

RSA TRAINING GUIDE

1 AMERICAN DANCE COMMISSION

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TO JUDGE **1 - 5 AMERICAN TEAM DANCE TESTS**
1 - 5 AMERICAN SOLO DANCE TESTS

A. REQUIREMENTS TO TAKE COMMISSION:

1. Candidate should be at least 15 years of age.
2. Should have passed 3rd American Team or Solo Dance Tests.
3. Must be willing to commit the time to attend all training sessions and to study the material assigned.
4. Should know the steps and be able to skate thru the dances on the tests 1-5 of the American Team & Solo Achievement Dance Tests.

B. SUPPLIES NEEDED:

1. Current edition of USA-RS "Dance Descriptions & Diagrams"(Revised August 2015)
2. Current edition of USA-RS "Figure Rule Book and Dictionary" (Available on line)
3. Current edition of RSA "Achievement Book" (revised (Revised June 2016)
4. Lobe guide for drawing dances (available from USA-RS)
5. Notebook -- 8 1/2" x 11" -- 3 ring

C. GENERAL INFORMATION ABOUT TRAINING SESSIONS:

1. In order to be eligible for the # 1 American Team & Solo Dance Commission a Must be present for all sessions and complete the work satisfactorily. Each meeting will consist of discussions on dance skating and judging, reviewing questions from previous meetings, and short quizzes. There will be "home work" Assignments and it will be necessary for each candidate to study between meetings. A Panel Trainer may need to charge a fee to cover the cost of the printed material given out during the training.
2. Upon completion of the training classes the candidate's performance in meetings, his basic knowledge, mock judging results, and quizzes will be reviewed and evaluated by the person training the section, the Panel Chairman, and/or the Panel Advisor. If the committee feels the candidate needs additional time to study and gain more experience it will be recommended that the candidate repeat the training sessions at a later date.
3. The RSA Commission Exam is a **CLOSED BOOK SUPERVISED** exam that will be graded by the RSA National Office. When the exam arrives it must be taken and returned in 30 days.
4. The candidate will need to learn the Integer Scoring System. This is the official system for grading the various elements of test and competitive skating utilizing whole numbers from 1 to 100. You will need to know what each level means.
5. The candidate will need to know the following information about each of the tests covered by this commission.
 - a) Dances in order they are skated
 - b) Passing scores required for each test
 - c) Minimum Mark for each dance
 - d) Fee required

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SESSION 1

TOPICS TO BE COVERED: General Discussion

- A. Introduction to principles of American Dance and judging criteria.
- B. Basics of Dance Skating
 - Types of edges Baseline -- Posture & Skating
 - Lobe Aim & Axis Center & Barrier Lobe Edges
- C. Discuss music used for dance skating and how to check to see if tempo is correct.
- D. Distribute Glide Waltz Study Guide
- E. Quiz

ASSIGNMENT FOR NEXT MEETING

1. Study the following sections of the USA-RS Figure Rule Book, American Dance section, and the USA-RS Dance Descriptions & Diagrams Book (2015 edition)
 - a) Principles of American Dance
 - b) Judging Criteria
 - c) General Standards for Dance Skating
 - d) Notes on Dance Diagrams
 - e) Music for Dance Skating
2. Study the Glide Waltz study guide and the diagram in the Dance Book.
3. Learn the following skating terms and be able to explain them in your own words.
Located in the USA-RS Figure Rule Book under Figure Skating Dictionary.

"A" Position	"B" Position	Baseline-Posture	Flat
Corner	"D" Position	Angular	Posture Baseline
Inside Edge	Measure	Outside Edge	Form
Rockover	Lobe	Swing	Tracing or Trace
Accent	Crossed Tracing	Opening Steps	Progressive Step
Corner Steps	Diagram	Parallel	Change of Edge
Lean	Metronome	Edge -- Hooked	Referee
Roll	Step	Beat	Rise & Fall
Chasse (all types)	Barrier Lobe	"C" Position	"G" Position
Count	Minimum	Employed Skate	Baseline
Arc	Straightaway	Pattern	Concentric Rotation
Rotation	Bar	Tempo	Aim
"And" Position	"H" position	Candidate	Strong Beat
Crossed Foot	Barrier	"F" position	Open Turn
Pure Edge	Draw	Phrase (Music)	Dropped Turn
Sequence	Stroke	Timing	Choctaw
Axis (Dancing)	"E" Position	Carriage	Closed Turn
Lunging	Edge	Unity	Slide
Style	Center Lobe		

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1. List the eight edges that can be skated:

2. What does the term baseline mean to you as it pertains to dance skating?

3. What axis is used by the dances covered in this commission?

4. Name 3 barrier lobe edges and 3 center lobe edges

5. How can you tell if a skater is skating in time with the music?

6. Give 3 examples of edges that are used when going from one edge to another that would be considered parallel take offs.

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GLIDE WALTZ

AM01

R 1-13

1. List the tempo, type of music, axis, and type of pattern for the Glide Waltz.
2. What dance holds are used? May these vary during the dance?
3. What opening steps should be used and on what step of the dance should the skater start?
4. Describe how the raised chasse should be correctly executed and list three common faults found during the skating of a raised chasse.
5. Where is the peak of the corner barrier arc for a two sequence corner and which step begins at the peak of the center lobe?
6. Where does the lean change occur during the skating of this dance?
7. Describe the aim and execution of step # 10 on the corner.
8. List all the counter-clockwise steps of this dance.
9. What is the aim used for step # 4 of the straightaway. What is the direction of the body lean?
10. The pattern of the barrier lobes of any dance at the corners of the rinks may be arranged proportionately to suit rink conditions, both part of the pattern at the corner should be symmetrical.
 - (a) What does the above statement in the General Regulations of Skate Dancing mean in regard to the pattern of the Glide Waltz..
 - (b) The dance pattern appearing in the current edition of Skate Dancing is a 6-12-6 corner barrier pattern. Give two other possible combinations. (c)Indicate what effect your other combinations would have on the shape of the pattern from that which appears in the Dance Manual.
11. How serious is the situation where a skater crosses the end of the rink flat losing the curve of the corner? How would the judge evaluate this error on the 1st. Solo & Team American Dance Test?

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SESSION 2

TOPICS TO BE DISCUSSED:

- A. Review of quiz
- B. Oral term review (Let candidates draw terms and take turns giving an explanation of the term in **their own words**)
- C. Review General Standards for Dance Skating and Rule 9 pertaining to barrier lobes for set pattern dances.
- D. Discuss judging criteria for dance skating.
- E. Discuss judging the Glide Waltz
- F. Distribute Study Guide for Progressive Tango and Academy Blues
- G. Learn how to read dance diagrams and how to draw them with a lobe guide.
- H. Practice dance diagram the Glide Waltz in class

ASSIGNMENT FOR NEXT MEETING:

1. Study terms
2. Practice drawing the Glide Waltz
3. In the "RSA Achievement Book" read the section about taking Achievement Tests
4. In the USA-RS Figure Rule Book re-read the section "Standards of Dance Skating" and Judging Criteria for Dances".
5. Start to study the Integer Scoring System
6. Study the Progressive Tango and Academy Blues.

INTEGER SCORING SYSTEM AND MEANING

<u>INTEGER</u>	<u>MEANING</u>	<u>MERIT</u>	<u>FAULT</u>
100	PERFECT	PERFECT	NONE
90 - 99	EXCELLENT	SUPERIOR	RARE
80 - 89	VERY GOOD	EXCEPTIONAL	OCCASIONAL
70 - 79	GOOD	PROFICIENT	FEW
60 - 69	FAIR	ADEQUATE	SEVERAL
50 - 59	AVERAGE	SUFFICIENT	MANY
40 - 49	MINIMUM	RECOGNIZABLE	ABUNDANT
30 - 39	POOR	CONCEPTUALLY UNAWARE	
20 - 29	BADLY SKATED	CANNOT SKATE AT ALL	
10 - 19	INCOMPLETE	STARTED DANCE CORRECTLY BUT EITHER DIDN'T COMPLETE OR DID WRONG DANCE	
0 - 9	NOT SKATED		

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PROGRESSIVE TANGO

R 1-13

AM02

1. List the tempo, type of music, axis, and type of pattern for the Progressive Tango.
2. What dance holds are used? May these vary during the dance?
3. What opening steps should be used and what step of the dance should the skater start the dance?
4. List the step numbers, edges, and musical beats for one corner sequence of this dance. When two sequences are skated where is the peak of the corner barrier arc?
5. Why is it advisable to use two corner sequences of this dance?
6. How many steps in one straightaway sequence? List them showing step number, edge, and number of musical beats each.
7. How many musical counts are contained in the center lobe?
8. Describe the correct execution of the toe points in detail. What is the body position throughout the skating of the toe points?
9. Where do the changes of edge occur? On what musical counts?
10. How serious are the following faults, in relation to the others, when:
 - (a) The skater is on the correct edge but does not touch the floor.
 - (b) The skater touches the floor but is not on the correct edge.
 - (c) The skater is on a flat while making the toe point touches.
11. How crossed must step # 10 be in order to fulfill the minimum requirements? Would in-line be accepted?
12. Diagram the Progressive Tango, using two corner sequences and one straightaway sequence. Use baseline and show edges, musical counts, and step numbers.

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ACADEMY BLUES

R- 1-13

AM03

1. What hand holds are used for this dance?
2. Into which steps may this dance be started? How many beats may be skated for the opening?
3. What is the tempo and type of music used for this dance and what is the axis.
4. How many steps are in the straightaway sequence and how many steps are in one corner sequence?
5. What is a swing drop chase step? Which step is a swing drop chasse step in this dance?
6. Give the step numbers, edges, and timing for one straightaway sequence. (On the back of the sheet)
7. If skating this dance in a very small rink, which would be the best selection of a corner sequence:
 - a. Skate very slow and use two corner sequences even though you lose all of your flow and are almost walking the dance.
 - b. Skate two corner sequences and twist the pattern to get the dance on the floor.
 - c. Skate one corner sequence which will let your dance flow and hold a good pattern. .
8. What step begins at the top of the center lobe?
9. When two corner sequences are skated what step will be at the top of the continuous barrier lobe?
10. Where is step # 6 aimed?
11. What type of take off is used for step # 5?
12. Practice drawing this dance with 2 corner sequences.

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TOPICS TO BE DISCUSSED

- A. Dance Term oral review
- B. Introduction to Integer Scoring System
- C. Assigning the mark

We must concentrate on the true meaning of words attached to the numbers. For example, what exactly is average (50 - 59)? How much merit/fault is allowed in this range? Within each range there is also relativity. For example, 50 is just barely average, while 59 is almost fair.

To apply the scores we must examine the skating form. What word best applies to the skater's posture, carriage, and movement as the dance is skated. Perhaps it is fair (60 - 69). Then use the essentials of the dance to determine where on the fair scale the skater belongs.

Pattern	Timing	Progressive or Chasses
Turns	Crosses	Difficult sequences
Swings		Edge quality of the dance.

If the pattern is consistent, the timing a little rushed, the progressives unevenly stroked,, good turns, slurred crosses, good swings, adequate edge quality, fair control of the difficult sequence of the dance, then we are sure the skater belongs in the fair range. Perhaps close to the 65 mark.

If, however, the form is in the fair range (body position, movement, carriage) but the dance pattern is consistent, timing good, the progressives stroked evenly, slurred crosses, good swings, adequate to good edge quality and proficient control of the dance lobes, then the skater has exceeded the fair range determined by his form, and now belongs in the middle of the good range (74-75).

In order to do the evaluation properly, we must also know the difference between minor and major faults. One way to look at this is to ask yourself does the fault cause serious distortion to the rest of the dance? Using this question as a guide, we should consider the following examples.

MAJOR FAULTS:

Timing problem such as executing a Mohawk on count 2 when it should be held for 3 beats and only holding it for 2 beats which then causes the next step to held longer etc. Aiming problem such as cutting the first corner off. This causes the whole corner pattern to shift and squeezes the majority of the dance beats into the other side of the corner

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MINOR FAULTS

Slurred or in-line crosses

Crossed Progressive

Slightly progressive chasses

Wide and around swings

A judge must also be able to evaluate merit of dance skating. This is where consistency, control, flow of the dance, and strength of skating ability are determined. They can be seen by the precision of the dance pattern traced by the skate, with everything properly located; smoothness of turns; strength of edge; smooth even glide of skate with no abrupt or violent movements. Each beat is stroked on the proper beat, held for the proper number of beats and stroked through the "and" position. Smoothness is not limited to the employed skate only, but is maintained in the free leg, arm, head and overall body carriage of the skater. Good execution must be determined by the total appearance, not merely the employed skate.

Taking all of these areas into account, we use the merit/fault relationship, the Integer System, and the relativity within the range to put a true mark on the test.

Also refer to the USA-RS Figure Rule Book, Judging Criteria for dance skating page 60 - 70.

- D Review Judging Criteria for Dance Skating
- E. Distribute copies of form and reports used for the Test Centers. Discuss how to use the forms.
- F. Review general regulations for tests and how to maintain your judges commissions once you pass the judges test.
- G. Discuss how tests are conducted, order of dance, and the importance of confidentiality of test results and comments.
- H. Discuss judging points Academy Blues and Progressive Tango.
- I. Distribute Dance Study Guides for Balanciaga, and City Blues
- I. Quiz and diagram practice on the City Blues

ASSIGNMENT FOR NEXT MEETING:

1. Study terms and dance holds
2. Practice drawing the Balanciaga, & City Blues. Bring a complete diagram of the Balanciaga to the next class.
3. Review study guides for the Balanciaga, & City Blues. Be prepared to discuss the judging points of these dances.
4. Study the requirements for the 1st and 2nd Solo and Team American Dance Achievement Tests.

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NAME: _____

AM1D Q -3

1. Define the following terms:

A Barrier Lobe

B Outside Edge

C Progressive Step

D raised chasse

E Edge

F "And" Position

G Posture Baseline

H Crossed Chasse

I Strong Beat

J Tempo

2. Explain in your own words Rule 9 of the general standards of dance skating.

3. If a dance has 32 beats in the barrier lobe give 3 examples of how these beats could be arranged so the dance is skated symmetrically.

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BALANCIAGA

AM05

R-1-16

1. What is the music and tempo for the Balanciaga and where should the dance be started?
2. What should the approximate axis be for the Balanciaga?
3. What is the hold (s) that should be used for this dance?
4. What step begins at the top of the center lobe?
5. What are the edges for steps # 4, # 5, and # 9, # 10?
6. How should steps # 5 and # 10 be executed?
7. What is the difference between steps # 14 and # 18?
8. Describe the body control and posture on step # 18.
9. Describe the footwork execution of step # 14.
10. How many beats in one sequence of this dance?
11. What step begins at the top of the continuous barrier lobe?
12. What are the major judging points you would consider when judging this dance?
13. What are some of the common errors found when judging the Balanciaga?
14. Diagram one sequence of this dance showing all edges, step numbers

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CITY BLUES

AM07
R 1-16

1. What type of music and tempo is used for the City Blues?
2. Into which step should this dance be started?
3. What opening steps should be used?
4. How many swings are skated in this dance? What is different about them?
5. What type of cross is step # 10?
6. Steps 5 and 14 are _____. Explain how this movement is executed.
7. Step _____ and step _____ split the center end of this dance pattern.
8. How many beats are in the center lobe of this dance?
9. Where is step # 6 aimed? Where does this step start.? Can this be a problem area of this dance?
10. List the three series of progressive run steps in this dance:
11. What common pattern problems occur in the skating of this dance.
12. Diagram this dance listing the edges, step numbers, and musical beats of the steps.

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SESSION 4

TOPICS TO BE DISCUSSED:

- A. Review quiz & diagrams of Balanciaga.
- B. Discuss Dance holds
- C. Short term review
- D. Discuss responsibilities of Judges
 - 1. RSA test judges must possess a thorough knowledge of the test they will be judging and conduct themselves professionally at all times. Judges will evaluate each test candidate objectively based upon the requirements of each test.
 - 2. RSA test judges may discuss the skater's performance ONLY after the test is completed and marked. It is strongly suggested that this be done only if the skater and/or the skater's coach make a request. No test official may discuss or release the scores or grade of any skater to anyone. Test officials will not discuss or release the comparative standings or scores of a skater's test. Achievement tests are neither competitive nor comparative. It is most advisable that if a judge discusses a skater's test (with only the skater and/or their coach) they should only reveal if the test was either of a passing standard or not up to passing standards and state the reasons you felt it was not of passing standards. If you passed a failing Candidate you should not tell the skater you passed them, instead discuss some of the weakness and faults you observed.
- E. Discuss proper conduct for test judges
 - 1. Command respect; exercise care in speech, never using profane or argumentative language. When asked to comment on a candidate's skating phrase your comments in a diplomatic manner.
 - 2. Dress properly for the occasion. Your neat, professional appearance will put you in the right frame of mind and convey to the test candidates and spectators that these tests are an important achievement for the skater and a serious responsibility for the judge. (Panel Leader should also discuss their panel dress code at this time)
 - 3. Tactfulness:
 - a. Treat teachers and coach's with respect.
 - b. Never make any comments about a skater's ability or lack of it.
 - c. Never damage the reputation of another judge. Such criticism lowers the esteem of judging in general.
 - 4. Objectivity:
 - a. Never show favoritism, collusion, or prejudge the candidate.
 - b. Don't be swayed by the skater's reputation, equipment, instructor, or home rink.
 - c. Don't exaggerate the importance of "pet peeve" faults.
 - d. You may have to reevaluate your measure of perfection but don't compromise your integrity.

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5. Willingness:
 - a. Show enthusiasm but be patient.
 - b. Always be on time (at least 30 minutes before tests are scheduled) Notify the rink immediately if you are going to be late or absent.
 - c. Devote sufficient time to the exercise of judging and continue your education throughout your judging career.
 - d. Be available if you want to judge and continue to be asked to judge.
6. Scoring:
 - a. Upon completion of judging, go directly to the referee and check accuracy of addition. Be sure to sign your sheet.
 - b. Turn in sheets before talking to anyone,, especially to another judge.
 - c. When judging be sure to hold your clip board so no one can read your scores.
- F. Discuss judging points for Balanciaga and City Blues
- H. Distribute study guides for the Skaters March, and Double Cross Waltz
- I. Assign each candidate a different diagram to draw for the next class.
- J. Discuss the 1st. and 2nd. American Team & Solo Dance Test.-- minimum passing score, passing score, test fee, and the dances.
- K. Quiz

ASSIGNMENT FOR NEXT MEETING:

1. Study teams and dance holds.
2. Study the Skaters March, and Double Cross Waltz
3. Check the dances on tests #4 through # 6 and be sure you know these dances. If you do not know them you need to start learning them.
4. Practice diagramming dances.
5. Learn the requirements for the # 3 American Solo and Team Dance Test.

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NAME: _____

AM1D Q-4

1. What major faults are found in dance skating:
2. Where may Achievement Tests be taken?
3. Where may the City Blues be started and how many opening beats may be used?
4. Give the minor faults found in dance skating:
5. What order are the dances skated in on a test?
6. How long must a candidate wait to re-skate a test after they have failed it?
7. May you as judge officiate at a test being taken by a former partner?
8. How many judges are needed to judge tests? Explain
9. Which tests may a # 1 American Dance Judge officiate at?
10. How do you qualify to be a referee for RSA Achievement Test tests?
11. What do each of the following scores stand for?

a. 60	d. 73
b. 45	e. 57
c. 82	f. 69
12. Describe raised chasse should be done in the Glide Waltz.
13. Explain how the toe points should be executed in the Progressive Tango
14. On the back of the sheet list the step numbers, edges, and number of beats for one straightaway sequence of the City Blues..

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SKATERS MARCH

R-4-18

AM04

1. The hold for this dance is:
 - a. Crossed Arms (H)
 - b. Open (D)
 - c. Closed (A)
 - d. Side (B)
2. What is the opening for this dance? Where do you start the dance?
3. It is advisable to use how many corner sequences of this dance? May any other number be used?
4. Give the steps for the center lobe of this dance. This lobe contains (12 beats), (4 beats), (8 beats) or (6 beats)
5. Step # 4 and Step # 10 should be skated as:
 - a. Noticeable forward-backward-forward movement
 - b. In-line-progressive technique.
 - c. Cross-tracing and cross foot progressive movements.
6. Define a crossed progressive step.
7. Give the steps for one straightaway sequence. List the edges, step numbers, and beats.
8. What type of music is the dance skated to and what is the tempo? The axis?
9. The passing score for the first American Dance Test is?
10. Where is the ROF swing aimed and what is its position in relation to the dance's pattern? Does it end beyond the baseline?
11. After the execution of the crossed chasse step, how is the free leg removed from the crossed position? Can it be swung or kicked out?
12. What other dance covered by this commission uses the same corner sequences?
13. If a skater used a six beat opening, would the first straightaway sequence be in phrase or out of phrase.
14. What steps in this dance are not progressives?
15. Since this dance is skated on one of the lower dance achievement tests should the judge accept in-line progressive strokes for steps #4 & #10.
16. Is being out of phrase with the music to be considered just as serious an error as being out of time?
17. Diagram the Skaters March using two corner and one straightaway sequences. Use a skating baseline and show all step numbers, edges, and the musical count.

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DOUBLE CROSS WALTZ

AM-08

R-1-16

1. This dance is skated in _____ dance position for team dance. It is a _____ pattern dance that is skated at _____ beats per minute to _____ music.
2. This dance must be started into which step ? Where is the step located on the dance pattern?
3. Explain what type of crosses steps # 5, # 10, and # 18 are and how they should be executed. How do they differ from steps # 4 and # 9?
4. Step # 14 is what type of cross and where is it located on the dance pattern?
5. How many beats of music are in the center lobe of this dance and where is the mid-point of the center lobe located?
6. What determines the axis for a dance? What axis may this dance be skated on? What special points of the pattern would you watch to check the axis and what makes it more difficult in this dance?
7. What special point should you be looking for as a judge on steps # 4 and # 5 or # 9 and # 10?
8. What major judging points would you be looking for in this dance that often are a common problems?
9. What additional points are common problems in the skating of the Double Cross Waltz?
10. How many beats should a candidate use when opening this dance? Are there any restrictions on the opening steps?
11. Diagram this dance showing the step numbers, edges, and musical beats using a baseline.

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SESSION # 5

TOPICS TO BE DISCUSSED:

- A. Review quiz and diagrams (Note: Any candidate having a problem with diagrams should be scheduled for a special diagram session at this time -- all judges must be able to diagram the dances covered by this commission before taking the final exam)
- B. Discuss the 3rd American Dance Test -- minimum score, passing score, test fee and order of dances.
- C. Discuss the judging points for the Skaters March
- D. Discuss the judging points for the Double Cross Waltz
- E. Distribute study guides for the Denver Shuffle, and Swing Waltz.
- F. Quiz

ASSIGNMENT FOR NEXT MEETING:

- 1. Study dance terms and holds.
- 2. Review Integer Scoring System.
- 3. Review lobes and aiming of lobes in the book.
- 4. Study skating abbreviations listed in the book.
- 5. Study the Denver Shuffle, Swing Waltz,
- 6 Practice diagramming these dances and bring a diagram of the Swing Waltz to the next class.

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Name _____

Q-5

1. In a dance with a six beat corner sequence, what would skating one sequence do to the dance musically?
2. In the opening steps for the Academy Blues the skater may use _____ or _____ beats of music.
3. While going forward a crossed chasse is always crossed _____.
4. The minimum score for a dance on the # 1 Dance test _____.
5. If you score a candidate below the minimum score on the first dance and the second dance is much better so when you total your scores you have a total of 108. Will you be marking this test as Passed or Failed.
6. There are _____ signatures required on the master achievement test form for the # 1 American Team Test using 3 judges.
7. The music and tempo for the City Blues is _____.
8. Counter clockwise edges are always aimed to the _____.
9. A candidate failing a test must wait a period of _____ days before taking it again.
10. Explain the correct skating of the Continuous Barrier Lobe.
11. The Balanciaga may be started into steps _____ or _____.
12. All one beat steps in the Glide Waltz are _____ steps.
- 13.. In the City Blues step # 5 and step # 14 are _____. Explain how these are executed.
14. List 4 Major errors that often occur in the Balanciaga.

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DENVER SHUFFLE

R 1-16

1. Give the music and tempo for the Denver Shuffle.
2. What is the approximate axis for this dance?
3. What pattern is used for this dance?
4. What is the first edge of the dance to be skated after the optional opening? How many beats may be skated in the opening?
5. How many beats in the center lobe of this dance? Where is the top of the center lobe?
6. How many chaise steps are there in this dance?
7. What do steps # 4, # 5, # 10, and # 16 have in common?
8. Is there a change of lean during the barrier lobe of this dance?
9. Describe the execution of steps # 14 and # 15. Where should these steps be skated in relation to the pattern?
10. How many beats are there in one repetition of this dance?
11. How does the center lobe of this dance differ from the center lobe of the Skaters March?
12. Should the weight be distributed equally during the slide steps?
13. Step # 18 is aimed toward _____.
14. Diagram the Denver Shuffle using a skating baseline and showing the step numbers, timing, and the edges.

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SWING WALTZ

R 1-16

AM 45

1. The axis for the Swing Waltz is _____, the music should be _____
skated at _____ tempo
2. How many beats of music may a skater use to start this dance?
3. Steps in this dance should take the floor in what position?
4. A skater may start this dance on step (s)?
5. Which steps are raised chasse steps? How should they be executed?
6. What common timing problems occur during the skating of this dance and on which steps?
7. How should step # 12 be executed?
8. Which step is at the top of the center lobe? The top of the continuous barrier lobe?
9. The baseline applies only to what lobe?
10. Steps # 1 and # 6 should be aimed in what direction in relation to the pattern.
11. What common problems occur during the skating of this dance? (List at least 8)
12. Diagram the Swing Waltz using a baseline giving the steps, step numbers and musical beats.

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SESSION # 6

TOPICS TO BE DISCUSSED:

- A. Review Quiz
- B. Review diagram homework
- C. Oral discussion of terms, holds, and abbreviations
- D. Discuss two foot turns –types, open, closed, dropped, held, and rotation.
- E. Discuss judging points for the Denver Shuffle
- F. Discuss judging points for the Swing Waltz
- G. Distribute study guides for the Carlos Tango and Siesta Tango
- H. Set up date for mock judging tests
- I. Quiz

ASSIGNMENT FOR NEXT MEETING:

- 1. Review any terms, holds, or abbreviations you are having a problem remembering.
- 2. Study the Integer Scoring System.
- 3. Study the Carlos Tango and Siesta Tango
- 4. Practice drawing all dances.
- 5. Bring a diagram of the Siesta Tango to next meeting.

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NAME: _____

Q-6

1. The second dance to be skated on the 3rd American Team & Solo Test is _____.
2. What makes a two foot turn be called dropped or held? Explain
3. What edges in a two foot turn constitute a Mohawk turn?
4. While going forward a cross chasse is always crossed _____.
5. The minimum score for a dance on the # 3 American Team & Solo Dance Test is _____.
6. List 6 common faults seen in the Swing Waltz. Mark if they are Major or minor faults.
7. The music and tempo for the Denver Shuffle should be _____.
8. Counter clockwise edges are always aim to the _____.
9. What edges are skated in a two foot turn to be called a Choctaw?
10. The Double Cross Waltz may be started into step _____ or _____.
11. Step # 6 of the Skaters March is _____.
12. There are ____ angular take-offs in one repetition of the Balanciaga?
13. In the Denver Shuffle all crossed front steps are called crossed progressive steps.
TRUE FALSE
14. What dance positions may be used on the Bronze Level Tests?
15. The passing grade for the # 3 American Team & Solo Dance Tests should be _____.
16. ROF is a _____ lobe edge.

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CARLOS TANGO

R 1-16

AM 12

1. In relation to the midline of the rink where does the touch occur on step # 10?
2. What type of music is this dance skated to? What is the tempo?
3. What position is this dance skated in?
4. What common problems are observed while judging step # 10?
5. All steps in this dance are _____ steps except _____ and _____.
6. What step begins at the top of the center lobe?
7. Where should the swings end in this dance?
8. What step will be at the top of the continuous barrier lobe?
9. On what beat of the step does the touch back occur on step # 9?
10. How many beats may be used in the opening steps for this dance?
11. Step # 12 RIF-XB is what type of step?
12. What are some of the common pattern problems observed in this dance?
13. What is a dropped chasse step?
14. Practice drawing this dance showing the edges, step numbers, and musical beats.

RSA TRAINING GUIDE

SIESTA TANGO

R – 1-16

AM 13

1. Give the type of music, tempo, and approximate dance axis for this dance.
2. What are the dance holds and the hand grip used in this dance?
3. List the various types of turns used in this dance.
4. To what side of the pattern does the lady begin this dance? Does her position in relation to the pattern change during the dance?
5. List two faults common to Step # 2. Is an in-line chasse acceptable?
6. Steps 3, 4, and 5 are progressives. What faults are common here?
7. List the steps that make up the center lobe of this dance.
8. What posture faults should be avoided during steps # 6, 7, and 8 ?
9. Describe the free leg movement on step # 8
10. On what musical count does the change of edge occur during Step # 8 What count of the step is this?
11. If you suspected that a team was out of phrase during this dance, how would you determine if this was true?
12. Must the barrier lobe heading into the corner balance with the first lobe of the dance?
13. Is the step following the dropped open mohawk required to be stroked progressive or can it be placed along side?
14. In the Siesta Tango Step # _____ begins at the top of the center lobe and Step # _____ begins at the top of the continuous barrier lobe.
15. Is the hand hold also optional on steps # 14, 15, and # 16 ?
16. What influence on your score would result from observation of a skater that is skating flat across the end of the rink during this dance?
18. Diagram this dance completely, showing step numbers, edges, and timing.

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AMD1 S-7

R 4-18

SESSION # 7

TOPICS TO BE DISCUSSED:

- A. Review Quiz and Siesta Tango Diagrams
- B. Review Integer Scoring system and meaning of scores
- C. Discuss judging points for the Carlos Tango
- D. Discuss judging points for the Siesta Tango
- E. Distribute study guides for the Carey Foxtrot and Tara Tango
- F. Do diagram drill (AMD1 S-7 Drill)
- G. Quiz

ASSIGNMENT FOR NEXT MEETING:

- 1. Review test requirements and rules for the 4th American Solo & Team Tests
- 2. Study the Integer Scoring System.
- 3. Study the Carey Foxtrot. and Tara Tango
- 4. Continue to practice drawing all dances
- 5. Bring a diagram of the Cary Foxtrot to next class.

1 AMERICAN DANCE COMMISSION

AMD1 S-7 Drill

NAME: _____

Diagram the following portions of listed dances giving the step numbers, edges, and musical counts.

<p>BALANGIAGA</p> <p>Music: _____ Holds: _____</p> <p>Tempo: _____</p> <p>Dance starts into: _____</p> <p>Diagram one straightaway sequence</p>	<p>PROGRESSIVE TANGO</p> <p>Music: _____ Holds: _____</p> <p>Tempo: _____</p> <p>Dance starts into: _____</p> <p>Diagram one straightaway sequence</p>
<p>ACADEMY BLUES</p> <p>Music: _____ Holds: _____</p> <p>Tempo: _____</p> <p>Dance starts into: _____</p> <p>Diagram Two Corner sequences</p>	<p>SKATERS MARCH</p> <p>Music: _____ Holds: _____</p> <p>Tempo: _____</p> <p>Dance starts into: _____</p> <p>Diagram Two Corner sequences</p>

RSA TRAINING GUIDE
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AMD1 S-7

Q-7

NAME: _____

1. What do each of the following abbreviations stand for?

A. Bar	D. CCw	G. RC
B. C-E	E. DC	H. XF
C. FTP	F. LOF	I. SD

2. In the Tara Tango _____ step is at the top of the center lobe and _____ step is at the center end of the rink.

3. In order to pass the 3rd American Team & Solo Dance Achievement tests a candidate must have a minimum score of _____ and a total passing score of _____. The dances on the 3rd test are _____, _____, and _____.

4. Name common errors seen in the skating of the Siesta Tango (At least 6)

5. In the Carlos Tango, step # 10 is what type of step?

7. What common problems would you see on the continuous barrier lobe of the Tara Tango?

CAREY FOXTROT

R 1-16

AM 52

- 1 This dance is skated to what type of music and tempo?
- 2 How many beats of music may be used for the opening steps and into what step of the dance must the dance be started?
- 3 All steps in this dance must take the floor in _____ position except steps #_____, _____, and _____.
- 4 What position should this dance be skated for team dance test?
- 5 What dance axis should this dance be skated?
- 6 The straightaway baseline starts with the beginning of step _____ and ends with the completion of step _____.
- 7 Which step should be at the middle of the straightaway and which step is at the center of the corner?
- 8 What step starts at the top of the first barrier lobe and what step starts at the top of the second barrier lobe?
- 9 Describe the placement of the first and second corner barrier lobes? What step and count should begin at top of the of barrier center lobe?
- 10 Explain the execution of steps 5 and 7. Should there be a change of lean on these steps and if so when should it occur.
- 11 Should the two barrier lobes be the same size? Explain
- 12 What are the major points to look for when judging this dance?
- 13 Diagram this dance showing baseline, step numbers, beats for steps and edges.

RSA TRAINING GUIDE

TARA TANGO

1. To start this dance you may use how many beats of music? The dance starts on which step (s)?
2. What music & tempo should be used?
3. All steps in this dance should take the floor using what skating technique except steps # 4, # 5, #12, and # 18?
4. Explain how step # 4 is executed. What type of step is it.
5. Explain in detail how the forward toe point should be skated.
6. What dance axis may this dance be skated? Are there any restrictions that apply?
7. Which step is at the top of the center lobe? The continuous barrier lobe?
8. What type of steps are # 7 and # 14? How should they be properly executed?
9. What type of steps are # 12 & # 18 ? How should they be executed?
10. What are 8 points you would consider in order of importance when judging this dance?
11. Diagram this dance showing a baseline, the steps, step numbers and musical beats.

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AMD1 S-8
R-4-18

SESSION 8

TOPICS TO BE DISCUSSED

- A. Review quiz from last meeting
- B. Review Cary Foxtrot dance diagram
- C. Short term review
- D. Review Integer Scoring System
- E. Discuss judging points of the Carey Foxtrot
- F. Discuss judging points of the Tara Tango
- G. Distribute study guides for the Pilgrim Waltz, Chase Waltz, and Southland Swing.
- H. Quiz

ASSIGNMENT FOR NEXT MEETING:

- 1. Review test requirements and rules for the 5th American Solo and Team Tests..
- 2. Study the Pilgrim Waltz, Chase Waltz and the Southland Swing
- 3. Practice diagraming these dances
- 4. Start reviewing the dances covered for your final exams.

RSA TRAINING GUIDE
1 AMERICAN TEAM & SOLO DANCE COMMISSION

AMS1 S-8

Q -8

NAME:_____

1. A RSA Commissioned Judge must renew their commissions _____ by _____.
2. On steps # 4 (ROF Swing) and step # 10 (ROS Swing) in the Carey Foxtrot, the free foot should be swung forward on the _____ count of the step.
3. List 6 common faults you might see when judging the Carey Foxtrot.

4. Explain what responsibility s you have when you are a Referee for American Dance Tests for the length of time a skater must skate a dance.
5. Explain the following terms in detail..
Open Dropped Mohawk

Held Choctaw

Crossed Progressive Step
6. Name 6 of the attention points for the Siesta Tango.

RSA TRAINING GUIDE

PILGRIM WALTZ

AM 53

R 1-16

- 1 The first step to be skated in this dance is step # _____. The music should be a _____ counting _____.
- 2 When starting this dance the opening steps must be either _____ or _____ beats of music in duration.
- 3 Steps # 1, # 2, # 5 # 6, and # 10 constitute free leg swings. How should these be executed?
- 4 Which beat of steps # 2, # 5 and # 10 should be at the top of their respective lobes?
- 5 Step # 4 is what kind of step? How should it be executed? Where **MUST** the free leg be on this step?
- 6 On step # 10 of the Pilgrim Waltz answer the following questions
 - a) What type of step is step # 10?
 - b) How should it be executed?
 - c) Is there a change of lean on this step? Explain when it should occur
 - d) Where is this step located in relation to the pattern of the dance?
 - e) Which beat of this step is at the top of the lobe
- 7 What type of step is step # 11? Explain how it should be executed.
- 8 What type of step is step # 12?
- 9 The straightaway baseline starts with the beginning of step # ____ and ends with the completion of step # _____. The corner baseline begins and ends with step # _____.
- 10 When judging this dance what points would you be looking for across the end of the rink?
- 11 Diagram this dance showing the baseline, musical beats, step #, and edges for the steps.

RSA TRAINING GUIDE

CHASE WALTZ

AM-16

R-2-16

1. Give the type of music, the tempo and approximate axis of this dance.
2. What dance hold is used throughout the Chase Waltz.
3. Where does the dance begin and upon what count of music?
4. How many steps comprise one straightaway sequence? How many beats?
5. List on the back of the page the timing and edges for one straightaway sequence for both the "A" & "B" edges. Show step numbers. Is there a pattern to the timing count of this dance? If so what is it?
6. How should a raised chasse be skated?
7. At what point during this dance will the partners not be directly tracking each other?
8. Accurately describe the type of turns used in this dance.
9. How many steps comprise one corner sequence? How many beats?
10. List the timing and edges for one corner sequence for both the "A" & "B" edges. Show the step numbers.
11. How many steps complete the entire dance? Does this consist of one straightaway and one corner sequence?
12. Should the partners at any point in the dance break out of the strict observance of correct dance position?
13. How many turns for each partner on one corner sequence?
14. What is the name given to the type of dance rotation used by the partners in this dance?
15. Should the skater that is turning from backward to forward hook his backward edge to permit his partner to easily perform the inside mohawk turn?
16. Who skates the "A" edges first? Who skates the "B" edges first?
17. Diagram this dance showing step numbers, edges, and timing for both the "A" edges and "B" edge

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SOUTHLAND SWING

AM-15

R 1-16

1. List the type of music, tempo, and approximate axis for the Southland Swing.
2. What are the dance holds and hand holds specified?
3. Where does the dance begin and on what musical count?
4. What fault or faults are frequently noticeable on steps # 1, # 2, and # 3 ?
5. How many steps constitute a straightaway sequence? What other dance uses this same straightaway?
6. Under what circumstances may more than one straightaway sequence be used?
7. List the steps that make up the center lobe of this dance?
8. What effect on the corner barrier lobe would result from bringing the straightaway swing beyond the baseline, near to the barrier?
9. How many steps constitute a corner sequence? List them
10. Step # 6 is a cross behind, prior to the execution of a mohawk. Do you expect the skater to achieve the same degree of crossing here as you would if there was no turn following?
11. Are there any differences in the two inside mohawks of this dance?
12. Is there a change in dance position for the execution of the inside mohawk going into the corner?
13. Describe the execution of step # 14. May a swing be used on this step?
14. Is there a change of dance position for the execution of step # 14 to step # 1? Describe the skating of this turn completely.
15. How much deeper than the normal corner curvature should step # 14 be skated in order to get the lady into position to skate her step # 1?
16. How serious is skating the ends of the rink completely flat?
17. What is the aim and lean for step # 5?
18. Using a skating baseline diagram this dance, showing all step numbers, edges, and musical beats

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1 AMERICAN DANCE COMMISSION

AMD1 S-9

R 4-18

SESSION # 9

TOPICS TO BE DISCUSSED:

- A. Review quiz from the last meeting
- B. Discuss judging points for the Pilgrim Waltz
- C. Discuss judging points for the Chase Waltz
- D. Discuss judging points for the Southland Swing

- E. The next session will be the Panel Final Exam which we suggest trying **closed book** and then check the books as needed. The Panel Final is to help you find your weak areas and prepare the candidates for the RSA Commission Test. The panel trainer will grade your test and return the test to help you study. The Panel Trainer and/or Panel Advisor will review the candidates class work, mock judging, and exams to indicate that the candidate is ready to take the Commission Test.

The Panel Trainer will give you the application to take the # 1 American Team & Solo Commission Test. This is to be taken **OPEN BOOK** with two supervisors with a RSA Test Commissions. When the test is sent out you will have 30 days to take the test and return it to the RSA National Office to be graded. Note all applications must have the \$ 10.00 dollar fee submitted with the form

- F. General question and answer session
- G. Set date for Panel Final Exam.

ASSIGNMENT FOR NEXT MEETING:

1. Be prepared to answer questions covering all material covered in your training section..
2. Be prepared to diagram the dances or portions of the danced
3. Bring the dates you have passed your American Dance and/or Solo Dance Achievement Tests.

RSA TRAINING GUIDE
1 AMERICAN DANCE COMMISSION
PANEL FINAL – Suggested to take Closed Book and then use the Books
for questions when you need help with the answers.

NAME : _____

R 4-18

AM1D PF

General Questions

1. Match the following scores with their meaning. A letter may be used more than once.

1. _____	Perfect	A. 95
2. _____	Started correctly -- skated wrong item	B. 15
3. _____	Abundant Faults	C. 42
4. _____	Superior	D. 73
5. _____	Conceptually Unaware	E. 27
6. _____	Good	F. 55
7. _____	Exceptional	G. 100
8. _____	Average	H. 48
9. _____	Proficient	I. 79
10. _____	No Faults	J. 19
11. _____	Adequate	K. 35
12. _____	Sufficient	L. 70
13. _____	Few Faults	M. 65
14. _____	Minimum	N. 57
15. _____	Badly Skated	O. 86

2. Define the following terms:
Progressive steps –

Baseline (Skating) –

Crossed Chasse –

Swing Dropped Chasse –

Barrier Lobe –

Swing -

1 AMERICAN DANCE COMMISSION Panel Final

AM1D PF

3. Who is responsible to see the forms are processed at a test center?
4. May a judge officiate at a test of a professional?
5. Is there any specific order dances should be skated for Achievement Tests? If so what i should the order be?
6. What is considered good posture in dance skating?
7. What responsibilities do you have as a Commissioned RSA Test Judge? Explain in detail.

DANCE QUESTIONS

8. How serious is the situation where a skater in the Glide Waltz crosses the end of the rink flat, losing the curve of the corner? How would the judge evaluate this error on the # 1 AM Team or Solo Dance Test?
9. How should the slide steps in the Denver Shuffle be executed? Explain in detail.
- 10.. How many steps in one sequence of the Balanciaga?
11. In the Skaters March, regardless how the corner lobes are proportioned, Step # 8 RIF one beat edge of the second corner sequence should END / BEGIN at the top or peak of the continuous barrier lobe.
12. In the Balanciaga how should steps # 5 and # 10 be executed?
13. List 4 common faults found in judging the Academy Blues.
14. On the lower American Team & Solo Dance Achievement Tests should the judge accept in-line crossed progressive steps? Explain

1 AMERICAN DANCE COMMISSION Panel Final

AM1D PF

15. When skating the Progressive Tango how serious are each of the following errors?
 - (a) The skater is on the correct edge but does not touch the floor on the toe points.
 - (b) The skater touches the floor but is not on the correct edge.
 - (c) The skater is on a flat while making the toe point touches.
16. What common problems are found in the Double Cross Waltz? (Name at least 6 in order of their importance)
17. When skating the City Blues step # 6 ROF Swing, the foot should be swung forward on _____ beat of the step while step # 9 LOF Swing, the foot should be swung forward on _____ beat of the step.
18. On a Solo American Dance Test where there are different steps for the man and lady which part would a man skate?
19. List 6 common errors found during the skating of the Carey Foxtrot (Mark Major or Minor)
20. How many beats are in the center lobe of the Tara Tango?
21. In the Pilgrim Waltz, the straightaway baseline starts with the beginning of step # _____ and ends with the completion of step # _____. The corner baseline begins and ends with step _____.

1 AMERICAN DANCE COMMISSION Panel Final

AM1D PF

22. Several of the dances skated in the # 1 - # 5 Solo Achievement tests have inverted lobes on the corner of the rink. List these dances.
23. List 3 common problems that often occur in dances with inverted corners
24. Diagram the following portions of the dances as requested, **using a lobe guide**, showing the step numbers, edges, and the musical counts

<p>STEPS # 1 THROUGH STEP # 6 <u>SKATERS MARCH</u></p>	<p>STEPS 4 THROUGH 10 OF THE <u>PROGRESSIVE TANGO</u></p>
------------------------------------------------------------	---------------------------------------------------------------

1 AMERICAN DANCE COMMISSION Panel Final

AM1D PF

25. A partner of a candidate on the 5th. American Team Dance Test is skating the wrong steps and is interfering with the candidate. Circle the options the candidate has:
- a) Select a new partner and continue the test.
 - b) Skate the dances solo
 - c) Cancel the test and have the test fee refunded
26. Where does the Chase Waltz start in relation to the skating surface? What type of rotation is used in the Chase Waltz?.
27. Match the tempo's to the dance. Note a tempo may be used more than once.
- | | | |
|-----------|--------------------|--------------------|
| 1. _____ | Progressive Tango | A. 108 Waltz |
| 2. _____ | Glide Waltz | B. 120 Waltz |
| 3. _____ | Carey Foxtrot | C. 138 Waltz |
| 4. _____ | Double Cross Waltz | D. 100 Polka |
| 5. _____ | Tara Tango | E. 96 Tango |
| 6. _____ | Denver Shuffle | F. 100 Tango |
| 7. _____ | Skaters March | G. 100 Schottische |
| 8. _____ | Pilgrim Waltz | H. 100 Boogie |
| 9. _____ | Carlos Tango | I. 88 Blues |
| 10. _____ | Balanciaga | J. 100 2/4 March |
| 11. _____ | Academy Blues | K. 100 6/8 March |
| 12. _____ | Siesta Tango | L. 92 Foxtrot |
| 13. _____ | City Blues | |
| 14. _____ | Chase Waltz | |
28. When skating the Southland Swing what common problems occur on step # 6, the cross behind, prior to the execution of the Mohawk?
- .
29. List 6 common faults found in the skating of the Siesta Tango when skating the continuous barrier lobe.
30. As a judge how do you recognize when a skater is skating “out of phrase” with the music?