

**RSA TRAINING GUIDE**  
**# 2 AMERICAN TEAM & SOLO DANCE COMMISSION**

AM2D S-1

Pg -1

R-4-18

**TO JUDGE 6TH --9TH AMERICAN TEAM & SOLO TESTS**

**A. REQUIREMENTS TO TAKE COMMISSION:**

1. Hold a valid # 1 American Team & Solo Dance Commission
2. Candidate should be at least 16 years of age
3. Should have passed 9th. American Dance or Solo Dance Test.
4. Must be willing to commit the time to attend ALL training sessions and to study the material assigned.
5. Should know the steps and be able to skate thru the dances on the test 7th -12th. Tests.

**B. SUPPLIES NEEDED:**

1. Current edition of "American Dance Roller Skating" published by USA-RS.
2. Current edition of "RSA Roller Skating Achievement Test Booklet" Published by RSA.
3. Lobe guide for drawing dances -- available from USA-RS.
4. Notebook -- 8 1/2" x 11" -- 3 ring

**C. GENERAL INFORMATION ABOUT TRAINING SESSIONS**

1. In order to be eligible for the # 2 American Team & Solo Dance Commission a candidate ***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 sections, the Panel Chairman, and Panel Advisor. If this group finds the candidates qualified the application for the RSA Commission will be given to the candidate. 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 is a **closed book supervised exam** that will be graded by the RSA National Office.
4. The candidate will need to know the Integer Scoring System and to know what each level means in the system.
5. If you do not skate the dances covered by this commission. You will need to start at once to learn the steps and become familiar with the dances in order to complete the training for this # 2 Commission, all judges must know and be able to diagram both the man's and lady's part for each dance covered by this commission.
6. 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
7. A minimum of 2 mock judging sessions should be planned for this commission.

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**SESSION 1**

**TOPICS TO BE COVERED**

- A. Review of terms covered in the # 1 Dance Commission and the definitions of different types of turns.
- B. Discussion of music used for Dance Skating and timing.
- C. Review dance regulations
- D. Review different types of dance positions used for turn dances.
- E. Review of dance diagramming. using a lobe guide, including a discussion of drawing diagrams with different parts for the man and lady and one foot turns.
- F. Distribute Judging Criteria and Principles and the Study guidelines for the Casino Tango and La Vista Cha Cha
- G. Quiz

**ASSINGNMENT FOR THE NEXT MEETING:**

- 1. Review terms
- 2. Review principles of American Dance and Judging Criteria
- 3. Study dance positions.
- 4. Review Integer Scoring System
- 5. Study the judging points and practice drawing diagrams of the Casino Tango and La Vista Cha Cha

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Special Handout

**PRINCIPLES OF AMERICAN DANCE**

American Team Dance is a discipline of Roller Skating which involves two people skating together or Solo Dance skating prescribed steps.

American dance is a discipline which develops and refines the fundamentals of correct skating.

American Dance, the measure of excellence is shared by the harmonious performance of skating movements by the partners, and the accuracy of executing the prescribed requirement of each movement and the dance.

**JUDGING CRITERIA**

The judging and skating of American Dance is predicated upon the following requirements listed in their order of importance

1. Timing to the music
2. Execution of basic fundamentals and technical requirements
3. Pattern of the Dance
4. Correct body position, including team unison.

Only after all four of these requirements have been satisfied will consideration be given to the:

5. Artistic impression of the dance.

**Planing** --- by definition, planning is a system of body inclination employing horizontal and parallel alignment of the head, shoulders, and hips.

**Posture Baseline** -- is the imaginary line from the center of the skating foot thru the hip and shoulder line.

**Body Position** -- When skating American Dance, it is absolutely mandatory that your body be perpendicular to your tracing, except during the execution of one-foot and two foot turns. This perpendicular relationship is commonly referred to as being "square to your tracing".

**Take-Offs** -- definition, a take-off is the beginning of a new edge, or flat, from another edge, or flat.

There are two (2) types of take-offs: Parallel and Angular

*Parallel take-off* --is one which both feet are directly alongside each other and on the same arc at the instant of weight transfer. Parallel Take Offs are used when going from:

1. An outside edge to another outside edge
2. An outside edge to an inside edge
3. An inside edge to an outside edge
4. A flat to another flat

*Angular Take Off* -- is one in which the skate to be employed takes the floor on an arc or flat different to the arc or flat being skated. Angular Take Offs are used when going from:

1. An inside edge to another inside edge
2. An outside edge to another outside edge that is crossed behind or crossed in front.
3. Outside back edge to inside forward edge

**"PARALLEL AND POSITION"** -- is a position immediately alongside and parallel to the tracing skate.

**"ANGULAR AND" POSITION** -- is a position immediately alongside and angular to the tracing skate.

**STEPS** -- Every step must take the floor in either and "parallel and" or the "angular and" position except those that are:

1. crossed in front
2. crossed in back
3. in-line
4. the second half of an open 2 foot turn

FAILURE TO DO SO IS A SERIOUS ERROR IN AMERICAN DANCE SKATING AND MUST BE SEVERELY PUNISHED BY THE JUDGE.

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**JUDGING CRITERIA CON'T**

**CROSSED STEPS** --- Must take the floor with the heel wheel of one skate at least along side the toe wheels of the other skate. The tracings of the two skates must overlap. The tighter the cross, meaning the closer the skates are to each other, the better the movement.

**FAILURE TO DO SO IS A SERIOUS ERROR IN AMERICAN DANCE SKATING AND MUST BE SEVERELY PUNISHED BY THE JUDGE**

**STEP** --- by definition, a step is the transference of body weight from one foot to the other.

**PROGRESSIVE STEP** -- a step which moves ahead of the old tracing foot in the direction of travel. The most important element involved is the passing of the old tracing foot.

**PROGRESSIVE RUNNING STEPS** -- are a series of progressive steps on successive beats of music not involving cross steps or changes of directions.

**PROGRESSIVE STROKE VERSUS PLACE STROKE** -- when your free foot is in a leading position and the next step is required to take the floor in the "and" position it is equally correct for:

1. The free foot to be brought back to the "and" position (in the air) before stepping into the "and" position  
Or
2. The free foot to be brought back past the "and" position (in the air) before stepping into the "and" position

**CHASSE'** -- is a step that does not pass the old tracing foot: a step the completion of which, does not involve or permit a trailing position of the foot which becomes unemployed. The essence of a chasse' step is that the new step does not pass the old step.

**STROKE** -- A stroke is a step executed so as to impart momentum, which is synonymous with saying, a step executed so as to provide thrust or power.

**BASELINE** -- a dance baseline is a real or imaginary reference line which the lobe of a dance are built. It separates the barrier lobes from the center lobes. *A rockover in a dance must occur on the baseline.*

Adherence to the baseline must be absolute. There is no allowable deviation from it. The team that misses the baseline by even a small amount is in error. However, they are better than a team or solo skater that misses the baseline by a greater amount.

**ROCKOVER** -- A preparatory change of lean to permit a graceful transition from one lobe to the next lobe. *Every rockover must occur on the baseline.* The rockover should occur as late as possible before the next lobe yet it should be as early as necessary for the skater to effect a graceful transition to the next lobe.

**SWING** -- Is a controlled movement of the free leg from a trailing position to a leading position or vice versa, with both positions matched as to height from the skating floor, relation of the body, and relation to the employed skate.

**TIMING** -- for Skate Dancing is the harmonious relationship between the team or "Solo Skater's" movements in executing the correct fundamentals of skating and the specified requirements of the dance to support the musical accompaniment. As a primary fundamental, harmonious relationship would require that the proper steps be skated on the proper count and are sustained for the proper number of beats.

**TIMING IS OF PARAMOUNT IMPORTANCE. IT IS THE SINGLE MOST IMPORTANT FACTOR IN THE DANCE.**

To be "out of phrase" with the music, e.g. to skate a step on beats 3-4-1-2 when it is listed as 1-2-3-4 is an error. However, it is not as bad as being out of time with the music but it is not as good as being "in phrase" with the music.

**SLIDE** -- a slide is a step wherein the free foot (all 4 wheels) are kept on the surface of the skating floor and is moved to a leading position.

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**JUDGING CRITERIA CON'T**

**PATTERN** -- Is the prescribed relationship of the steps of a dance to a dance baseline. There are two types of patterns, set patterns and border patterns.

1. In a set pattern, the steps of a dance have a prescribed relationship to the dance baseline and have certain steps required to be executed at the corners of the rink.
2. In a border pattern, the steps of a dance have a prescribed relationship to the dance baseline without having a prescribed relationship to the dance baseline.

**CURTSY** -- A curtsy is a two-foot movement where in the two front wheels of the trailing skate are touched to the floor directly behind the tracking heel of the leading skate

**TWO-FOOT TURNS** -- (Mohawks) -- The forward-to-backward variety of an open two-foot turn must be executed with the second step of the turn being placed heel to heel with the first step. The skates must be on a single tracing with the heels touching the moment the second step begins. The backward-to-forward variety of an open two foot turn must begin with the free skate starting with a progressive motion from behind the tracing skate and then taking the floor in an approximate heel to heel position.

**ROTATION** -- Is a circular motion of the torso in a horizontal plane. Implicit in this definition is that the rotation must be continuous and constant.

**CONCENTRIC ROTATION** -- is the rotation of partners at the same time around the same team posture baseline, e.g. the rotation of partners on the continuous barrier lob of the Chase Waltz. For a Solo Skater it is the turning of the body maintaining a posture baseline during turns.

**INTEGER SCORING SYSTEM AND MEANING**

<u>INTEGER</u>	<u>MEANING</u>	<u>MERIT</u>	<u>FAULTS</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 STEPS	
0-9	NOT SKATED		

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NAME: \_\_\_\_\_

Identify the following abbreviations used in Dance Diagrams:

B _____	Cho _____	XB _____
Bar _____	I _____	RC _____
C-E _____	Moh _____	F _____
3 _____	R _____	SDC _____
DC _____	BTP _____	XF _____
Ccw _____		

**Fill in the Terms Below:**

1. \_\_\_\_\_ A one foot turn from an edge to an opposite edge, with the rotation in the direction of the initial edge, and with the cups inside the circle.
2. \_\_\_\_\_ Rotation of one partner while the other continues in the initial direction.
3. \_\_\_\_\_ A turn of which the concluding edge is held less than one beat of music, with the next succeeding step offering on the first beat of music after the turn.
4. \_\_\_\_\_ A turn without the change of feet.
5. \_\_\_\_\_ A two foot turn from an edge to a similar edge involving a change of direction.
6. \_\_\_\_\_ A circular motion of the torso in a horizontal plane. A movement of the torso around the posture baseline.
7. \_\_\_\_\_ A two foot turn from an IF to IB edge with the free leg held behind the body for two beats after the turn.
8. \_\_\_\_\_ The rotation of partners at the same time around the same team posture baseline.
9. \_\_\_\_\_ A two foot turn from an edge to an opposite edge involving a change of direction.
10. \_\_\_\_\_ A turn with the free leg in front of the body after the turn.
11. \_\_\_\_\_ A one foot turn without a change of edge with the rotation counter to the direction of the initial edge.
12. \_\_\_\_\_ A turn with the free leg behind the body after the turn.
13. \_\_\_\_\_ A turn of which the concluding edge is held longer than one beat of music.
14. \_\_\_\_\_ A turn produced with both feet by changing from one foot to the other.

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## **LA VISTA CHA CHA**

R 1-13

AM 47

1. When starting this dance you may use how many beats of music? The dance starts on which step (s)?
2. What is the correct music & tempo for this dance?
3. Where should the following steps be aimed?
  - a) Step # 1
  - b) Step # 11
  - c) Step # 18
4. Steps # 4 and # 9 are what type of steps? How should they be skated?
5. The baseline for this dance covers which steps?
6. How should the take offs be skated for all steps in this dance except the cross steps?
7. Which step begins at the top of the center lobe and the top of the continuous barrier lobe?
8. Explain in detail how the "Cha Cha Tuck" should be executed on steps # 14 and # 15.
9. What type of steps are step # 5 and # 10?
10. List in order of importance 8 points you would consider when judging this dance.

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## **CASINO TANGO**

AM 09

R 1-13

1. What opening should be used for this dance? Where should the candidate start?
2. How many beats are in the center lobe of this dance?
3. How many crosses are skated in this dance? Give step numbers and type.
4. What major problems may occur with the execution of steps # 9 and # 10.
5. How many swings occur in this dance and on what step numbers.
6. How many beats is step # 8? How should it be executed?
7. What dance axis may this dance be skated? Are there any special requirements if the dance is skated deeper than a 45 degree axis?
8. Step # \_\_\_\_\_ begins at the top of the center lobe and the second count of step # \_\_\_\_\_ begins at the top of the continuous barrier lobe.
9. What is the music and tempo of this dance?
10. What common deficiencies will you find in the skating of this dance? (Give at least 10 points)
11. Step # 13 of the dance and step # 14 have some specific requirements for execution. Explain in detail.
12. Diagram this dance on the back of this sheet giving edges, step numbers, and beats for the dance showing once thru the dance.

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**SESSION 2**

**TOPICS TO BE DISCUSSED**

- A. Review quiz from last meeting
- B. Review dance positions
- C. Short term review
- D. Review Integer Scoring System
- E. Discuss judging points of the Casino Tango.
- F. Discuss judging points of the La Vista Cha Cha.
- G. Distribute study guides for the Milonga Tango, Dore' Foxtrot, and Bounce Boogie
- H. Diagram session
- I. No quiz

**ASSIGNMENT FOR NEXT MEETING:**

1. Review terms, especially any you are having a problem with in our discussions.
2. Practice the diagrams for the Milonga Tango, Dore' Foxtrot, and Bounce Boogie
3. Learn test requirements for the 6th & 7th. American Team and Solo Dance Tests.
4. Bring a diagram of the Dore' to next class.

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## **MILONGA TANGO**

AM 59

R 2-13

1. Give the type of music, tempo, and approximate axis for the Milonga Tango.
2. The straightaway baseline starts with the beginning of step # 4 and is crossed at the beginning of steps \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.
3. What do you consider the 2 most difficult parts in the skating of this dance? Why?
4. Which steps in this dance are raised chasse steps and how should they be executed?
5. What type of step is step # 18?
6. Which 3 steps do not take the floor in the “parallel and” position in this dance?
7. Are there any cross rolls in this dance? If so where?
8. Explain, in detail, how step # 13 should have the free leg moved.
9. What type of steps are steps # 4 and # 8? How should these steps be skated
10. On the straightaway should the first center lobe and the second center lobe the same size?
11. Explain the free leg movement and timing for step # 17. What type of step is this?
12. Diagram this dance showing a baseline, musical beats, step numbers, and edges.

## **RSA TRAINING GUIDE**

### **DORE FOXTROT**

AM-81

R 2-13

1. Give the type of music, tempo, and approximate axis for the Dore Foxtrot.
2. What is the axis that may be used to skate this dance?
3. What position does the foot take the floor in for Step # 6? Is there a change of lean?  
If so when does it occur?
4. What type of steps are # 12 and # 18? How should they be executed?
5. What step is at the top of the center end of the barrier lobe?
6. Which step should be at the center line of the rink?
7. There are 4 lobes that have 4 beats in them in this dance. Where are they located and what steps do they include?
8. Where does the baseline start and end on the straightaway?
9. List 8 common faults you might see when judging this mark if they are major or minor)
10. Diagram this dance using a baseline showing edges, step numbers, and musical count.

# **RSA TRAINING GUIDE**

## **BOUNCE BOOGIE**

AM44

R 2-13

1. How many beats may be used in opening this dance? The dance starts on what step?
2. This dance should be skated to what type of music and tempo?
3. Explain in detail how steps # 4 & # 9 should be executed.
4. How should steps # 1 through # 4 be skated?
5. Which steps in this dance are:
  - a) Crossed progressive steps
  - b) Raised chasse steps
  - c) Crossed chasse steps
6. What is the difference between a crossed progressive step and a crossed chasse step?
7. The baseline for the Bounce Boogie includes which steps?
8. Which steps should be at the top of the center lobe? At the top of the continuous barrier lobe? Explain in detail.
9. List 10 points you would consider when judging this dance.
10. How should steps # 16 through # 18 be skated?
11. Diagram this dance showing a baseline, the steps, step numbers and musical beats.

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**SESSION 3**

**TOPICS TO BE DISCUSSED**

- A. Oral drill on terms, holds, and the Integer Scoring System
- B. Discuss the judging points of the Milonga Tango
- C. Discuss the judging points of the Dore` Foxtrot and review diagrams.
- D. Discuss the judging points of Bounce Boogie
- D. Review the test requirements for the 6th & 7th.American Team & Solo Dance Tests, order of skating, minimum score, passing score, and fee.
- E. Distribute study guides for Quickstep Boogie,, California Swing, and Century Blues..
- F. Plan when 2 mock judging sessions will be held so all candidates will hold the time open to mock judge.
- G. Quiz

**ASSIGNMENT FOR NEXT MEETING:**

1. Practice diagrams and bring a diagram of the Quickstep Boogie to the next meeting.
2. Read in the "RSA Roller Skating Achievement Test" book about the Silver Dance Test requirements.
3. Study the Quickstep Boogie, California Swing, and Century Blues..

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NAME: \_\_\_\_\_

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1. Define in your own words in the following terms:
  - A. Concentric Rotation
  - B. Reverse "B" position
  - C. Held Open Mohawk
  - D. Rockover
  - E. Closed Chotaw
  - F. Tracking
2. List 6 of the most frequent faults found in the Milonga Tango when skated on a Team Test.
3. Which steps int the Bounce Boogie are?
  - a) Crossed progressive steps
  - b) Raised chasse steps
  - c) Crossed chasse steps
4. How should steps # 16 through # 18 be executed in the Bounce Boogie?
5. In the Dore Foxtrot how many center lobes are skated on the straightaway\_\_\_\_\_ How many beat in the center lobes?
6. List 6 main judging points for the Dore Foxtrot.
7. In the Milonga Tango which step should be at the center end of the rnk?
8. Explain what each of the following scores should stand for:

	<u>Meaning</u>	<u>Merit</u>	<u>Fault</u>
37			
73			
43			
59			

# RSA TRAINING GUIDE

## QUICKSTEP BOOGIE

R – 2-13

AM 75

1. What type of music is the Quickstep Boogie skated to and how is it counted?
2. Steps # 6 and # 12 are what type of steps? How should they be executed?
3. What position should this dance be skated in for a team test?
4. Explain how steps # 19 through # 22 are aimed and executed.
5. Where should this dance be started and how many beats may a skater use in the opening?
6. In the Quickstep Boogie which step starts at the top of the barrier lobe?
7. How many beats are the center lobes in this dance?
8. How many swings are skated in this dance and where are they aimed?
9. List 10 major and minor faults you might see in skating the Quickstep Boogie. (Mark if they are major or minor faults)
10. Diagram this dance showing baseline, step numbers, edges and timing for the steps.

# **RSA TRAINING GUIDE**

## **CALIFORNIA SWING**

AM-63  
R - 2-13

1. What type of music is used in this dance? How is it counted?
2. What type of pattern is used and what is the degree of the axis for this dance?
3. How many holds would a team use in this when skated as a team dance?
4. How many beats should the skaters use for their opening and which step should the dance be started into?
5. On steps # 4 and # 5 in the California Swing
  - a. What type of turn is skated?
  - b. How is the turn executed?
  - c. What are the team positions?
6. On steps # 7 and #8 in the California Swing
  - a. What type of turn is skated?
  - b. How is the turn executed?
  - c. At the end of step # 8 how should the team/skater be positioned?
7. On steps # 10 & # 11 in the California Swing
  - a. What type of turn is skated?
  - b. How is the turn executed
  - c. What are the team positions?
8. On steps # 13 and # 4 in the California Swing
  - a. What type of turn is skated?
  - b. How is the turn executed?
9. List the Major and Minor faults commonly seen in this dance:
10. Practice drawing this dance.

# **RSA TRAINING GUIDE**

## **CENTURY BLUES**

R 2-13

AM 65

1. What dance holds are used for this dance with a partner?
2. Give the type of music, tempo, and approximate dance axis for this dance.
3. After a \_\_\_\_ or \_\_\_\_ beat opening this dance starts on count \_\_\_\_ of a measure of music.  
The first step of the dance is step # \_\_\_\_.
4. What steps do not take the floor in the “parallel and” position?
5. Where does the straightaway baseline start and end? Where is the corner baseline?
6. What type of step is step # 12 (RIF-XB)?
7. Are the two straightaway center lobes the same size? Explain your answer
8. How should steps # 15 (LIF-Swing) and step # 16 (RIF) be executed?
9. What do you consider as the major judging points in the Century Blues?
10. Diagram this dance showing the straightaway and corner baselines. Show step numbers, edges, and timing.



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**SESSION 4**

**TOPICS TO BE DISCUSSED**

- A. Review quiz from last meeting and check diagram assignment.
- B. Oral term review
- C. Discuss the judging points of the Quickstep Boogie
- D. Discuss the judging points of the California Swing
- E. Discuss the judging points of the Century Blues.
- F. Distribute study guide for the Collegiate (team), Mary Lee Foxtrot (Solo) & Crisscross March
- G. Check to be sure the candidates know all of the dances covered by this commission and if not what they are doing to learn the steps.
- I. Quiz

**ASSIGNMENT FOR THE NEXT MEETING:**

- 1. Study the Collegiate (team), Mary Lee Foxtrot (solo), and Crisscross March
- 2. Study the requirements for the 8th & 9th American Solo & Team Tests
- 4. Bring a diagram of the Crisscross March to next session.
- 5. Practice diagramming all dances

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NAME: \_\_\_\_\_

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1. List in order of their importance the requirements for judging and skating American Dance. (5)
  
  
  
  
  
  
  
  
  
  
2. List the 4 kinds of parallel take-offs in dance skating.
  
  
  
  
  
  
  
  
  
  
3. When judging the California Swing what are six of the common faults you will see.
  
  
  
  
  
  
  
  
  
  
4. What pattern problems often occur in the La Vista Cha Cha? Explain in detail.
  
  
  
  
  
  
  
  
  
  
5. List in order the dances for the 6th. American Solo & Team Tests.
  
  
  
  
  
  
  
  
  
  
6. When judging the Century Blues what are 6 common faults you may observe?
  
  
  
  
  
  
  
  
  
  
7. What and where do timing & pattern problems often occur in the La Viasta Cha Cha?
  
  
  
  
  
  
  
  
  
  
8. What opening steps may a candidate use the to skate a dance for an American Team & Solo Dance Achievement Tests?

# RSA TRAINING GUIDE

## COLLEGIATE

R- 2-13

AM14

1. Give the type of music, the tempo, and the approximate dance axis. The music for this dance is accented on what musical beats?
2. After the optional opening using \_\_\_\_\_ beats of music the dance may be started?
3. What are the dance holds that are used for the Collegiate?
4. Each step in this dance is \_\_\_\_\_ beats in length. The man's right foot and the lady's left stroke on the musical count of \_\_\_\_\_.
5. If a skater uses six straightaway sequences on one side of the rink should the same number be used on the other side of the rink? Is this optional?
6. After completing the corner steps, the first straightaway step for the man should be \_\_\_\_\_. This step should be aimed toward the \_\_\_\_\_ of the rink.
7. List the turns performed by the lady, showing edges, step numbers, and the type of turn involved.
8. List the turns performed by the man, showing edges, step numbers, and the type of turn involved.
9. List the common faults found during the man's straightaway sequences.
10. List the common faults found during the lady's straightaway sequences.
11. How many steps for the man on the corner? List them showing step numbers and edges.
12. Is the lady permitted to cross her first step of the corner?
13. Are the man's straightaway steps aimed angularly or are they parallel strokes?
14. Describe proper straightaway body position for the partners.
15. Should the man's IF edges on this dance be definite inside edges for the full two beats of the music?
16. Is it possible for the lady to perform her cross rolls on flats?
17. Using a baseline, diagram this dance as follows: Last two step of straightaway, the corner sequence, and one sequence of the opposite straightaway. Show step numbers, edges and timing for both the man and the lady.

# RSA TRAINING GUIDE

## MARY LEE FOXTROT

Solo Dance Only

2-13

AM 73

1. What type of music and count is used for this dance?
2. How many opening steps may be used for this dance and which step starts the dance?
3. Which steps make up the straightaway sequences of this dance?
4. What type of turns are steps # 8 - # 9 and steps # 24-#24? How should they be executed?
5. What type of take off should you see on step # 8 of this dance?
6. Explain what type of take off should be used on steps # 15 to # 20 how should it be executed?
7. Which steps make up the corner sequences of this dance?
8. What type of turn is used on steps # 26 and # 1 and how should the foot take the floor for Step # 1.
9. Which steps should be at the top of the continuous barrier lobe?
10. What type of steps are steps # 3 through # 7? How should they be executed?
11. Practice diagramming this dance.

# RSA TRAINING GUIDE

## **CRISS-CROSS MARCH**

R 1-13

AM 72

1. What type of music and tempos are used for this dance?
2. What axis may a skater use in skating this march?
3. This dance is a \_\_\_\_\_ pattern dance using \_\_\_\_\_ dance position when skating a team test.
4. In the Crisscross March steps # 4 and # 5  
Have how many beats?  
  
Are what type of steps?  
  
When should you see a change of lean on these steps?
5. Explain the difference between steps # 14 and # 16
6. What type of step is # 18 and how should it be executed?
7. Where do steps # 4 and # 5 start and end?
8. Is Step # 6 executed the same as steps # 4 and 5?
9. List 8 common errors you might see in the execution of this dance. Mark if they are Major or Minor errors.
10. What type of step is step # 10 and how should it be executed?

**RSA TRAINING GUIDE**  
**# 2 AMERICAN TEAM & SOLO DANCE COMMISSION**

AM2D S-5  
R-4-18

**SESSION 5**

**TOPICS TO BE DISCUSSED**

- A. Review quiz from last meeting and the Crisscross March diagrams.
- B. Discuss judging points in turn dances.
- C. Review general standards for dance skating.
- D. Discuss the judging points for the Crisscross March
- E.. Discuss the judging points for the Collegiate (team)
- F. Discuss the judging points for the Mary Lee Foxtrot
- G. Discuss the 8th.and 9th. American Solo & Team Dance Tests
- H. Distribute the study guides for the Jo-Ann Foxtrot, Border Blues, & Marionette Waltz
- I. Quiz

**ASSIGNMENTS FOR NEXT MEETING:**

- 1. Study the Jo-Ann Foxtrot, Border Blues, & Marionette Waltz
- 2. Be sure you know the steps for the rest of the dances covered by this commission.
- 3. Bring a diagram of the Jo-Ann Foxtrot to the next session.
- 4. Keep reviewing the dances already covered in the training sessions.

**RSA TRAINING GUIDE**  
**# 2 AMERICAN TEAM & SOLO DANCE COMMISSION**

NAME: \_\_\_\_\_

Q-5  
R-4-18

STEP REVIEW OF DANCES COVERED  
 LIST THE STEP EDGE AND NUMBER OF BEATS (RIF-XF 3) FOR TEACH DANCE

STEP #	QUICKSTEP BOOGIE	MILONGA TANGO	CALIFORNIA SWING	DORE FOXTROT
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				
	Music	Music	Music	Music
	Tempo	Tempo	Tempo	Tempo
	Hold	Hold	Hold	Hold

# **RSA TRAINING GUID**

## **BORDER BLUES**

R- 2-13  
AM 18

1. Give the type of music and tempo for this dance. Explain the dance holds used when a team is skating.
2. Where does the dance begin and on what musical count? How many opening beats may the skater use?
3. What effect would a set pattern version of this dance have on a your score?
4. How many steps make up the complete dance? How many beats of music?
5. Can a skater pass this test by skating the Border Blues as a set pattern dance? Explain
6. Describe the differences between this dance and the Southland Swing.
7. What effect will a well positioned baseline have on the execution of a border pattern dance?
8. What special problems are connected with skating the Border Pattern Dances that are not as frequently encountered or to the same degree as in Set Pattern Dances?
9. Is the execution of step # 14 of the Southland Swing and step # 16 of the Border Blues exactly the same?
10. Are the turns in this dance any different from those of the Southland Swing?
11. What kind of turn is performed on steps # 16 & #17 of the Border Blues?
12. Are the edges for steps # 17 & #18 optional?
13. Diagram the Border Blues, using a skating baseline, and indicate all step numbers, edges, and musical count.

# RSA TRAINING GUIDE

## MARIONETTE WALTZ

AM 67

R 2-13

1. The Marionette Waltz is skated to a \_\_\_\_\_ at \_\_\_\_\_ beats per minute. When skated as a team dance what hand holds should be used?
2. The Marionette Waltz starts in step \_\_\_\_\_ after the opening steps of either \_\_\_\_\_ or \_\_\_\_\_ beats of music.
3. On steps # 5 and # 8 of the Marionette Waltz should the skater rockover before the step? How should the foot take the floor?
4. Explain the location of step # 18 and how should it be executed in the Marionette Waltz?
5. Step # 14 of the Marionette Waltz has unusual timing and special execution requirements. Explain in detail.
6. Which steps are included in the straightaway and corner baselines in the Marionette Waltz?
7. The steps in this dance that do not take the floor in the “parallel and” position are what type of steps? List the steps and step numbers.
8. What are the common problems observed in the Marionette Waltz?
9. Steps # 12 (ROF-XF) is what type of step in the Marionette Waltz?
10. Using a baseline practice diagramming this dance. Show the step numbers, musical beats and edges.

# RSA TRAINING GUIDE

## JO ANN FOXTROT

AM 69

R 1-13

1. What is the axis of this dance?
2. Where is the 1st step of the dance in relation to the rink?
3. What music tempo is this dance skated to?
4. What step is at the top of the center lobe?
5. The take off for every step is in the \_\_\_\_\_ position except for steps \_\_\_\_\_ and \_\_\_\_\_.
6. What type of steps are steps # 14 and # 17?
7. Which steps are raised chasse steps?
8. Steps # 14 and # 15 of this dance comprise what type of turn? How should it be executed for a Team Test?
9. Where does the baseline begin and end in this dance?
10. How many beats may a skater use in the opening of this dance?
11. What type of turn is skated on Step # 20 to step # 1 in this dance? How should the turn be executed?
12. Where should step # 5 - LOF swing be aimed?
13. What step begins at the top of the continuous barrier lobe?
14. Practice drawing this dance.

**RSA TRAINING GUIDE**  
**# 2 AMERICAN TEAM & SOLO DANCE COMMISSION**

AM2D S-6  
R-4-18

**SESSION 6**

**TOPICS TO BE DISCUSSED**

- A. Review quiz from last meeting
- B. Review the Jo-Ann Foxtrot diagrams.
- C. Discuss the judging points of the Jo-Ann Foxtrot..
- D. Discuss the judging points of the Marionette Waltz
- E. Discuss Border Pattern Dances and review guidelines for judging these dances.
- F. Discuss the judging points of the Border Blues
- G. Distribute study guides for 120 Waltz, Luna Blues, & Mirror Waltz
- H. Quiz

**ASSIGNMENT FOR NEXT MEETING:**

- 1. Study the 120 Waltz, Luna Blues, & Mirror Waltz
- 2. Practice drawing the dances.
- 3. Know test rules and regulations
- 4. Review terms and the Integer Scoring System
- 5. Bring a diagram of the Luna Blues to next meeting

**RSA TRAINING GUIDE**  
**# 2 AMERICAN TEAM & SOLO DANCE COMMISSION**

AM2D S-6  
2-13

Spec. Handout  
Border Dances

**BORDER PATTERN DANCES**

A border pattern dance is a dance whose steps have a prescribed relationship to a dance baseline without a prescribed location of the floor.

Since all border pattern dances are drawn to an endless "Straight Line Baseline," the beauty and challenge of these dances is to place the steps of the dance within the confines of a skating floor without changing any edges of lobes or altering the axis of the dance.

**There are five rules regarding border pattern dances.**  
**These rules are absolutely mandatory.**

**1. May be skated as a Set Pattern**

Border Pattern Dances may be skated as Set Pattern Dances with out penalty, provided that in the pattern used all of the listed edges (or flats) are skated as shown in the diagram and the flow of the dance is not impaired. Note: The exception to this rule is the Border Blues and it is mandatory that it is skated as a Border Dance.

**2. Same steps must cross the baseline**

Every step that crosses the baseline on the diagram of a straight line baseline must also cross the baseline of the type that is selected. Naturally all flats must be executed on the baseline.

**3. Straightaway Baseline Must Not Change**

Once a baseline has been established on the straightaway of the floor, that chosen baseline must be adhered to every time around. It should be initially established far enough from the barrier to allow the largest barrier lobe to be executed correctly. There after, the location of that baseline must be adhered to.

**4. Changing an Edge on the Corner is Wrong**

Changing an edge, or flat, on the corner is not allowed unless it is necessary to do so to prevent a collision with the barrier wall. Violation of this rule is a serious error and must be graded accordingly by the judges.

**5. The Full Floor Must Be Used**

Teams are mandated to cover the entire floor when skating a Border Pattern Dance. It is A serious error if a team cuts across the width of the floor while executing a barrier lobe when there is still sufficient room to do another center lobe that would start on the straightaway baseline. It is mandatory that the full skating floor be used. This is the essence of a well skating and well planned Border Pattern Dance.

**RSA TRAINING GUIDE**  
**# 2 AMERICAN TEAM & SOLO DANCE COMMISSION**

NAME: \_\_\_\_\_

Q-6  
R-13

1. What are the passing scores for the 7th and 8th American Team & Solo Dance tests?
2. Step # 14 of the Marionette Waltz has unusual timing and special execution. Explain in detail how this step is executed
3. Explain 6 problems often found in the skating of the Border Blues and mark if they are Major or Minor.
4. On steps # 5 and # 8 of the Marionette Waltz should the skater rockover before the step?  
How should the foot take the floor?
5. List six of the common problems found in the Jo-Ann Foxtrot.
6. If a skater skates the Border Blues as a set pattern dance what score would you give for the dance?  
Would this be a Passed / Failed test? Explain
7. List the dances in the order of skating on the 8th. Silver Team & Solo Dance Tests.
8. Explain the difference between a open held Mohawk and an open dropped Mohawk.

# RSA TRAINING GUIDE

## 120 WALTZ

R 2-13

AM 48

1. What axis may be used for this dance?
2. How should step # 7 take the floor and should there be a change of lean? Explain
3. This dance is skated to \_\_\_\_ music at \_\_\_\_ tempo.
4. How many beats can be used for the opening steps for this dance?
5. What is unusual about step # 10 of this dance? Where is it aimed?
6. Describe the proper execution of step # 6.
7. How should steps # 11 and # 12 be skated?
8. How many swings occur in this dance? They are on what steps?
9. Which steps in this dance are crossed chasse steps?
10. Are there any raised chasse steps in this dance If so which ones?
11. Will the 1st. and 2nd center lobes be the same depth? Explain
12. What is the aim of step 12?
13. What common faults are seen when judging this dance?
14. Diagram this dance using a baseline showing the steps, step numbers and beats .

# RSA TRAINING GUIDE

## LUNA BLUES

R 1-13

AM 62

1. What is the axis of this dance?
2. Where is the 1st step of the dance in relation to the rink?
3. What music tempo is this dance skated to?
4. Explain the difference between the two barrier lobes.
5. The take off for every step in in the \_\_\_\_\_ position except for steps \_\_\_\_\_ and \_\_\_\_\_.
6. What is different about this dance from other dances with a center lobe in the barrier lobe?
7. Which steps are raised chasse steps?
8. Explain how step # 9 is executed?
9. Step # 16 and # 17 are \_\_\_\_\_ steps. Should you see a rockover before these steps?
10. How many beats may a skater use in the opening of this dance?
11. Which steps are crossed progressive steps in this dance?
12. Where should step # 5 LOF swing be aimed?
13. Should the top barrier lobes be the same distance from the end of the rink? Explain.
14. What is different about the straightaway barrier lobes in this dance?
15. Practice drawing the Luna Blues.

# RSA TRAINING GUIDE

AM20

## MIRROR WALTZ

1. List the type of music, the tempo, and the dance holds used for the Mirror Waltz.
2. This dance begins on step \_\_\_\_\_, musical count \_\_\_\_\_, which is located \_\_\_\_\_ in relation to the pattern. A skater may use \_\_\_\_\_ beats in the opening. The \_\_\_\_\_ skates the "A" edges first.
3. Is there a regular timing pattern to this dance just as there is in the Chase Waltz? If so what is it?
4. What steps in the "A" & "B" edges are raised chasse steps?
5. List the edges for all the different turns in this dance and identify the types of turns.
6. How many steps must be skated before this dance is completed one time?
7. Where do the change of lean occur in this dance?
8. When starting the dance, what is the first forward to backward turn, and which partner performs the turn?
9. When a skater is performing a forward to backward turn, what kind of movement is the partner doing?
10. All one beat inside forward steps are what type of movement in this dance?
11. What is unusual in the pattern of this dance?
12. Is a modified "A" position permitted while the partners are skating the center lobe turns?
13. Must the size, shape, and placement on the skating surface of the first straightaway lobe be consistent with the third lobe?
14. Is the dance axis for step # 12 the same as that for the remainder of the dance?
15. In the diagram appearing in the dance manual, the corner lobes are proportioned 9-3-9.  
Give two other examples of how the dance can be proportioned at the ends of the rink.
16. Diagram this dance, showing step numbers, edges, and timing for both "A" and "B" edges.

**RSA TRAINING GUIDE**  
**# 2 AMERICAN TEAM & SOLO DANCE COMMISSION**

AM2D S-7  
R-4-18

**SESSION 7**

**TOPICS TO BE DISCUSSED**

- A. Review quiz form last session and the Luna Blues Diagrams
- B. Discuss the judging points of the 120 Waltz
- C. Discuss the judging points of the Luna Blues..
- D. Discuss the judging points of the Mirror Waltz.
- E. Discuss any questions about the dances already discussed. Be sure all candidates know the steps and judging points of the discussed dance.
- F. Distribute study guided for the Swing Dance and Valse Adante
- G. Bring a diagram of the Valse Adante to next session.
- H. Quiz

**ASSIGNMENT FOR NEXT MEETING**

- 1. Study the Swing Dance and the Valse Adante.
- 2. Review steps for any of the dances covered so far that you are uncertain of and having trouble listing the steps.
- 3. Practice drawing the dances.
- 4. Bring a diagram of the Valse Adante to the next meeting.

**RSA TRAINING GUIDE**  
**# 2 AMERICAN TEAM & SOLO DANCE COMMISSION**

NAME: \_\_\_\_\_

AM 2D Q-7  
2-13

1. Where, in relation to the skating surface does the 120 Waltz start?
2. What is unusual about step # 10 in the 120 Waltz? Where is this step aimed?
3. In the 120 Waltz are the 1st and 2nd center lobes the same? Explain
4. Describe the rules that apply to a border dances.
5. May you as an RSA judge officiate at the test of a former partner?
6. What special problems are connected with skating the Border Pattern Dances that are not as frequently encountered or to the same degree as in a set pattern dance?
7. Can a skater pass a # 7 Bronze American Team or Solo test skating the Border Blues as a set pattern dance? Explain
8. In the Border Blues, as a judge, what points would you look for when judging the dance (at least 6)
9. What is important about the lobing across the corner in the Mirror Waltz?
10. In the Mirror Waltz what type turns are skated on the forward to backward turns?

# RSA TRAINING GUIDE

AM 51

## SWING DANCE

R-1-13

1. The Swing Dance is skated to \_\_\_\_\_ and the tempo is \_\_\_\_\_.
2. All Steps in this dance, except the Mohawk turns, must take the floor in what position?
3. When skating a forward to backward Mohawk turn, is a heel to instep turn acceptable?
4. The straightaway of this dance has how many lobes? \_\_\_\_\_ Each lobe contains how many beats? \_\_\_\_\_
5. Explain in detail how the swings should be skated. Is a swing roll acceptable?
6. Which steps comprise a corner sequence of this dance? (Give step numbers, edges, & beats)
7. How many steps comprise one repetition of this dance?
8. Are there any raised chasse steps in this dance?
9. What type of turns are used in this dance? Give step numbers, edges, and type.
10. Describe the execution of steps # 10 to # 14 of the A edges and #25 to # 29 of the B edges of this dance.
11. On a Team Dance Test who skates which edges first? On a Solo Test?
12. Showing the center line of the rink and a baseline diagram the Swing Dance giving the edges step numbers, and the musical beats a candidate would skate.

# RSA TRAINING GUIDE

## VALSE ADANTE

AM 83  
!-13

1. What type of music is this dance skated to?      What is the tempo?
2. All steps are made in \_\_\_\_\_ except steps # 4, 10, & 16 and no rockover,
3. Explain how step # 4 is executed.
4. Step # 10 s a XF 6 beat ROF swing which starts on the \_\_\_\_\_ followed by a  
\_\_\_\_\_ and then a \_\_\_\_\_.
5. What must a judge be very careful to watch for in this dance?
6. The last lobe of this dance, Step #16 has some special movements and timing. Explain them,
7. How should the take off be for step # 10? Should you see a rockover preceeding this step?
8. Where is the baseline in this dance?
9. Practice drawing this dance.

**RSA TRAINING GUIDE**  
**# 2 AMERICAN TEAM & SOLO DANCE COMMISSION**

AM2D S-8  
R-4-18

**SESSION 8**

**TOPICS TO BE DISCUSSED:**

- A. Review the quiz form the last meeting. and the Valse Adante diagrams
- B. Discuss mock judging sessions
- C. Discuss the judging points of the Swing Dance
- D. Discuss the judging points of the Valse Adante
- F. Distribute study guides for Delicado and Fascination Foxtrot
- G. Quiz

**ASSIGNMENT FOR NEXT MEETING:**

1. Study the Delicado and Fascination Foxtrot.
2. Review the tests covered by this commission be sure you know the requirements for each test.
3. Practice drawing the Delicado and Fascination Foxtrot
4. Keep reviewing the material covered for your Panel Final Exam

**RSA TRAINING GUIDE**  
**# 2 AMERICAN TEAM & SOLO DANCE COMMISSION**

NAME: \_\_\_\_\_

# 2 D Q-8  
4-18

1. The straightaway of the Swing Dance has how many lobes \_\_\_\_\_? Each lobe contains \_\_\_\_\_ beats.
2. What type of music and tempo is the Valse Adante skated to?
3. In the Swing Dance what are the key points you would be looking for in the pattern of the dance?
4. When skating the Valse Adante should the center lobes be opposite each other? Which step should be at the top of the center lobe?
5. List 6 points you would be looking for during the skating of the Swing Dance on a Team Test. Show if they are major or minor points.
6. Give a description of the timing and movement of the free leg on Step 4 of the Valse Adante
7. If you only have 3 judges with a # 2 American Dance Commission for a 9th American Solo Dance Test who would be the referee? Could a judge with a # 2 International Dance Commission serve as referee?

# RSA TRAINING GUIDE

## FASCINATION FOX TROT

R-2-13

AM-21

1. List the type of music, its tempo, and the dance axis for this dance.
2. This dance is normally a Border Pattern. If skated as a Set Pattern, what conditions must be met?  
Give rules 8 & 9 of the General Regulations for Skate Dancing.
3. What are the dance positions required for this dance and what hand holds are allowed?
4. How many steps of the lady's edges differ from those of the man? List them with timing.
5. After the optional opening sequence using \_\_\_\_\_ beats, where must the dance begin?
6. Describe the execution of step # 2. Is this the only chasse skated?
7. Where is the man's step # 6A aimed? Where is the man's step # 6B aimed?
8. Describe the lady's steps # 7A and # 7B. Is the turn open or closed?
9. Describe the aim and execution of step # 8. Is tandem position acceptable? What free leg movement is acceptable?
10. Where is step # 9 aimed? What is the placement with reference to its position on the pattern?
11. Is the LOF-3, which occurs on step # 10, skated close or must the partners break to accommodate each others turns?
12. On what count of the stroke are all the three turns executed?
13. Give the optional edges which are permissible for the last two steps of this dance. (4 options)

# RSA TRAINING GUIDE

## DELICADO

R-2-13

AM-17

1. Give the type of music, tempo, axis, and dance holds used for the Delicado.
2. The opening steps may use \_\_\_\_\_ beats of music. Where should the dance begin and upon what musical count?
3. How many musical beats and steps comprise the compulsory edges of this dance?
4. Are there any optional steps in this dance? If so where?
5. List the step number, edges, and musical count for all steps that are swing steps for either the "A" or "B" edges.
6. What rotational problems are often observed in this dance?
7. What type of turn is used on step # 2 and # 3 of the "A" edges in this dance?
8. The corner steps # 8, # 9, # 10, #11, and # 12 for both the "A" & "B" edges are similar to what other dance?
9. Explain the execution of step # 8 & # 9 of the "B" edges and step # 11 & #12 of the "A" edges.
10. When starting the dance, what is the first forward to backward turn, and which partner performs this? Which partner skates "B" edges first?
11. Is a modified "A" position permitted while the partners are skating the center lobe turns?
12. Must the size, shape, and placement on the skating surface of the first straightaway lobe be consistent with the third lobe?
13. What common faults are seen during the skating of the center lobe of this dance?
14. Step # 15 should be aimed toward \_\_\_\_\_.
15. In the diagram appearing in the dance manual, the corner lobes are proportioned 5-10-5.  
Give two other examples of how the dance can be proportioned at the ends of the rink.
16. Where are chasse steps frequently inserted in this dance by poorly prepared dance skaters?
17. Diagram this dance showing step numbers, edges, and timing for both the "A" & "B" edges.

**RSA TRAINING GUIDE**  
**# 2 AMERICAN TEAM & SOLO DANCE COMMISSION**

AM2D S-9  
R-4-18

**SESSION 9**

**TOPICS TO BE DISCUSSED**

- A. Review quiz form the last meeting
- B. Discuss the judging points for the Delicado
- C. Discuss the judging points for the Fascination Foxtrot
- D. Distribute study guides for the Casino March. .
- E. Bring a diagram of the Casino March to the next meeting.
- F. Exit

**ASSIGNMENT FOR NEXT MEETING:**

1. Start to review material covered for the team and solo tests we have covered.
2. Study the Casino March..
3. Practice your diagrams -- bring a diagram of the Casino March to the next session.

**RSA TRAINING GUIDE**  
**# 2 AMERICAN TEAM & SOLO DANCE COMMISSION**

NAME: \_\_\_\_\_

# 2 AM D  
Q-9  
R- 4-18

1. Complete the following information about the Team & Solo Dance Tests:
  - a. The 1st dance on the 7th test is \_\_\_\_\_ for a Team Test and \_\_\_\_\_ for a solo test.
  - b. Passing score for the 9th.test is \_\_\_\_\_.
  - c. The minimum grade per dance for the 8th. test is \_\_\_\_\_.
  - d. On the 6th Test a candidate the 1st will be \_\_\_\_\_ or \_\_\_\_\_
  - e. The last dance on the 8th test is \_\_\_\_\_
2. What pattern should be use to skate the Fascination Foxtrot?
3. A skater in the Fascination Foxtrot has an option of skating 4 different edges on steps # 14 and # 15. List these four options
4. On a Team Test what would you consider major problems in the Deliacdo (6)  
.  
  
.
5. What is the most important error that could appear in all dances?
6. What do you need to know it identify that a patterned dance is being laid of the floor correctly?
7. What are the dance positions used in the Fascination Foxtrot?
8. When skating a team test where is the man's step # 6A aimed? Where is the man's step 6B Aimed in the Fascination Foxtrot?
9. When a lady is skating the Fascination Foxtrot where in the dance will you often see poor edges?

# RSA TRAINING GUIDE

## CASINO MARCH

R 2-13

AM 50

1. The first step skated in this dance should be step \_\_\_\_\_. A skater may use \_\_\_\_\_ or \_\_\_\_\_ beats in the opening.
2. This dance is skated to what type of music and tempo?
3. The first 3 steps of the dance constitute what type of steps and how should they be executed?
4. What is the difference between step # 4 and # 5 of this dance? How should these steps be executed?
5. How many beats are in the center lobe of this dance?
6. Explain in detail how the swing should be executed on step # 8, Including the proper aim of the step
7. What type of turn is skated on steps # 10 and # 11? How should the take off for step # 11 be skated?
8. What type of take off must be skated for step # 13? Where is this step aimed? What should you as a judge be looking for?
9. What type of step is step # 16 and how should it be skated?
10. List in order of importance 8 points you would consider when judging this dance.
11. Diagram this dance using a baseline giving the edges, step numbers, and musical beats

**RSA TRAINING GUIDE**  
**# 2 AMERICAN TEAM & SOLO DANCE COMMISSION**

AM2D  
R-4-18

**SESSION 10**

**TOPICS TO BE DISCUSSED**

- A. Review quiz form last meeting and Casino March diagrams.
- B. Review diagrams of the Casino March.
- C. The next session will be the Panel Final Exam which will be a **closed book** exam to prepare 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 # 2 American Team & Solo Commission Test. This is to be taken **CLOSED 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

- D. General question and answer session
- E. Set date for Panel Final Exam.

**ASSIGNMENTS FOR NEXT MEETING:**

- 1. Study for your Panel Final
- 2. Bring your lobe guide
- 3. Bring a list of all the American Solo Dance & Team Dance Tests and when you passed them

**RSA TRAINING GUIDE**  
**# 2 AMERICAN DANCE COMMISSION PANEL FINAL**

Name: \_\_\_\_\_

AM # 2 PF  
R 4-18

General Questions

1. There are 5 rules regarding the execution of a Border Dance that are mandatory. List them
  - 1.
  - 2.
  - 3.
  - 4.
  - 5.
2. When must a RSA judge renew their judge's commissions?
3. Under what conditions would a commissioned judge be ineligible to judge any tests taken by certain individuals?
4. Under what conditions would you consider asking a candidate to change partners for a team dance test? What options would a candidate have?
5. Explain rule # 8 of the General Regulations for Skate Dancing. Are there any dances to which this rule does not apply? Explain
6. What is meant by being out of phrase with the music? How does this happen?
7. Describe the difference between a set pattern dance and a border pattern dance.
8. Describe what is meant by partners "tracking". Name 4 places in the dances covered by this commission with backward skating that a team should not be tracking throughout the dance.
9. How would you, as a judge, determine if proportional lobes are being used and if both parts of the dance is symmetrical?

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10. Give in you own words the General Regulation for Skate Dancing that is concerned with the arrangement of corner barrier lobes to suit conditions.

11. Complete the following information about the listed American Solo and Team Tests.

	6th Test	7th Test	8th Test	9 Test
Passing Score				
Minimum Score				
# Dances Be Skated				
First Dance				
Second Dance				
Third Dance				
Fourth Dance				
5th Dance				
6th Dance				

12. On a American Solo Dance Test how long, as the Referee, would you let the candidate skate a dance?

13. In the Quickstep Boogie explain how steps # 19 through # 22 are aimed and executed.

14. The forward step of every backward to forward turn in the Delicado must originate from \_\_\_\_\_ of the tracing skate.

15. In the Fascination Foxtrot there are optional steps in this dance? If so, what are they?

16. In the Dore' Foxtrot there are 4 lobes that have 4 beats in them. Where are they located and what steps do they include?

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17. In the Dore` Foxtrot there are 4 lobes that have 4 beats in them. Where are they located and what steps do they include.
18. Explain in detail how the swing should be executed on step # 8 in the Casino March, including the proper aim of the step.
19. In the Casino March what type of takeoff must be skated for step # 13? Where is this step aimed? What should you as a judge be looking for?
20. What type of music and tempo is the Jo Ann Foxtrot skated to? What dance positions should a team be using on this dance?
21. In the Marionette Waltz step # 14 (ROIF swing) is a \_\_\_\_\_ beat swing. The leg must be swung in front on the \_\_\_\_\_ count of the step. The change of edge and the swing to the \_\_\_\_\_ on the \_\_\_\_\_ beat of the step
22. What is different about the Luna Blues center lobe in the continuous barrier lobe from other dances?
23. How should the free leg be moved on step # 13 of the Milonga Tango? Explain in detail.
24. Explain exactly how the Cha Cha tuck should be done in the La Vista Cha Cha.
25. In the Luna Blues explain the difference between the barrier the two barrier lobes.
26. When skating the 120 Waltz for a team test what hand holds should be used?

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27. In the Valse Adante step # 16 (XF-ROIF Swing) is a 9 beat step. This step has a required free leg movement. Explain the movement in detail.
28. When the California Swing is skated as a Set Pattern , the center lobes ae opposite each other, TREE / FALSE
29. When judging the Casino Tango what are 5 major errors you often see?
30. On a man's part of the Collegiate, after completing the corner steps, the first straightaway step should be aimed toward the \_\_\_\_\_ of the rink.
31. What score would you give 7th. American Dance Test for the Border Blues if the candidate skates the dance using a set pattern?
32. In the Mirror Waltz what are the primary points you would be looking for in the execution of steps # 11, # 13, and # 13?
33. Step # 26 to step # 1 in the Mary Lee Foxtrot is a?
  - a) Open dropped Mohawk
  - b) Open held Choctaw
  - c) Open dropped Choctaw
  - d) Closed held Choctaw
34. In the Crisscross March steps # 4 and # 5
  - a) Have how many beats
  - b) Are what type of steps
  - c) When should you see a change of lean on these steps
35. The Swing Dance is skated what type of music and tempo?
36. The baseline in the Swing Dance starts with the beginning of step # 1 and is crossed at the beginning of steps # \_\_\_\_\_, # \_\_\_\_\_, # \_\_\_\_\_ and # \_\_\_\_\_.