

RSA TRAINING GUIDE
3 AMERICAN TEAM & SOLO DANCE COMMISSION

AM3D S-1
R-4-18

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TO JUDGE 10TH -- 14TH AMERICAN TEAM & SOLO TESTS

A. REQUIREMENTS TO TAKE COMMISSION:

1. Hold a valid # 2 American Team & Solo Dance Commission
2. Candidate should be at least 16 years of age
3. Should have passed 12th. 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 13th - 14th. 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 # 3 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 combed 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 # 3 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 and the definitions of different types of turns.
- B. Review dance regulations for American Dance.
- C. Review different types of dance positions used for turn dances.
- D. 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.
- E. Distribute Judging Criteria and Principles. Review the principles.
- F. Distribute rules for skating border dances and review them.
- G. Distribute copy of the dance study guide for the Syncopated Swing & Fiesta Tango
- H. 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 Syncopated Swing and Fiesta Tango.
- 6. Check the tests covered by this commission and be sure you know the steps to the Dances and can skate thru them. If you find you do not know some of the dances, be sure to plan your lesson time with your Coach to learn them before the panel meeting to discuss the dance.

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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 American 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 | 3. An inside edge to an outside edge |
| 2. An outside edge to an inside 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 | 3. in-line |
| 2. crossed in back | 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.

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JUDGING CRITERIA CON'T

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

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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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.

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NAME: _____

Define and explain the difference between the following terms:

- 8 "B" Position and Reverse "B" Position:

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SYNCOATED SWING

AM-54

1. The straightaway baseline in this dance starts at the beginning of step _____ and ends on which step?
2. The dance starts on count _____ of a measure of music. The first step of the dance should be _____. How many beats may be used in the opening steps?
3. What type of music & tempo is this dance skated to?
4. If skated with a partner what position should the dance be skated in?
5. What axis may the dance be skated?
6. What beat should be at the top of each of the three straightaway lobes?
7. Which steps are crossed progressive steps?
8. The free leg swing on step # 13 should occur on which beat of the step?
9. What type of step is step # 14 and how should it be executed?
10. Are there any crossed chasse steps in this dance? If so where are they and how should they be skated?
11. Explain how step # 9 should be skated.
12. What are the key points you would be looking for in the pattern for this dance.
13. What are the key judging points for this dance?
14. Diagram this dance USING A LOBE GUIDE AND show the baseline, step #, edges, and musical beats.

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FIESTA TANGO (MODIFIED)

R - 2-13

AM-71

1. What is the dance tempo and the axis used in this dance?
2. What type of pattern and axis is used.
3. After a _____ to _____ beat opening which step starts the dance? Where is it on the pattern?
4. What dance positions are used and what steps do they change for a team?
5. What type of steps are skated on # 7 & # 15 of this dance and how should they be executed?
6. How does this dance differ from the Siesta Tango?
7. Explain the execution of step # 6.
8. Explain in detail the execution of step # 8
9. What type of turn is skated on steps # 10 and # 11 and how must it be executed?
10. Step # 16 RIF should take-off from what position?
11. Should the center lobes of this dance be opposite of each other?
12. Should the center lobes of this dance be opposite of each?
13. Practice drawing this dance.

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SESSION 2

TOPICS TO BE DISCUSSED:

- A. Review quiz
- B. Term review
- C. Discuss judging points for the Syncopated Swing
- D. Discuss judging points for the Fiesta Tango.
- E. Discuss the dates for the mock judging sessions. If no higher tests will be available to mock judge then make arrangements for a term or teams to skate the dances covered by this commission to give the candidates a chance to see and mock judge the dances. (Tapes will not give the candidates the same effect as seeing the skaters and are norecommended to replace the mock judging sessions)
- F. Distribute study guides for the Highland Schottische, 14 Step, and Association Waltz
- G. Practice diagramming the Fiesta Tango in class.
- H. No quiz this session.

ASSIGNMENT FOR NEXT MEETING:

1. Study the training guides for the Highland Schottische 14 Step, and Association Waltz.
2. Bring a diagram of the Association Waltz to the next session.
4. Study the requirements for the 10th. American Team and Solo Tests.
5. Review terms, abbreviations, dance positions and the Integer Scoring System.

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HIGHLAND SCHOTTISCHE

R-2-13

AM19

1. Give the type of music, tempo, and axis used for the Highland Schottische.
2. Give the dance holds and indicate where each is used.
3. Where does the dance begin and upon what musical count?
4. What is the purpose for beginning the dance "out of phrase"?
5. How many musical beats and steps comprise the compulsory edges?
6. List the step number, edges and musical count for all steps that are swing steps for either the man or lady.
7. Must the barrier lobe going into the corner balance with the barrier lobe coming out of the corner? Explain
8. Describe the lady's step # 7. What faults are common to this step.
9. Describe the execution of man's # 6. Name a few common faults.
10. What rotational problems are often observed at the corners?
11. Where are chasse steps frequently inserted in this dance by poorly prepared dance skaters?
12. What kind of mohawks are used? How do there differ from those in the Chase Waltz?
13. BOTH PARTS OF A DANCE PATTERN MUST BE SYMMETRICAL. How would you as a judge determine if this was being done for the Highland Schottische?
14. Which step and count begin the top of the center lobe in this dance? The top of the continuous barrier lobe?

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14-STEP

R-1-13

AM-22

1. Give the type of music, tempo, and the dance hold used for the 14-Step.
2. Where does the dance begin and upon what musical count? How many opening beats may be used?
3. Describe in detail the execution of the lady's forward to backward turn. What kind of turn is used?
4. What dance position is used on Step # 9? Step # 10?
5. Are the partners required to track on step # 10?
6. Is the man's step # 9 a crossed chasse?
7. What turn is used by the man in moving from forward to backward?
8. Is this dance, what steps are center lobe edges?
9. Is it important to be tracking on Step # 14? Why is this a problem?
10. Is stroking the Lady's step # 10 as a progressive stroke required in this dance? What is commonly substituted in place of a progressive stroke?
11. In relation to the baseline, where must step # 14 begin and end?
12. Describe the proper movement of the free leg during Step # 14?
13. Describe the partner's body positioning for steps # 4, # 5, and # 6.
14. Where is the peak of the corner lobe for the Fourteen Step?
15. What is meant by "free leg unison" during the Fourteen Step swing?
16. Do the man and lady use the same turn in moving from backward to forward?
17. Diagram the Fourteen Step completely. Using a skating baseline, and show step numbers edges, and timing for both the man and lady.

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ASSOCIATION WALTZ

R - 2-13

AM 79

1. What music is the Association Waltz skated to and how is it counted?
2. What dance position is used by a dance team throughout this dance? Should a Team be tracking during the dance?
3. All 3 turns should be skated on ____ count. Would being out of time on these turns affect you score on a Achievement Test.
4. Explain the proper execution of an open dropped mohawk turn?
5. Where do open dropped turns occur in this dance?
6. In a team dance test how is step # 12 (LOF) executed for the woman?
7. How is step # 25 (LOF-3) executed for the man?
8. Which step should be at the top of the center lobe? Which step should be at the center end of the barrier lobe?
9. Where should steps # 5 and # 18 be aimed in this dance?
10. On a team test list 10 points you would be checking to arrive at your score.
11. Diagram this dance showing the baseline, step #, edges, and beats for each step.

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SESSION 3

TOPICS TO BE DISCUSSED:

- A. Review the diagrams of the Association Waltz -- Homework assignment
- B. Discuss the judging points for the Highland Schottische
- C. Discuss the judging points for the 14 Step
- D. Discuss the judging points for the Association Waltz
- E. Question and answer period about judging criteria and pattern layouts for border dances.
- F. Discuss the requirements for the 10th. American Solo and Team tests.
- G. Distribute the study guides for the Boston Boogie, DoBlay, and Ten Fox.
- H. Quiz

ASSIGNMENT FOR NEXT MEETING:

- 1. Study the Boston Boogie, DoBlay, and Ten Fox
- 2. Review terms and Integer Scoring System
- 3. Practice drawing the dances.
- 4. Learn the requirements for both the 11th American Solo and Team tests.
- 5. Bring a diagram of the DoBlay to next session.

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NAME: _____

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1. In the Syncopated Swing the dance starts on count _____ if a measure of music. The first step of the dance should be _____. The opening steps may use _____ beats of music.
2. What beat and step should be at the top of the center lobe of the Syncopated Swing?
3. The key points you would be looking for in the pattern of the Syncopated Swing are?
4. What is the difference between the Siesta Tango and the Fiesta Tango?
5. In the Fiesta Tango explain how step # 9 should be skated.
6. When skating the Association Waltz, all 3 turns should be skated on _____ count. Would being out of time on these turns affect your score on an Achievement Test?
7. Explain what a open dropped turn is and where do they occur in the Association Waltz
8. In the Association Waltz which step should be at the top of the center lobe? _____ Which step is at the center end of the barrier lobe? _____
9. What are the common faults observed when a team is skating the Highland Schottische? (At least six.)
10. Both parts of a dance pattern must be symmetrical. How would you as a judge determine this for a solo test candidate skating the Highland Schottische?
11. In the Fourteen Step describe in detail the execution of the lady's forward to backward turn. What type of turn is it?

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BOSTON BOOGIE

R 2-13

AM 70

1. The first step to be skated in the Boston Boogie is _____. A skater may use _____ or _____ beats of music in the opening steps for this dance.

2. The Boston Boogie is skated to what type of music and at what tempo?

When skated for a team test the _____ dance hold should be used. The pattern is _____ and the axis should be _____ to _____ degrees.

3. Which steps are one beat crossed chasse steps? Are there any two beat crossed chasse steps in this dance?

4. Which steps are crossed progressive steps? How should the take offs be executed for these steps?

5. Where does the straightaway baseline start and end in the Boston Boogie?

Where does the corner baseline start and end?

6. Explain in detail how the free leg moves on Step 15 and where should this step be placed in relation to the pattern?

7. In the Boston Boogie which step begins at the top of the center lobe of the straightaway?

8. What do you consider the major points to look for in judging the Boston Boogie

9. Diagram this dance using a baseline showing the edges, step numbers and beats for each step.

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DO'BLAY

R – 2-13

AM-80

1. What type of music is used for the Do'Blay?
2. In relation to the floor where is step # 1 and where is it aimed?
3. How are steps # 26 and # 27 executed?
4. Should steps # 8 and # 9 be skated on edges?
5. Explain the execution of steps # 8 and # 9.
6. Which steps split the center end of the rink on both ends?
7. Where is step # 11 aimed?
8. What common pattern problems are found in this dance?
9. What common execution problems will you find in this dance?
10. Practice drawing this dance showing centerline of rink, step #, edges and beats.

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TEN FOX

R 1-13

AM 57

1. This dance is skated to _____ music at _____ beats per minute.
The partners should use what positions?
2. What type of turn does the lady skate on step # 4A and # 4B?
3. When should the change of edge occur on step # 4 for the man?
4. What type of turn is skated by the man on step # 8A and the lady on step # 9? What determines this type of turn?
5. How should steps # 14 through # 18 be skated?
6. Which steps in this dance are open Mohawks and what makes the turn an open turn?
7. Step # 18 for the man is a _____.
8. How should the lady skate step # 8?
9. What are the major faults you might find in judging this dance?
10. What are 4 minor faults that are often seen in this dance?
11. Should the Mohawk turns in this dance be heel to heel? Explain
12. Diagram this dance showing the man's and lady's steps, step numbers, and beats of music.

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SESSION 4

TOPICS TO BE DISCUSSED:

- A. Review quiz from last meeting and the DoBlay
- B. Discuss the judging points of the Boston Boogie.
- C. Discuss the judging points of the DoBlay.
- D. Discuss the judging points of the Ten Fox.
- E. Review the requirements for the 11th. American Solo & American Team Tests.
- F. Distribute the study guides for the Imperial Waltz, Keats Foxtrot, and Flirtation Waltz.
- G. Quiz

ASSIGNMENT FOR NEXT MEETING:

- 1 Study the Imperial Waltz, Keats Foxtrot, and Flirtation Waltz.
- 2. Bring a diagram of the Keats Foxtrot to next session.

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NAME: _____

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R -9-13

1. When skating the Ten Fox What type of turn is skated by the man on step # 8A and the lady on step # 9? What determines this type of turn?
2. List 4 Major Faults and 4 Minor faults you will often see when the Ten Fox is being skated.
3. Where does the straightaway baseline start and end in the Boston Boogie?
4. In the Boston Boogie which step begins at the top of the center lobe of the straightaway?
5. Explain in detail how the free leg moves on step # 15 and where should this step be placed in relation to the pattern?
6. What is the passing score for the 10th.American Solo Dance test?
7. List the dances on the 11th American Solo Dance Test.
8. What is the tempo the Do`Blay is skated to?_____ What type of music is used?
9. When you see the Do`Blay skated what are the common pattern problems you often see?
10. When the Do`blay is skated for a team dance test list 4 major and 4 minor errors that are common,

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IMPERIAL WALTZ

R 2-13

AM-23

1. Give the tempo, type of music, dance axis and dance hold position use in the Imperial Waltz.
2. After the opening steps, where must the dance begin and on what musical count?
3. The baseline of this dance starts with the beginning of step # _____ and ends with the completion of Step # _____.
4. Where is the peak of the continuous barrier lobe?
5. All three turns are executed on what count of the step? What type of three's are skated in this dance?
6. In what direction is step # 2 aimed?
7. Describe the proper execution of steps # 3, 4, 5, and 6. What faults are commonly observed at this point of the dance?
8. What steps in this dance are raised chasse steps.
9. Where, in relation to his partner's position, does the man aim his ROF three turn?
10. Describe the proper execution of the Lady's step # 9.
11. Where should step # 12 be aimed?
12. Step # 9 should take-off in what relationship to the tracing skate for the Man? The Lady?
13. What type of turn does the Lady do on steps # 6 and # 7?
14. Diagram this dance using a baseline giving the step numbers, edges and beats showing both the Man's and Lady's parts.

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AM24

KEATS FOXTROT

R 2-13

1. Give the tempo, type of music, and approximate axis used for this dance. Where may this dance be started and how many opening beats may be used?
2. What are the dance holds used? Indicate where each is used in the dance.
3. Can this dance be skated as a Set Pattern as well as a Border Pattern?
4. List the four possible combinations that may be used for steps # 13 and # 14.
5. May a candidate vary his choice of edge combinations for steps # 13 and # 14 on a subsequent round of the dance, if the Keats is being skated as a Border dance? As a Set Pattern Dance?
6. What steps in this dance are not the same for both the man and lady?
7. On what count of the stroke are all threes turned?
8. In relation to his partner's location, where does the man aim his ROF-3 on step # 9 ?
9. Describe the lady's execution of step # 4 ?
10. Should the partners track on steps # 6, # 7, and # 8 which follow the lady's LOF-3?
11. Describe the execution of lady's steps # 9 and # 10. What turn is executed here?
12. Describe the execution of lady's steps # 11 and # 12. What turn is executed here?
13. What steps in this dance are chasse steps?
14. Describe the body posture that is required for proper execution of step # 12. Will the free leg swing from in front of the body to the rear on this step?
15. Describe a "kicked" three turn. Is it possible that this might appear in this dance?
16. What is the position of the free foot during a correctly turned three?
17. What common posture faults appear during the transition from step # 12 to the first optional stroke (step # 13).

RSA TRAINING GUIDE

FLIRTATION WALTZ

R - 2-13

AM 25

1. Give the tempo, type of music, pattern, and approximate axis for this dance.
2. What dance positions are required and indicate the step numbers where the hold applies.
3. Describe the position of the partners while skating tandem.
4. How many steps in this dance allow for optional hand contact?
5. How many steps in this dance allow for optional free leg movement?
6. When will the partners be out of tracking during the portion of the dance that is skated in tandem position?.
7. List all the choctaw turn in this dance for either the man or lady.
8. Where does the first step of this dance start in relation to the pattern?
9. List all the steps which are executed as raised chasses.
10. Describe in detail the execution of the lady's five step, center lobe turn on steps # 17A to 17E.
List the edges, number of beats and aim of each step. Describe the optional hold allowed.
11. The lady's three turn is done on musical count _____, which is also count _____ of the edge.
12. What edges peak the first center lobe of this dance?
13. Is step # 15 for the man and lady a crossed chasse or a crossed progressive step?
14. Describe the baseline position of the man's step # 19 and the lady's step # 19A and # 19B.
15. What type of inside mohawk is used during the turns from forward to backward? Is it important that the stroke which follows is truly a progressive? What might you see as a substitute?
16. What is the total number of steps in the dance and how many musical counts are skated?
17. Diagram this dance showing step numbers, musical count, and the edges for the man and lady.

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AM3D S-5
R-4-18

SESSION 5

TOPICS TO BE DISCUSSED:

- A. Review quiz form last meeting.
- B. Check homework assignment the Keats Foxtrot diagrams
- C. Discuss the judging points for the Keats Foxtrot.
- D. Discuss the judging points for the Imperial Waltz.
- E. Discuss the judging points for the Flirtation Waltz.
- F. Question /answer period about mock judging and dances covered.
- G. Distribute study guided for the Karen Lee Tango, Viva Cha Cha, and International Waltz.
- H. Quiz

ASSIGNMENT FOR NEXT MEETING:

- 1. Practice drawing all dances covered by this commission
- 2. Study guides for the Karen Lee Tango, Viva Cha Cha, and International Waltz.
- 3. Learn the requirements for the 12th American Solo & Team Dance Tests.
- 4. Bring a diagram of the Viva Cha Cha to next class

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NAME: _____

AM3D Q-5
R -9-13

1. Describe in detail the execution of the lady's five step, center lobe turn on steps # 17A to 17E.
List the edges, number of beats and aim of each step. Describe the optional hold allowed.

2. List all the Choctaw turns in the Flirtation Waltz for either the man or lady.

3. What dance positions are used in the Flirtation Waltz?

4. In the Keats Foxtrot may a candidate vary his choice of edge combinations for steps # 13 and # 14 on a subsequent round of the dance, if the Keats is being skated as a border dance?
As a set pattern dance?

5. All three turns in the Keats Foxtrot are turned on what count of the step?

6. Should the partners in the Keats Foxtrot track on steps # 6, # 7, and # 8 which follow the lady's LOF-3?

7. Name three areas in the Imperial Waltz where skaters often skate out of time.

8. What step in the Imperial Waltz is at the peak of the continuous barrier lobe?

9. Where in the Imperial Waltz, in relation to his partner's position, does the man aim his ROF three turn?

10. When you judge the Imperial Waltz list 5 common problems you often see and mark if they are major or minor.

RSA TRAINING GUIDE

KAREN LEE TANGO

AM-84

R 2-13

1. Is this dance skated across the midline of the rink?
2. What type of music is this dance skated to? The metronome is?
3. Every step in this dance, except the cross steps and turns, should take the floor in what position?
4. Where does this dance start after the opening steps in relation to the dance pattern?
5. Which steps in this dance are progressive runs?
6. How are steps # 3 and # 6 executed?
7. Should the toes touch the floor on the toe-points? If so, how?
8. What type of turn does the skater execute on steps # 5 and # 6?
9. What are some of the common faults seen while executing steps # 9 and # 9?
10. On what beat of the step does the toe-point occur on step # 11?
11. The skater does what type of turn on steps # 12 & # 13? What common problems occur during this step?
12. Explain how steps # 14, # 15, and # 16 should be skated to give the proper flow to this dance?
13. Where is step # 18 aimed and on what beat of the step does the toe-point occur?
14. Are there any cross steps during this dance? If, give the edges, step numbers, and type of crosses skated.
15. Using a baseline, diagram this dance showing the steps, step numbers and musical beats.

RSA TRAINING GUIDE

VIVA CHA CHA

R 2-13

AM 60

1. What is the first step of this dance and where is it located in the dance pattern?
2. For a team what hand holds are used in this dance?
3. When does the change of edge occur on step # 6 (RIOF-XB) ? Where should the free leg be on this step?
4. What type of turn is skated on steps # 7 and # 8?
5. When do the skaters use reverse B position?
6. What makes a turn closed or open. What makes a turn dropped or held turn?
7. What type of turn is skated on steps # 12 and # 13? Why is this different from the type of turn skated on steps # 7 and # 8?
8. What position is used for steps # 13 to # 24?
9. What type of turn is skated on step # 23 and # 24? How should this turn be skated?
10. Explain how the turn should be skated on steps # 20 and # 21?
11. What are the major judging points in this dance? (List at least 6)
12. Diagram this dance using a lobe guide showing the baseline, steps, step numbers and edges.

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INTERNATIONAL WALTZ

R 2-13

AM 27

1. The tempo for this dance is _____ per minute skated to _____. The approximate dance axis is _____. The dance holds are _____.
2. How many opening beats may a skater use and where should they start the dance?
3. How long is each step held in this dance and on what musical count are all three turns turned?
4. On edges that contain three turns, how long is skated on the forward edge and how long
| on the backward part of the edge?
5. Describe the location of the man's three turns in this dance.
6. Describe the location of the lady's three turns in this dance.
7. Describe the common faults found in the execution of the three's in this dance. Can a candidate pass the dance test with serious errors in the execution of the three's?
8. The _____ count of step # _____ begins at the top of the center lobe. The _____ count of steps # _____ begins at the top of the continuous barrier lobe.
9. What steps must the lady track at the beginning of the step? The man must also track at the beginning for which 3 steps?
10. What is the relationship of the partners during the skating of this dance?
11. The regular pattern of this dance has how many steps and beats?
12. May additional steps be added to this dance? If so explain what effect this will have on the dance.
13. Diagram the 60 beat pattern of this dance and show the baseline, the man's and lady's edges, with the step numbers, and beats.

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3 AMERICAN TEAM & SOLO DANCE COMMISSION

AM3D S-6

. R-4-18

SESSION 6

TOPICS TO BE COVERED

- A. Review quiz from last meeting and the Viva Cha Cha diagrams..
- B. Discuss the requirements for the 12th American Solo & Team Dance Tests.
- C. Discuss the requirements for Viva Cha Cha
- D. Discuss the requirements for Karen Lee Tango.
- E. Discuss the requirements for International Waltz.
- F. Distribute study guides for Rocker Foxtrot, Willow Waltz, and Werner Tango..
- G. Quiz

ASSINGNMENT FOR THE NEXT MEETING:

- 1. Study the. Rocker Foxtrot, Willow Waltz, and Werner Tango
- 2. Bring a diagram of the Rocker Foxtrot to next class.
- 3. Be sure you know the steps to the rest of the dances covered by this commission.

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NAME: _____

AM3D Q-6
R-2-13

1. In the International Waltz, the tempo for this dance is _____ per minute skated to _____.
The approximate dance axis is _____. The dance holds used by a team are?
2. Describe the common faults found in the execution of the 3's in the International Dance. Can a candidate pass the dance test with serious errors in the execution of the three's?
3. List the dances on the 12th. American Solo & Team test.
4. In the Viva Cha Cha what type of turn is skated on steps # 12 and # 13? Why is this different from the type of turn skated on steps # 7 and # 8?
5. What dance position is used for steps # 13 to # 24 in the Viva Cha Cha?
6. List 6 major judging points you would be looking for in the Viva Cha Cha.
7. In the Karen Lee Tango should the toes touch the floor on the toe points? If so, how?
8. Where does the Karen Lee Tango start after the opening steps in relation to the dance pattern/
9. Is the Karen Lee Tango skated across the midline of the rink?
10. Explain how steps # 14, # 15, and # 16, in the Karen Lee Tango, should be skated to give the proper flow to this dance?

RSA TRAINING GUIDE

ROCKER FOXTROT

AM 26
R 2-13

1. Give the tempo, type of music, and approximate axis used for this dance.
2. List the dance holds used during the Rocker Fox Trot and indicate on what step numbers they are used.
3. Is the Rocker Foxtrot a border or set pattern dance?
4. How many steps are skated in this dance and how many are identical for both partners?
5. After the opening of _____ or _____ beats where and how must the dance start?
6. Describe the execution of step # 2.
7. What error might occur in the execution of step # 3 which could be traced to the preceding step?
8. Describe in detail the execution of lady's step # 5.
9. Where does the change of edge occur during the man's step # 5A?
10. How many musical counts are involved in the first center lobe of this dance?
11. In relation to the lady, where is the man's LOF-3 aimed?
12. What is the aim of the man's step # 7B (LOF)?
13. Is the turn during steps # 9 and # 10 (LOF-ROB) a closed or open mohawk?
14. List three technical errors that might be observed during the skating of steps # 2 and # 3.
15. Is there a change of lean for the lady on step # 5 during her rocker turn? Explain
16. Sometimes a three turn is substituted for a rocker turn on step # 5. Explain how this might occur and how as a judge you would recognize the circumstance.
17. The second barrier lobe of this dance contains _____ beats of music. Do you feel that there is any problem here about maintaining the lobe's constant curvature? What is the aim of the man's step # 7A and lady's step # 7?
18. List one serious pattern flaw commonly observed in the skating of step # 8, the XF-ROF swing.
19. Diagram the Rocker Foxtrot, using a skating baseline, and show both the man's and lady's step numbers, edges, and the musical count.

RSA TRAINING GUIDE

WILLOW WALTZ

R 1-13

AM 55

1. How many beats may be used in the opening of this dance?
2. This dance is skated to ____ beats per minute to _____ music. The axis is _____.
3. Steps # 5 and # 6 for the man and steps # 18 and # 19 for the lady comprise what type of turn?
4. Where does this dance start in relation to the step # and the dance pattern?
5. How many steps in this dance are raised chasse steps?
6. What type of turn does the man skate on step # 17 to step # 18?
7. What is a dropped 3-turn? Are there any in this dance? If so which steps?
8. How many beats are skated in this dance? May an optional pattern be used for a small skating surface?
9. What type of steps are steps # 10 and # 21?
10. What do you consider the problems that would appear in this dance when skated by a poorly prepared skater?
11. Diagram this dance showing a baseline, steps, step numbers, and musical beats.

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WERNER TANGO

R 2-13

1. Give the type of music, tempo, and approximate axis for the Werner Tango.
2. The Werner Tango is a _____ patterned dance using _____ degree axis. The dance starts on the _____ into the _____ of the rink.
3. When skated as a team dance which steps are not identical for both the man and lady?
4. When taking a solo dance test may the man select the part to be skated? Explain
5. Steps _____ through _____ should be skated on the straightaway and steps _____ through _____ should be skated on the corner.
6. How should step # 5, LOIF - 6 beat double swing, be properly executed?
7. Explain the execution of steps # 14 & 15 for the lady and steps # 14A, 14B, and 15 for the man.

8. What are the main judging points in this dance? (List at least 8)
9. How should step # 16 and step # 1 be skated to start the dance over?
10. Diagram this dance showing the man and lady's steps, all step numbers, and the musical Beats

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AM3D S-7

. R- 4-18

SESSION 7

TOPICS TO BE COVERED

- A. Review quiz from last meeting and the Rocker Foxtrot diagrams.
- B. Discuss the requirements for Rocker Foxtrot.
- C. Discuss the requirements for Willow Waltz.
- D. Discuss the requirements for Werner Tango.
- E. Distribute study guides for Harris Tango, Dench Blues, and Continental Waltz.
- F. Quiz

ASSIGNMENT FOR THE NEXT MEETING:

- 1. Study the Harris Tango, Dench Blues, and Continental Waltz.
- 2. Practice drawing the dances
- 3. Start reviewing the rules for tests.
- 4. Study the requirements for the 13th. American Solo & Team Dance Tests.

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NAME: _____

AM3D Q-7
R-4-18

1. In the Willow Waltz step # 14 for the man and step # 8 for the lady are what type of turn?
What count should the turn executed?
2. What are the common faults you will see in judging the Willow Waltz as a Solo Dance?
3. The Willow Waltz is skated to _____ beats per minute to _____ music. The axis is _____?
4. When skating the Rocker Foxtrot explain the execution of the lady's LOF-rocker.
5. When a team skates the Rocker Foxtrot when do the dance positions change from Side B to Closed A?
6. Describe closed "A" dance position.
7. What happens to a candidate when you give a score below minimum on one dance ?
8. In the Werner Tango, what are the main judging points you would check (List at least 6)
- 9 How should step # 16 and Step # 1 in the Werner Tango be skated to start the dance over?

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HARRIS TANGO

R 2-13

AM 29

1. Give the tempo, type of music, pattern and dance axis for the Harris Tango.
2. Give the dance positions used. Describe the positions.
3. After the opening of _____ or _____ beats the dance begins on step # _____.
4. What is the maximum number of beats in any one lobe?
5. In relation to the dance pattern, where are all flats located?
6. How many flat strokes are there and what is the total number of musical beats that are required?
7. Describe the slides from "F to "Reverse F". How is this accomplished correctly?
8. How crossed must the skates be during steps # 2, # 5, and # 10?
9. Are steps # 3, # 6, and # 11 required to be stroked fully progressive?
10. What would you say would be a major cause for loss of momentum during portions of the dance?
11. How should the free leg be moved during steps # 18 and # 19?
12. How should the free foot be moved during the swings?
13. Describe the execution of the flat mohawks.
14. What preparation should be made for the transitions from edge to flats and then from flats back to skating edges to insure proper aim of the new sequence.
15. Must the skating edge be sharply hooked in order to bring about the correct change from "F" to "Reverse F" position during the slides? Can these movements be skate close or would the partners be required to separate a substantial distance to permit the change?
16. On what musical count are all of the dance's threes turned?
17. Describe the proper execution of step # 20.
18. Where in this dance is the free leg movement optional?
19. Diagram this dance, using an accurate baseline, showing both the Man's and Lady's edges; step numbers; and musical counts.

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DENCH BLUES

R 2-13

AM 28

1. Give the tempo, the type of music, and the dance axis for this dance.
2. Give the dance positions used for the Blues and indicate the step numbers for each position.
3. Give the step numbers and edges of this dance which are not the same for both partners.
4. List all of the various turns skated in the Blues.
5. Detail the proper execution of steps # 1, # 2, # 3 and # 4.
6. In relation to his partner, where does the man aim his LOF-3 ?
7. What is the aim of the following steps: # 5, # 6, and # 7 ?
 - a) # 5 d) # 8
 - b) # 6 e) # 11
 - c) # 7 f) # 12
8. How important is close observance to the dance's baseline in the correct execution of the dance?
9. Is step # 7 (XF-ROF swing) a power stroke?
10. Describe in detail the execution of steps # 12 and # 13. What type of body rotation is necessary for both partners to skate the proper edges? What are the common faults found during this portion of the dance?
11. On what musical count must both partner's threes be turned? What is the step count number for the turns?
12. What kind of turn is step # 14 and # 15? Describe correct execution of these steps to insure both partners are skating the edges.
13. On what part of the dance pattern do all rockovers occur?
14. The dance book forbids substitution of inline take-offs for the crossed take-offs. What do you as a judge accept as a crossed step?
15. Diagram the Blues, using a dance baseline, and indicate both the man and lady's edges, step numbers, and musical timing. man and lady's edges, step numbers, and musical timing.

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CONTINENTAL WALTZ

R 2-13

AM 30

1. Give the tempo, the type of music, the dance hold which is used for this dance. How is the music counted?
2. The opening steps may be _____ or _____ beats and the dance starts on step # _____. This dance is skated to an approximate axis of _____.
3. How long is each step of this dance held?
4. On what musical count are all three turns turned?
5. On edges that contain three turns, how long is it skated on the forward edge and how long on the backward edge?
6. On a Team Dance Test describe the location of the Man's 3 turn in this dance?
7. On a Team Dance Test describe the location of the Lady's 3 turn in this dance?
8. Describe the common faults found in the execution of the three's in this dance. Can a candidate pass this test with serious errors in the execution of the three's?
9. The _____ a count of step # _____ begins at the top of the center lobe. The _____ count of step # _____ begins at the top of the corner lobe.
10. What steps must the lady track at the beginning of the step when skating this dance as a team? The must also track at the beginning of which 3 steps?
11. What is the relationship of the partners during the skating of this dance?
12. List what major points you would be looking for when judging a candidate skating this dance solo.
13. Diagram this dance and show the baseline, the man's and lady's edges, the step numbers and the musical beats.

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AM3D S-8

. R-4-18

SESSION 8

TOPICS TO BE COVERED

- A. Review quiz from last meeting.
- B. Discuss the requirements for the 13th. American Solo & Team Tests.
- B. Discuss the requirements for Harris Tango.
- C. Discuss the requirements for Dench Blues.
- D. Discuss the requirements for Continental Waltz.
- E. Distribute study guides for Paso Doble Princeton Polka, and Iceland Tango.
- F. Quiz

ASSIGNMENT FOR THE NEXT MEETING:

- 1. Study the Paso Doble, Princeton Polka, and Iceland Tango
- 2. Practice drawing the dances
- 3. Study the requirements for the 14th. American Solo & Team Dance Tests.
- 4. Bring a diagram of the Paso Doble to class.

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NAME: _____

AM3D Q-8
R-4-18

1. What dance positions are used in the Harris Tango?
2. In the Harris Tango give a detailed description of the execution of step # 18 and # 19.
3. Describe the lady's free foot movement in the Harris Tango during the execution of step # 20 (last step of dance).
4. Explain how a skater skates from an edge to a flat.
5. During step # 13 in the Dench Blues, ROB, the upper bodies should be facing approx. _____ degrees to the _____. The takeoff for step 3 14 is _____ and _____.
6. Steps # 14 and # 15 in the Dench Blues constitute what type of turn?
7. List 4 major faults and 4 minor faults commonly found in the skating of the Dench Blues.
8. In the Continental Waltz when should the lady's three turn be turned in relation to the lobe for the center lobe? For the barrier lobe?
9. Explain the execution of step # 7, LOB swing for the lady and ROF swing for the man in the Continental Waltz in detail. Include what common problems that are found with this step.
10. What is the passing score for the # 13 American Solo & Team Dance Tests?

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PASO DOBLE

R 2-13

AM 33

1. Give the type of music, the tempo, and the pattern used for the Paso Doable.
2. Indicate the holds used for this dance and the step numbers where each is applicable.
3. List all the steps in this dance that require more than one beat of music for both partners.
4. How many steps in this dance for the man? For the Lady? How many beats of music are used to complete one round of the dance?
5. List all the steps in this dance that are not the same for both partners.
6. Describe in detail the execution of the man's and lady's steps # 8 and # 9. Include:
 - a) Are these steps edges or flats?
 - b) Where should the body lean?
 - c) May these steps be done as a split?
 - d) Should there be a slight hold or hesitation between steps # 8 and # 9?
7. Describe the proper execution of step # 10. Where is the body leaning on this step?
8. Are the partners required to track on step # 17?
9. Where does the change of edge occur on step # 11? Should the judge actually expect to see a true change of edge here?
10. What turn does the man perform on step # 15 and # 16?
11. On what steps is a slight deviation from tracking permitted while the partners are in "A" position?
12. On steps # 26, # 27 and # 28 (cross rolls):
 - a) Are definite crosses required or will an inline position be accepted due to the rapid pace of the strokes?
 - b) Is there a definite change of body lean during these steps?
 - c) Is a "wobble step" acceptable?
13. Describe the execution of the man and lady's step # 28 and # 28A.
14. What turn does the lady perform on steps # 28A and # 28B ?
15. What pattern variations may be used for this dance?
16. Diagram this dance, using the circle pattern, and show both the man's and lady's steps; step numbers; and musical timing

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PRINCETON POLKA

R 1-13

AM 56

1. Give the music, tempo, and dance axis for the Princeton Polka.
2. How many beats may a skater use in the opening of this dance? Which step should the dance start into?
3. How many beats are in the center lobe of this dance? Which step is at the top of the center lobe?
4. What type of turn is used on steps # 3 and # 4 for both the man and lady?
5. Make a separate list for both the man and lady of all turns in this dance.
6. What type of turn does the man execute on steps # 7 and # 8?
7. Describe the body lean and aim of step 8.
8. What is unusual about step #7 for the lady?
9. Describe the execution of the man's step # 21. Where is it aimed? What turn is used? On what count of music is the turn made?
10. The lean changes on the transition from step # 22 to step # 1. Where is it aimed? What turn is used? On what count of the music is the turn made?
11. Steps # 22 and #1 are what kind of turn for the man?
12. What common faults will you see in the dance?
13. Using a baseline diagram this dance giving the step numbers, steps, and musical beats.

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ICELAND TANGO

R 2-13

AM 32

1. Give the tempo and the type of music this Dance is skated to. What should the axis of the dance be?
2. Give the dance hold called for and indicate where each is used.
3. Where are the flats skated on the dance's pattern?
4. All edges in this dance are skated on lobes consisting of _____ beats of music.
5. When skated on the corners of the rink, may flats be converted to edges? Can edges be converted to flats on the corner?
6. Are the flats stroked progressive or are they placed?
7. Name some common faults pertaining to the skating of flat steps.
8. Identify the turn during steps # 4 and # 5.
9. Described in detailed the skating of step # 8.
10. Can the lady turn her three on step # 8 and then pass her free leg between the partners into a leading position?
11. What is the location of the ROIB-3 in relation to its lobe for the lady?
12. Describe the proper execution of step # 13.
13. On what steps of this dance are the free leg movements optional?
14. How are steps # 4 and # 16 terminated in order to properly aim the following strokes?
15. In what direction is step # 17 aimed?
16. Is a slight edge permitted before and after the flat one-foot turn in order to accommodate the turn?
17. Do the partners track throughout the lady's step # 8 ROIB-3 ?
18. Diagram the Iceland Tango, using a baseline, showing both partners' edges, step numbers, and musical timing.

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AM3D S-9

. R-4-18

SESSION 9

TOPICS TO BE COVERED

- A. Review quiz from last meeting and Paso Doble diagrams.
- B. Discuss the requirements for the 14th. American Solo & Team Tests.
- C. Discuss the requirements for Paso Doble..
- D. Discuss the requirements for Iceland Tango.
- E. Discuss the requirements for the Princeton Poka
- F. Distribute study guides for Pacificia Foxtrot and Carroll Swing
- G. Quiz

ASSIGNMENT FOR THE NEXT MEETING:

- 1. Study the Paso Pacifica Foxtrot and Carroll Swing.
- 2. Practice drawing the dances
- 3. Study the requirements for the 14th. American Solo & Team Dance Tests.
- 4. Bring a diagram of the Pacifica Foxtrot.

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NAME: _____

AM3D Q-9
R-4-18

1. In the Iceland Tango where, in relation to the lobe, should the ladies ROIB-3 be turned.
What musical count should it be turned?
2. What dance positions are used in the Iceland Tango
3. Explain in detail how a the skaters should execute stepping from step # 16 to step # 17 in the Iceland Tango?
4. How should a skater skate from an edge to a flat?
5. In the Paso Doble steps # 26 through # 28 should be distinct edge cross rolls. Explain how these steps should be executed.
6. Explain what pattern option a skater has when skating the Paso Doble.
7. The Paso Doble consists of mostly 1 beat steps for both partners. Which steps ARE NOT one beat steps for the man and lady.
8. For the Paso Doble what would you consider common errors when you judge the dance?
List at least 6
9. List 6 common errors you will see when judging the Princeton Polka.

RSA TRAINING GUIDE

PACIFICA FOX TROT

R 2-13

AM 34

1. Give the tempo, the type of music required and the approximate dance axis for the Pacifica.
This dance begins on step # _____ which is on musical count_____.
2. Give the dance positions called for and indicate on which steps each position is used.
3. The Pacifica is a _____ pattern dance.
4. On step # 3, what musical count may the man swing his free leg forward. Is there a change of lean? On what count of the step does this occur? Must the man swing on step # 3?
5. What kind of turn does the lady perform on step # 3? List some common errors found on this step. What is the free leg option on this turn?
6. Must both of the partners stroke step # 4 as a full progressive?
7. What turn does the man perform on steps # 5 and # 6 where does the body lean ?
8. In relation to her partner, where does the lady aim her ROF-3? Can she cross this step?
9. What type of three turns are used in this dance?
10. Must the partners track on:
 - a) The beginning of step #
 - b) Step # 7
 - c) Step # 8
11. What turn does the lady perform on steps # 10 and # 11? What must be done in preparation for step # 11 which will insure that the turn is properly skated?
12. Give the musical counts during the Lady's step # 14.
13. Describe the aiming of step # 15 to insure the correct edge. Where does the body lean?
14. On what musical count does the change of edge and lean occur for step # 16?
15. Is there commonly a problem in keeping correct musical timing during the last few steps of this dance? How would you know if the dance is being skated out of phrase? Explain:
16. Describe the Lady's turn on steps # 17A and # 17B.
17. Diagram the Pacifica, using a baseline, and show both the Man's and Lady's steps, and the musical timing.

RSA TRAINING GUIDE

CARROLL SWING

R 2-13

AM 37

1. What kind of music is used for this dance and what is the tempo?
2. The Carroll Swing is a _____ patterned dance with an axis of _____.
3. What kind of turn is skated during steps # 3 and # 4 and steps # 15 and # 16?
4. Is a slightly tandem position allowed during the above turns?
5. On what steps of this dance is the free leg movement discretionary?
6. What is the baseline relationship of steps # 6 and steps # 13 ?
7. What is the aim and lean for step # 7 ? What is a very common error connected with the skating of this steps?
8. The two changes of edge in this dance occur at what point of the pattern?
9. How important is close observance to a baseline with regard to correctly skating the Carroll Swing?
10. In what direction is step # 14 aimed?
11. On the corners of the rink, is it permissible to skate steps # 7 and # 17 as XF-LIB ?
Would this change the nature of the turn that follows?
12. How many barrier and center lobes in this dance?
13. Establishing your baseline too close to the barrier would have what adverse effect on the dance's pattern?
14. In what direction is the lean maintained during the backward to forward mohawk turns?
15. What faults may be frequently observed during the progressive runs found in this dance?
16. List all the steps in this dance that are crossed chasses.
17. List all the steps in this dance that are crossed progressives.
18. Diagram the Carroll Swing, using a baseline, showing all step numbers, edges, and the musical count.

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3 AMERICAN TEAM & SOLO DANCE COMMISSION

AM3D S-10

. R-4-18

SESSION 10

TOPICS TO BE COVERED

- A. Review quiz from last meeting and Pacifica Foxtrot diagrams.
- B. Discuss the requirements for Pacifica Foxtrot.
- C. Discuss the requirements for Carroll Swing
- D. Dance drill -- grade in class.
- E. The next meeting will be the Panel **CLOSED BOOK** final exam for this commission that will cover all material studied for the # and # 14 American Solo and Team Tests. It will also cover general questions about judging, RSA test rules, and the tests.

Your panel trainer will grade the panel final and return it to you so you will be aware of what you need to learn before taking the RSA # 3 American Solo and Team Commission Test which is a **CLOSED BOOK supervised test**. Your Panel Advisor/Chairman will review your quizzes from the sessions, your mock judging, and your class work along with the Panel Final to determine if you are ready or need to do more work. The Panel Advisor/ Chairman will give you the application for the RSA test. When the test arrives you will have 30 days to take the test, The fee for the test is \$ 10.00.

ASSIGNMENT FOR NEXT MEETING:

- 1. Review all of the material you have been given in the sessions.
- 2. Be prepared to diagram any of the dances covered or portions of the dances as requested.
- 3. Bring the dates you passed your dance tests needed for this commission

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3 AMERICAN TEAM & SOLO DANCE COMMISSION

NAME: _____

AM3D Q-10

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

STEP #	ICELAND TANGO		CARROLL SWING	PACIFICA FOXTROT	
	MAN	LADY		MAN	LADY
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
17					
18					
19					

RSA TRAINING GUIDE
3 AMERICAN SOLO & TEAM DANCE – PANEL FINAL

AM 3DPF

R 4-18

NAME: _____

1. What are the dances skated on the # 13 American Solo and Team Achievement Test?
2. Explain the difference between tracking and cross tracing?
3. How should the skaters in the Harris Tango skate the turns from a flat to an edge?
4. What major and minor problems appear in the Pacifica Foxtrot?
5. In the Rocker Foxtrot on a team test How should steps # 9 LOF and # 10 ROB be executed? Where must step # 10 be aimed?
6. When skating the Willow Waltz:
 - a) Should the center straightway lobes be opposite each other?
 - b) Which step is at the top of the barrier lobe?
 - c) Should the straightaway barrier lobes be opposite each other?
7. Where should all 3-turns be aimed in the Continental Waltz and what beat of the step should the turn be executed?
8. In the Harris Tango describe the execution of step # 20 RIF-3 for the woman.
9. What are the major points you would be looking for in the Paso Doble. (List at least 6)

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3 AMERICAN SOLO & TEAM DANCE – PANEL FINAL

AM 3DPF

R 4-18

10. Identify the following dances that you would be able to judge with a # 3 American Solo & Team Dance Commission. Note all dances are the Lady's Steps.

Step # & Beats	Dance	Step # & Beats	Dance
# 14 LOF 4 beats # 15 XF ROF 1 beat # 16 XB-LIOF 1 beat # 17A RIF 1 beat # 17B LIB 1 beat		# 11 RIF 2 beats # 12 LIF 2 beats # 13 ROB 2 beats # 14 XB LOB 4 beats	
# 19 LB Swing 4 beats # 20 RIF-3 Swing 8 beats		# 5 LOF 2 beats # 6 XB RIOF 4 beats # 7 XF LIF 1 beat # 8 RIB 1 beat # 9 LOB 1 beat	
# 17A LOB 1 beat # 17B ROF 1 beat # 17C LIF 1 beat # 17D RIF 1 beat # 17E LOB 1 beat # 18 ROB Swing 6 beats		# 2 ROF Swing 6 beats # 3 LOF 1 beat # 4 RIF 1 beat # 5 LOF 1 beat # 6 RIF 2 beats # 7 LIB 1 beat	
# 25 LOF 1 beat # 26 XF ROF 1 beat # 27 XF LOF 1 beat # 28A XF ROIF 2 beats		# 15 LB Swing 4 beats # 16 RF Swing 4 beats # 17 LOF-3 2 beats # 18 ROB 4 beats	

11. In the Dench Blues what are the common problems observed during steps # 8 through # 12?
12. What are the passing scores required for the # 13th and # 14th American Solo and Team Achievement Tests?
13. What is the difference in steps between the Siesta Tango and the Fiesta Tango?

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3 AMERICAN SOLO & TEAM DANCE – PANEL FINAL

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R 4-18

14. In the DO`Blay which steps split the end of the rink on both ends?
15. When judging a solo dance test, in the Ten Fox, where should step # 9 be aimed? What will occur if this step is aimed incorrectly?
16. Often teams skating the Imperial Waltz have timing problems. List the 3 primary areas this occurs.
17. In the 14-Step describe in detail the Lady's forward to backward turn. What kind of turn is used?
18. What type Mohawk is skated by both the man and lady in the Association Waltz?
19. A team skating the Iceland Tango will use different dance positions. List the positions.
20. In the Continental Waltz what timing pattern is found.
21. List the steps and step numbers in the Karen Lee Tango with toe points.
22. In the Willow Waltz step # 14 for the man and step # 8 for the lady are what type of turn?
23. How long should the lady track the man before her ROF-3 in the Keats Foxtrot?
24. List 6 common faults you often see when judging the Dench Blues on a solo dance test.
25. On the back of this sheet list the music, the axis, tempo, step numbers. edges, and dance positions for your assigned dance. (Candidates should be assigned different dances.