (2) years and held a Membership qualification for a minimum of two (2) years. Note: Verifiable references will be required at this level.

Practical Demonstration

Candidates are required to:

- Demonstrate to music, with a partner as both Man and Lady (Leader and Follower) the four or five applicable Fellowship syllabus dances (in the order of their choice) incorporating a high proportion of syllabus figures

Note: A very high standard of dancing is expected at this level.

- Dance solo to music, as Man or Lady, one or two of the syllabus figures of the Examiner's choice, in one or two of the syllabus dances
- Start an imaginary class in time to music; the dance(s) being of the Examiner's choice

Theory and Technical Analysis

Candidates are required to:

- Demonstrate thorough knowledge of all the material included in the applicable Fellowship syllabus, including several Precedes and Follows to same.

The candidate will also be expected to explain how a syllabus figure can be developed into an attractive advanced variation

- At this level the candidate will be expected to discuss in depth the technique, as well as being able to explain and justify his/her opinions
- Give a solo demonstration with the requested technical information of the components of the syllabus figures, as Man or Lady, as specified by the Examiner, which may feature (where applicable): Feet Positions; Alignment/Direction; Amount of Turn; Rise and Fall; Footwork; CBM; Sway; Dance Position(s); Counting in Rhythm (e.g. Slows and Quicks); Counting in Beats; Counting in Beats and Bars
- Give a Description of the specified syllabus figures, as Man or Lady, to include (as applicable): Commencing Position; Feet Positions; Alignment/Direction; Amount of Turn; Lead; Rhythm or Count as the step is taken; Finishing Position, if different from the Commencing Position
- Show practical methods of teaching any dance or syllabus figure selected by the Examiner and be able to explain any Recognized Variation from a different dance as listed in the technique book(s)

To further understand Examination Preparation it is strongly recommended that candidates study with a Trainer who is at the very least, qualified in the level that is being studied.



REFERENCE - Skills Assessment

LATIN (includes Rock & Roll, Salsa styles)

ASSOCIATE | MEMBERSHIP | FELLOWSHIP

| | |
|------------------|--|
| DLA1101TH | Introduction and understanding of the general theory behind rhythm, timing, tempo, footwork, foot positions, amounts of turn, exact description of dance holds |
| DAN1102TH | Introduction of dance technique and identification of the fundamentals of dance technique |
| DLA1103DM | Demonstrable understanding of lead and follow |
| DLA1104TH | An understanding of the man's and lady's part of grade figures, alignments and body positions |
| DLA1105TH | An understanding of the techniques involved in lead and follow |
| DLA1106DM | Demonstrable knowledge of additional movements and step patterns |
| DAN1107SA | Theoretical understanding of how the acquisition of motor skills affects performance |
| DLA1108TH | Understanding of beats and bars of music, body positions and precedes and follows of movement |
| DAN1109TH | Knowledge and understanding of Technical Terms |
| DAN1110SA | Introduction to investigating and understanding the foundation of movement skills, their components and application in relation to sport (dance) and physical activity |
| DAN0001ST | Demonstrable, technical and theoretical knowledge of style and examination level specific dance steps/movements |
| DLA1111TH | Descriptive knowledge of all standard figures |
| DAN1112DM | Demonstrable understanding of dance technique across the syllabi including teaching methods and methodology |
| DAN1113DM | Demonstrable knowledge of the different instructional models available for the teaching of dance and/or coaching of sport (dance) as well as the strengths and weaknesses of those models |
| DAN1114TH | Complete technical knowledge of all standard figures and any of the 'named' variations in the current (relevant) technique references |
| DAN1115SA | Understanding and effective teaching strategies and skills to successfully teach students with additional learning needs due to intellectual, physical, psychological and behavioural disabilities |



REFERENCE - Skills Assessment

BALLROOM (includes Tango Argentine styles)

ASSOCIATE | MEMBERSHIP | FELLOWSHIP

| | |
|------------------|--|
| DST1101TH | Introduction and understanding of the general theory behind rhythm, contra body movement, timing, tempo, footwork, position of feet plus the action of forward and backward step movement |
| DAN1102TH | Introduction of dance technique and identification of the fundamentals of dance technique |
| DST1103DM | Demonstrable understanding of body alignment |
| DST1104DM | Demonstrable understanding of the rise and fall technique |
| DST1105TH | Introduction and understanding of the general theory behind rise and fall techniques, alignment, directionality and contra body movement position |
| DST1106DM | Demonstrable understanding of degree/amount of turn relevant to body position and movement around the dance floor |
| DAN1107SA | Theoretical understanding of how the acquisition of motor skills affects performance |
| DST1108TH | Understanding of amounts of turn, sway, balance, poise, beats and bars of music, precedes and follows of movement |
| DAN1109TH | Knowledge and understanding of Technical Terms |
| DAN1110SA | Introduction to investigating and understanding the foundation of movement skills, their components and application in relation to sport (dance) and physical activity |
| DAN0001ST | Demonstrable, technical and theoretical knowledge of style and examination level specific dance steps/movements |
| DAN1111TH | Knowledge of all standard figures plus a working knowledge of the 'named' variations |
| DAN1112DM | Demonstrable understanding of dance technique across the syllabi including teaching methods and methodology |
| DAN1113DM | Demonstrable knowledge of the different instructional models available for the teaching of dance and/or coaching of sport (dance) as well as the strengths and weaknesses of those models |
| DAN1114TH | Complete technical knowledge of all standard figures and any of the 'named' variations in the current (relevant) technique references |
| DAN1115SA | Understanding and effective teaching strategies and skills to successfully teach students with additional learning needs due to intellectual, physical, psychological and behavioural disabilities |



REFERENCE - Skills Assessment

NEW VOGUE / SEQUENCE

ASSOCIATE | MEMBERSHIP | FELLOWSHIP

| | |
|------------------|--|
| DNV1101TH | Introduction and understanding of timing, tempo, footwork, position of feet |
| DAN1102TH | Introduction of dance technique and identification of the fundamentals of dance technique |
| DNV1103DM | Demonstrable understanding of body alignment |
| DNV1105TH | Introduction and understanding of the general theory behind rise and fall techniques and alignment |
| DNV1106TH | Understanding of contra body movement and contra body movement position |
| DAN1107SA | Theoretical understanding of how the acquisition of motor skills affects performance |
| DNV1108TH | Understanding of amounts of turn, rhythm and variations on dance holds |
| DAN1109TH | Knowledge and understanding of Technical Terms |
| DAN1110SA | Introduction to investigating and understanding the foundation of movement skills, their components and application in relation to sport (dance) and physical activity |
| DAN0001ST | Demonstrable, technical and theoretical knowledge of style and examination level specific dance steps/movements |
| DNV1111TH | Knowledge of musical phrasing and general knowledge of dance styles |
| DAN1112DM | Demonstrable understanding of dance technique across the syllabi including teaching methods and methodology |
| DAN1113DM | Demonstrable knowledge of the different instructional models available for the teaching of dance and/or coaching of sport (dance) as well as the strengths and weaknesses of those models |
| DNV1114TH | Creation of dance sequence routine consisting of 16 bars of music in a rhythm of choice |
| DAN1115SA | Understanding and effective teaching strategies and skills to successfully teach students with additional learning needs due to intellectual, physical, psychological and behavioural disabilities |



HOW TO TRAIN FOR A PROFESSIONAL EXAMINATION (general information outline only)

Training candidates for a professional examination is to some extent a specialized business. The teacher who excels with beginners or with competition dancers may be comparatively weak in training students for examinations.

Fortunately much of the preparatory work can be done by the candidate if, he or she knows the correct way of presenting the work in the examination room.

The method of approach is similar for all examinations, and both students and teachers should find these notes of inestimable value.

To Start: It is most important that the candidate achieve a reasonably good standard of dancing before worrying about the technical side of the examination. Students and even established teachers who spend much of their time teaching beginners are often poor dancers.

To start your training take a partner and dance groups of Basic and Standard figures.

Study your dancing with great care.

Now get an examination syllabus, and dance solo every Basic figure in the Waltz, as Man and Lady.

If possible dance in front of a mirror, and keep practicing until you feel you have a correct and confident interpretation of each figure.

Continue in the same way with the other dances until you are reasonably sure that your solo demonstrations are smart and correct.

You are now ready to commence the technical side of your training and this is what you should do:

Technical Training: Read the first few pages of 'The Ballroom Technique', and make sure you understand how to read and study the charts.

Headings: There are 7 important headings in the charts which are:

1. Positions of Feet
2. Alignment
3. Amount of Turn
4. Rise and Fall
5. Footwork
6. Sway
7. CBM (Contra Body Movement)

Candidates may also be asked to "Describe" a figure. This is dealt with later in these notes.

Before explaining how these 7 points should be studied and presented I will give a few general hints of great importance.

Study them now and remember to refer to them again and again during the period of training.



1. Examining can be a nerve-racking business for the Examiner, as well as for the candidate, and you will please your Examiner more if you are not garrulous. Under 'Positions of Feet' the chart gives the first step of the Natural Turn (Waltz) as "1. RF forward", and that is what you should say.

It is not more polite or more explicit to say "On Step 1 you step forward with the Right Foot".

The additional words are superfluous, and are more likely to irritate than to please. The words given in the book are clear and sufficient. You are not expected to be "word perfect" and you may express points in your own way but, be brief – and correct. Words are far less important than the correct placing of the feet and the body.

Correct Foot Positions will speak louder and more clearly than words.
2. Modulate your voice and give emphasis to certain points.

Candidates for the Members and Fellow examinations should speak authoritatively but not dictatorially.

Do not turn your head or body out of position to speak to the Examiner, while demonstrating a figure. It may cause you to use a bad alignment. Just speak firmer. Your Examiner will re-position him or herself, when necessary, in order to hear your presentation more clearly.
3. Do not recite the technique like a parrot. Nothing sounds worse, and is completely unconvincing. Speak first, then move – and think before you speak!
4. In all forward steps take the weight immediately forward on to the moving foot. The front foot will end flat, with the heel of the back foot raised from the floor.

On backward steps, step onto the Ball of the back foot, with the weight central or forward. Never lower the back heel until the front foot is passing for the next step.
5. During a solo demonstration raise the Left arm to the Man's normal dance position, and raise the Right arm to a similar position.

It is much better to hold the arms in this way than to assume the normal dance position with the Right arm.

The suggested hold will assist the balance and improve the appearance.

Only in the Tango should the position of the Right arm be lowered and used to indicate the Right Side Lead.
6. When you have danced or described a figure always hold the position of the last step before moving away.

It suggests loss of balance or uncertainty when the candidate moves away too quickly. Acquire the habit of pausing for a moment, to think what could follow.
7. When a figure ends on the Toes (such as the Natural Turn – Waltz) always take one more step and pause for a moment.

This is a definite rule, as candidates cannot be expected to hold a position on the Toes for any length of time.

The extra step enables your Examiner to observe whether the correct footwork is used as the next step is taken.



8. When about to dance or describe a figure, always stand in the correct position in relation to the room before you start.
Many candidates have a bad habit of facing the LOD and then turning to face DW as the first step is taken.
When a figure may be commenced from several positions always show it from the normal position, which is the position given in the charts.
It is also a good habit to select one wall for examination purposes, and use that wall for the entire theoretical portion of your exam.
9. Take normal length steps during solo work.
You will possibly lose your balance if the steps are too long, and short steps seldom give a true picture of the position being shown.
10. The importance of correct Footwork and Alignment when dancing or describing a figure cannot be over-estimated.
The majority of awkward questions are prompted by the careless mistakes made by candidates during their solo demonstrations.
Candidates are often "word perfect" but when showing Foot Positions they may make careless mistakes in Rise and Fall or Footwork.
Try to make perfect solo demonstrations a habit from the beginning of your training.
Careless or slovenly demonstrations will always lose valuable marks.
11. It is much better and easier to work with someone else when possible. It is so easy to see other people's mistakes, and so easy to overlook your own.
Half-an-hour's work a day, every day, is invaluable, and much better than "cramming".
Take it in turns to hold the book, listen and watch.
12. The relevant 'Questions and Answers' Books prepare the mind for the difficult and unusual questions you may encounter however, it is of little value to study these books until a fairly sound knowledge of the technique has been acquired.
Later in your training these books can be of great assistance.
13. Once you are well versed in all of the figures in your syllabus, it is advisable to create an amalgamation in each of the required dances which incorporates all or most of the figures, using the listed Precedes and Follows as a guide. The routines should fit comfortably in the Examination Room you will be using.

When you have studied all of the suggestions in these notes you should be ready to commence the solo demonstrations of the seven technical points given in the charts of each figure in 'The Ballroom Technique' book.

The correct way to show these is:

Positions of Feet: You must be able to dance each figure confidently – solo before worrying about the theory.

If you can, then 'Positions of Feet' will be quite easy to remember.

The most common mistakes are those of omission, such as forgetting to add "in CBMP", "Outside Partner", "Left Side Leading", etc.



Terms such as "Small Step", etc. are also overlooked by candidates. Taking the Progressive Chasse (Quickstep) as an example, the best method of presenting the Positions of Feet is to say:

1. RF back
2. LF to side
3. RF closes to LF
4. LF to side and slightly forward
5. RF forward in CBMP, OP

The best method is to speak first, and then move the foot as you finish speaking. When a foot is in position, keep quite still for a moment.

Do not keep talking and moving from the start to finish of a figure.
Don't gabble – and don't be painfully slow.

Examiners do not like the use of abbreviations.

They prefer "Promenade Position" – not "PP", and "Outside Partner" – not "OP". Always say "Left Foot and Right Foot" – not "LF and RF" however, since "Contrary Body Movement" and "Contrary Body Movement Position" are so unwieldy, it is preferable to use "CBM." and "CBMP".

Alignment: Study the rules governing Alignment in the preliminary pages of 'The Ballroom Technique', particularly in relation to the term "Pointing".

A few unusual terms are included in Alignment, such as "Body turning to L", on Foxtrot Heel Pull Steps, and "Toe turned in" on a few figures.

They are important, as they convey something unusual on a step.

They are quite easy to remember.

When giving the Alignment of a figure, commence by saying: "Commence facing...", then continue with "1...", "2...", etc..., giving the Alignment as in the book.

Do not use abbreviations such as "DW, DC, or LOD".

Remember to move as you finish speaking, and to present it in such a way that the Examiner can see the position you are describing.

Amount of Turn: Study the preliminary notes on this subject at the beginning of the book.

Make sure you understand the rule that the turn is continued over 3 steps on the Outside of Turns and completed in 2 steps on Inside turns...Learn the exceptions!

When giving the Amount of Turn in the Natural Turn in Waltz use the words given below but, remember to stop for a moment as each part of the turn is completed. Say:

Commence to turn to the Right on 1

1/4 between 1 and 2

1/8 between 2 and 3

Commence to turn to the Right on 4

3/8 between 4 and 5, body turns less

Body completes the turn on 6



When you say "Body completes the turn" be careful not to overturn the body...a common fault. The closing of the foot will cause the body to complete the turn without making any conscious effort to turn the body.

Remember that "Slight body turn" has a different meaning from "Body completes the turn".

One of the worst faults is to turn on a leading step when showing the Amount of Turn, e.g. after taking Step 1 (RF) of the Natural Turn in Waltz candidates often turn on the RF, using a distinct foot swivel on RF as the LF moves to the side for 2.

They then look as if they are "lifting" the LF into its position to the side.

Avoid this by taking the first step normally and then stop.

Now let the LF move first in a forward direction; without turning on the RF but, allow the L side of the body to move forward with it.

The LF will end in a "diagonally forward" position.

Now allow both feet to swivel casually to the right until the body is backing DC and the feet will be in the correct position with no obvious effort.

Only in Pivots and similar movements is turn made on the supporting foot.

Solo demonstrations should endeavour to portray what happens when actually dancing.

Rise and Fall: Rise and Fall is not difficult to remember if you learn the "basic" rise of each type of turn, and then the exceptions.

There is a basic Waltz rise;

"Commence to rise at the end of 1, Continue to rise on 2 and 3, Lower at the end of 3"

A basic Quickstep rise;

"Rise at the end of 1, up on 2 and 3, Lower at the end of 3"

A basic Open Turn rise and a basic Heel Turn rise.

Learn these first and you will know 75 per cent of the rises in the complete syllabus.

It is ridiculous to have to pause and think of the Rise and Fall used for a Lady's Natural Turn in Foxtrot, when the same rise is used in all Heel Turns.

When demonstrating the rise remember to show "No Foot Rise" where it occurs and to soften the knee of the supporting leg before a rise is taken.

Incidentally, when giving the Lady's Rise and Fall on the Feather or Three Step, it is perfectly acceptable to state "There is no Foot Rise throughout", then continue on with the rest of it.

Here is an example of showing Rise and Fall in the Waltz Natural Turn, as Man:

Say: Commence to Rise at the end of 1 (Now step forward on the Right Foot)

Say: Continue to Rise on 2 and 3 (Now take the 2nd and 3rd steps, making sure to show the gradual rise very clearly)



Say: Lower at the end of 3 (Now lower the Right Heel). Note that the Left Heel is not yet touching the floor

Say: Commence to Rise at the end of 4, No Foot Rise (Now take Step 4 back on the Left Toe, releasing the Right Toe from the floor

Say: Continue to Rise on 5 and 6 (Now lower the Left Heel, which stays in place until Step 5 is in place, and then show the gradual rise as you complete Step 6)

Say: Lower at the end of 6. (Now lower the Left Heel, and release it again as you step forward on the Right Heel)

There are other methods of showing the Rise and Fall but the example given is very sound. Show the positions clearly. Do not move and talk all the time.

Footwork: This is a clear way of showing Footwork in the Foxtrot Natural Turn as Man:

Say: 1. HT (Take the first step forward with the Right Foot but do not rise immediately to the Right Toe)

Say: 2. T (Take the 2nd step. Now on Toes of both feet)

Say: 3. TH (Take the 3rd step, but keep up. The Right Heel must not lower until the Left Foot moves towards it for the 4th step)

Say: 4. TH (Take the 4th step. Lower the Right Heel but not the Left Heel)

Say: 5. H (Draw the Right Foot towards the Left Foot, with the Heel only on the floor, and begin to lower the Left Heel). Say: "Heel, inside edge of foot, whole foot", then turn to the Right on the Left heel as the Right Foot Draws back and to the side of the Left Foot, showing correct Footwork.

Say "then inside edge of Left Foot" and show Left Foot brushing past the Right Foot, with the inside edge of the Left Foot Firmly on the floor

Say: 6. H (Take the 6th step, Heel, flat, releasing the heel of the Right Foot)

When the feet are closed (as on Step 3 of the Natural Turn in Waltz and Quickstep), you should say "TH" on Step 3 but do not immediately lower the Right Heel.

It must lower as the Left Foot moves back for Step 4.

CBM: When asked to show the CBM on a figure, dance the figure, and say rhythmically "CBM on 1, and CBM on 4", etc. as you dance the relevant step.

Sway: Dance the figure, saying the sway to synchronize with the step on which the Sway is used. For the Natural Turn in Waltz, as Man, you would say:

"Straight, Right, Right";

"Straight, Left, Left" as you dance.

The Examiner may ask you to give the CBM and the Sway at the same time.

On the Waltz Natural Turn, as Man, you would say:

"CBM, Right, Right; CBM, Left, Left", as you demonstrate.



Generally speaking, if CBM is used on the Right Foot on step 1, Sway will be to the Right for the next 2 steps.

There are a few exceptional sways on 1 step only. These must be memorized.

Remember that most side traveling figures, such as Progressive Chasse, Chasse from Promenade Position, have no Sway.

Spins also have no Sway.

Counting in Beats: The Natural Turn (Foxtrot) would be counted:

RF 1, 2

LF 3

RF 4

LF 1, 2

RF 3, 4

LF 1, 2

Counting in Beats and Bars: Count as above, but state the number of each Bar on the first count of each Bar.

Thus: **1**, 2, 3, 4 **2**, 2, 3, 4 **3**, 2,...

Accent the first count to denote the Bar.

If the count ends with **3.2** it means that the third bar has not been completed, so the figure will have taken only 2 1/2 bars.

The count of **3**, 2, 3, 4; would be 3 bars.

When counting in Beats or in Beats and Bars remember to "dance to your own music".

Also, once you have commenced the count and the movement, Do Not Stop!

Descriptions: In addition to questions on the technique given in 'The Ballroom Technique' book', candidates may be asked to "Describe" a figure.

A Description should include the following:

1. Foot Position
2. Alignment or Direction
3. Turn (if any)
4. Anything unusual that happens on the step, such as "Outside Partner", "Promenade Position", "Left Side Lead", CBMP, etc.
5. The Rhythm

If you wish to add anything else by all means do so if, you think it will make the Description clearer.

By all means use your hands to indicate when you turn the Lady to Promenade, or when turning her square.



Hands may be used to show that the Lady is moving outside.

Use your hands, your feet and your voice as if you were teaching the step to a class.

Precedes and Follows: These often play an important part in an examination and they have been included in detail in 'The Ballroom Technique'.

It is advisable to know all of the accepted Precedes and Follows, because, even though a Student-Teacher candidate need know only 1 of each, an Associate 2, and a Fellows 3, you are less likely to have a lapse of memory than if you know only the required number.

Furthermore, some Examiners have their own "favourites" and are not satisfied until they are shown!

When asked to demonstrate Precedes and/or Follows, always start with the easy, "normal" ones, then work your way up from there.

Remember that a good solo demonstration when dancing entries and exits as Man and Lady is of the utmost importance.

Be sure that Alignments and Footwork are neat and correct.

Amalgamations: A favourite question of some Examiners is to ask you to dance an amalgamation of Basic figures in the Waltz (or other dance).

This is most generally asked whilst the "D.J." is still in the room, so that you can dance the groupings to music.

You will probably be asked to give the count as you dance or to start a class in time to the music being used.

It is advisable to keep several good amalgamations in your mind, in each dance, and to be able to dance each of them with ease (as Man and Lady), so that you are prepared for this type of question.

Mistakes: Very few candidates go through an examination without making an occasional mistake.

Some candidates allow a mistake to upset their concentration.

A stupid mistake, such as saying "Left Foot", when moving the Right Foot will have absolutely no effect on an experienced Examiner, unless it is done persistently.

Stop and correct such an error immediately.

Even if a figure has been danced incorrectly or a wrong answer given, if it is put right immediately, without any prompting by the Examiner, the correction should be accepted without penalisation.

If you think you have answered a question incorrectly and the Examiner moves on to another question without comment, do not allow this to upset your concentration.

Your solo demonstrations, your manner, your diction and your attitude towards your Examiner can, quite rightly, outweigh a few technical errors.



Note 1 | The notes above were originally written in 1969 by Mr. Alex Moore, author of the very first Ballroom Technique Book. We have taken the liberty of re-typing (and editing) them as an indispensable aid in the study of Ballroom Dancing Technique.

Note 2 | Even though these notes were originally intended for Ballroom Dancing most of the above guidelines apply to the Latin exams as well.

The main differences are:

1. There are now 5 main headings, instead of 7, for the Man.
The Lady has 4 headings, because she does not need a "Lead" column.
The 3 that are omitted are: Rise and Fall, Sway and CBM.
2. Footwork in 3 of the dances, namely Rumba, Cha-Cha and Jive is almost all BF. In these dances you will be asked for the exceptions in Footwork.
Samba and Paso Doble have much more specific Footwork so, you will be asked for more detail here.
These two dances also have Alignments.
3. Leads will be asked, but may be given in your own words, as long as they describe the action correctly.
It is not necessary to memorize all of the leads as they are written (a long and very tedious task).
4. Hip Action is used in all dances, except Paso Doble.
You will be asked for a simple description, and possibly a more detailed description of the hip action, as described in the first few pages of each book.
5. You will be asked to describe the various Dance Positions (Holds) for each Rhythm.
6. Samba is the only dance which uses "Bounce".
You will be asked to describe this, either simply, or in detail.
7. You will be asked to describe a few of the technical terms explained in the front of the books, i.e. Pressed Forward Walk, The term "Replace" vs. "Transfer", etc.
8. You are more likely to be asked for "Descriptions" in the Latin than you are in the Ballroom Exam Room.
A Description outline is as follows:
 - 1) The Commencing Alignment (Samba and Paso Doble only)
 - 2) The Foot Position
 - 3) Turn (if any)
 - 4) Lead (if any)
 - 5) Take the Step and say the Count
 - 6) The Finishing Alignment (Samba and Paso Doble only)

