

RSA TRAINING GUIDE
1 INTERNATIONAL TEAM & SOLO DANCE COMMISSION

TO JUDGE 1 – 6 TEAM SOLO AND INTERNATIONAL DANCE TESTS

INTL 1D-S1

R-6-16

Rev-4-18

A. REQUIREMENTS TO TAKE COMMISSION:

1. Candidate should be at least 15 years of age
2. Should have passed 3rd International Dance Test
3. Must be willing to commit the time to attend all training sessions and to study the material assigned.
4. Should know the steps and be able to skate thru the dances on the tests 1-6 of the Solo and Team International Dance Achievement tests.

B. SUPPLIES NEEDED:

1. Current edition of “USA-RS Dance Descriptions Diagrams” (Revised Aug 2015)
2. Current edition of “RSA Achievement Test Booklet
3. Lobe guide for drawing dances
4. Notebook – 8 ½” x 11” – 3 ring

C. GENERAL INFORMATION ABOUT TRAINING SESSIONS

1. In order to be eligible for the # 1 Solo and Team International 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 section, the Panel chairman, and the 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. A \$10.00 Fee may be charged.
3. The # 1 RSA International Solo & Team Commission Exam is a **OPEN BOOK** exam with supervisors that will be graded by the RSA National Office. Tests must be taken within 30 days of receiving the exam. The candidate will need to learn the Integer Scoring System. This is the official system for grading the various elements of test and competitive skating utilizing whole numbers from 0 to 100. You will need to know what each level means.
4. The candidate will need to know the following information about each of the tests covered by this commission:
 - a) Dances in order they are skated
 - b) Passing scores required for each test
 - c) Minimum mark for each dance
 - d) Fee required

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SESSION 1

TOPICS TO BE COVERED:

- A. Introduction to principles of International Dance and judging criteria.
- B. Basics – two major categories are judged in every dance:
 - 1. Rhythm – consists of timing, expression and unison (in competitive skating)
 - 2. Execution – consists of form, accuracy and placement of the dance
- C. Review of definitions of terms used in the major categories of judging and other important basics of judging
 - Timing
 - Expression
 - Form
 - Posture Baseline
 - Types of edges
 - Center & Barrier Lobes
 - Placement
 - Axis
 - Accuracy
- D. Discuss music used for dance skating and how to check to see if the tempo is correct. (For more detailed information see the USA-RS Dance Book revised edition Aug 2015))
- E. Quiz

ASSIGNMENT FOR NEXT MEETING

- 1. Study the following sections of the USA-RS Dance Book:
 - a. Judging International Roller Dance
 - b. Dance Positions
 - c. Notes on Dance Diagrams
 - d. Philosophy of International Dance Skating
- 2. Learn the following skating terms and be able to explain them in your own words.

Partial Outside Position	Accent	Strong Beat	Mohawk
Tandem Position	Chasse (All types)	Angular	Cut Step
Open Tango Position	“And” position	Parallel	Rockover
Kilian Thumb Pivot Position	Axis (dance)	Employed	Roll
Reverse Kilian Position	Posture Baseline	Open Mohawk	Rotation
Outside or Tango Position	Candidate	Inside Edge	Tempo
Closed or Waltz Position	Carriage	Outside Edge	Form
Hand and Hand Position	Center Lobe	Closed Mohawk	Aim
Open or Foxtrot Position	Rise & Fall	Phrase (music)	Swing
Introductory Steps	Change of edge	Open Stroke	Sequence
Crossed Step F & B	Cross Stroke	Strong Beat	Lobe
Midline of Rink	Strong Beat	Straightaway	Edge
Optional Pattern	Barrier	Edge – Hooked	Metronome
Concentric Rotation	Progressive	False Lean	Minimum
Starting Steps	Set Pattern	Cross Roll	Measure
Tracing or Trace	Slip Step	Swing Roll	Arc
	Choctaw	Dropped Three	

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SESSION 2

TOPICS TO BE COVERED:

- A. Review of quiz.
- B. Oral term review (Let candidates draw terms and take turns giving an explanation of the term in **their own words**):
- C. Discuss judging criteria for International Dance Skating and the basic differences between American and International dance skating
- D. Learn how to read dance diagrams and how to draw them
- E. Practice dance diagram with Glide Waltz (CEPA) in class

ASSIGNMENT FOR NEXT MEETING

1. Study terms:
2. Practice drawing the Glide Waltz (CEPA)
3. In the "Roller Skating Achievement Test" book read through section on "General Eligibility Requirements".
4. In the RSA Achievement book read "Duties and Responsibilities of a judge".
5. Start to study the Integer Scoring System

INTEGER SCORING SYSTEM AND MEANING

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

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SESSION 3

TOPICS TO BE COVERED:

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

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

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

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

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

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

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

MAJOR FAULTS:

Timing problem such as executing a mohawk on 2 when it should be held for 3 beats and only holding it for 2 beats which then causes the next step to be held longer, etc.

An aiming problem such as cutting the first corner off. This causes the whole corner pattern to shift and squeezes the majority of the dance beats into the other side of the corner.

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MINOR FAULTS

Slurred or in-line crosses

Crossed progressive

Slightly progressive chasses

Wide and around swings

A judge must also be able to evaluate merit of dance skating.

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

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

Also refer to the “USA-RS Dance Descriptions & Diagrams” section on judging International Dance

- D. Review International dance skating techniques
- E. Distribute copies of forms and reports used for the Test Centers. Discuss how to use the forms.
- F. Review general regulations for tests and how to maintain your judge’s commissions once you pass the judges test.
- G. Discuss how tests are conducted, order of dances, and the importance of confidentiality of test results and comments.
- H. Distribute Dance Study Guides for Glide Waltz CEPA & Country Polks.
- I. Quiz and diagram practice on the Straight Waltz.

ASSIGNMENT FOR NEXT MEETING

1. Study terms
2. Study dance holds
3. Practice drawing the Glide Waltz (CEPA) & Country Polka. Bring a complete diagram of the Country Polka to the next class.
4. Review study guides for the Glide Waltz (CEPA) & Country Polka and be prepared to discuss the judging points of these dances.
5. Learn the requirements for the first International Solo & Team dance test.

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INTL 1D-S-3

R- 6-16

Q-3

NAME: _____

1. Define the following terms:

a) Outside Edge

b) Strong Beat

c) “And” Position

d) Raised Chasse

e) Slip Step

f) Introductory Steps

g) Cross Step

h) Cut Step

i) Cross Roll

j) Starting Step

2. Explain the proper execution of an international progressive run.

3. What two types of patterns are used for International Dances?

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GLIDE WALTZ (CEPA)

INTL 01
R 6-16

1. What are the opening steps that could be used for this dance and where does the dance start?
2. The hold for this dance is _____ position. The tempo is _____ and the music used is _____.
3. Step # 1 of this dance is aimed toward _____ and is a _____ beat step.
4. Where would you see a rockover in this dance?
5. Explain how the raised chasse steps should be executed in this dance.
6. Step # 2 of this dance is a _____ step.
7. Where is step # 1 in this dance aimed?
8. What are the major differences between the Glide Waltz (CEPA) and the Glide Waltz that you would see on a # 1 Solo & Team International Dance Test.
9. What would you consider the major judging points to be for this dance?
10. Draw this dance showing the baseline, beats, edges, and step numbers using a lobe guide.

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COUNTRY POLKA

INTL 02
R 6-16

1. Does this dance cross the middle of the rink in the center lobe? Explain.
2. Explain how the toe points are executed in this dance and explain the edges that the skating foot is on.
3. The toe points occur on what beat of the step?
4. How many wheels touch the surface on the front and rear toe points?
5. Where is the placement of the toe points in relation to the skating foot?
6. All steps in this dance are _____ steps with the exception of steps ____ and ____ of the _____.
7. This dance is skated to what type of music? At what tempo?
8. What dance position is proper for this dance?
9. What type of step is step # 4 and # 8 of this dance? How should this step be done?
10. How many beats are steps # 11 & # 14?
11. What are the opening steps that could be used for this dance? Where does the dance start?
12. Is this dance similar to any American Dance? If explain.
13. What option does a skater have if the rink has a very small width?
14. Practice drawing this dance showing the baseline, edges, step numbers, and beats for the steps.

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INTL 1D-S-4

R- 6-16

SESSION 4

TOPICS TO BE COVERED:

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

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5. Willingness
 - a) Show enthusiasm but be patient.
 - b) Always be on time (at least 30 minutes before tests are scheduled). Notify the rink immediately if you are going to be late or absent.
 - c) Devote sufficient time to the exercise of judging – continue your education throughout your judging career and stay current with accepted rules, etc..
 - d) Be available if you want to judge, and continue to be asked to judge.
- F. Discuss judging points for the Glide Waltz (CEPA)
- G. Discuss judging points for the Country Polka.
- H. Distribute study guides for Canasta Tango (CEPA) and Skaters March (CEPA)
- I. Assign each candidate a different diagram to draw for next class.
- J. Discuss 1st Team and Solo International Dance Test – minimum passing score, passing score, test fee and dances.
- K. Quiz

ASSIGNMENT FOR NEXT MEETING

1. Study terms and International Dance holds.
2. Study the Canasta Tango (CEPA)
3. Study the Skaters March CEPA
4. Practice Diagraming dances and bring your assigned diagram to class.
5. Study the Requirements for the 2nd International Solo & Team test.

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INTL 1D-S-4

R- 6-16

Q-4

NAME: _____

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

a. 60	c. 73	e. 57
b. 45	d. 82	f. 69
12. Describe how a raised chasse should be done in the Glide Waltz (CEPA).
13. Explain how the toe points should be executed in the Country Polka.
14. On the back of the sheet, list the step numbers, edges, and number of beats for the Country.

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CANASTA TANGO (CEPA)

INTL 03
R 6-16

1. This dance is skated in what positions for a team test? Explain what the partnership relationship would be when skated by a team.
2. What tempo and music should be used for this dance?
3. How many raised chasse steps are found in this dance? Give the step numbers.
4. Explain in detail the execution of step # 14 of this dance. Give at least 5 common problems observed in the skating of this step.
5. What technique must be used on steps # 9, # 10, # 11, # 12, and # 13 in order to execute this dance properly?
6. What is a cut-step? Are there any in this dance?
7. In order to fit certain rink conditions may an optional pattern be used? If so how many beats would be in the dance and which step would be deleted?
- 8.. What type of steps are # 5 and # 8 of this dance? Where are they aimed?
9. Practice drawing this dance showing a baseline, step numbers, edges, and beats for each step

SKATERS MARCH (CEPA)

INTL 42

R- 6-16

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

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INTL 1D-S-5

R- 6-16

SESSION 5

TOPICS TO BE COVERED:

- A. Review quiz & diagrams (Note: Any candidate having a problem with diagrams will be scheduled for a special diagram session at this time – all judges must be able to diagram the dances covered by this commission before taking the final exam)
- B. Discuss the 2nd Solo and Team International Dance Test – minimum score, passing score, test fee and order of dances
- C. Discuss the judging points of the Canasta Tango (CEPA)
- D. Discuss the judging points for the Skaters March (CEPA)
- E. Distribute study guides for the Carlos Tango (CEPA) and Rhythm Blues International
- F. Set up mock judging date (Note: This should be an actual test center or demonstration. Use of tapes will not train the judge's eyes. Tapes make it difficult to see lobing, quality of edge, etc.)
- G. Quiz

ASSIGNMENT FOR NEXT MEETING

- 1. Study dance terms and holds
- 2. Review Integer Scoring System
- 3. Study skating abbreviations listed in the Dance Book
- 4. Study the Carlos Tango (CEPA) and Rhythm Blues (International)
- 5. Practice diagraming these dances and bring a diagram of the Rhythm Blues International to class
- 6. Study the Requirements for the 3rd International Solo & Team tests

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INTL 1D-S-5
R- 6-16

Q-5

NAME: _____

1. Step # 14, the ROF X-Swing Roll, is in what position in relation to the dance pattern in the Canasta Tango?
2. Where is the Canasta Tango started?
3. Define in your own words the following terms:
 - a) Cross Roll
 - b) Rise and Fall
 - c) Rockover
 - d) Angular take off
4. The Canasta Tango is skated to _____ music at _____ tempo. The dance is skated on a _____ pattern in _____ dance position for a team test.. The dance has _____ steps in the regular pattern.
5. In the Skaters March (CEPA) where does Step # 6 start and where should it be aimed?
6. What is the passing score for the 2nd Solo International Dance test?
7. List the steps that make up one straightway sequence for the Skaters March (CEPA) List the edges, Step numbers, and beats.
8. In the Skaters March (CEPA) how should steps # 4 and # 10 be executed.

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CARLOS TANGO (CEPA)

INTL 05
R 6-16

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

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INTERNATIONAL RHYTHM BLUES

INTL 04
R 6-16

1. Where would you start this dance in relation to the rink?
2. The music and tempo for this dance are?
3. What position and type of holds are used for this dance?
4. Explain the aim of step # 2.
5. How is step # 4 ROF Swing executed?
6. What is the timing of steps # 5, # 6, # 7, and # 8? Is this a problem area for some skaters?
7. Explain the difference between step # 9 and # 10 in relation to the pattern of this dance.
8. Step # 11 is aimed in which direction?
9. What step crosses the center end of the rink?
10. Step # 1 is aimed in what direction?
11. What common pattern faults are found in the skating of this dance?
12. When this dance must be skated on a small surface what steps may be deleted?
How many beats will be in the smaller pattern?
13. How many center lobes are skated in this dance?
14. What type of steps are # 14, # 15, & # 16?
15. Practice drawing this dance showing the baseline, step numbers, steps, and musical beats for the steps.

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INTL 1D-S-6
R-6-16

SESSION 6

TOPICS TO BE COVERED:

- A. Review quiz
- B. Review diagram homework – Rhythm Blues International
- C. Oral discussion of terms, holds and abbreviations
- D. Discuss judging points for the Rhythm Blues International
- E. Discuss judging points for the Carlos Tango (CEPA)
- F. Review the requirements for the 3rd Solo and Team International Dance Achievement Test. Including minimum score, passing score, fee, and order of skating of dances.
- G. Distribute study guides for the Denver Shuffle (CEPA) and 120 Waltz
- H. Quiz

ASSIGNMENT FOR NEXT MEETING

1. Review any terms, holds or abbreviations you are having a problem remembering
2. Study the Integer Scoring System
3. Study the Denver Shuffle CEPA and the 120 Waltz
4. Practice drawing all dances and bring a diagram of the 120 Waltz to the next meeting
5. Review the requirements for the 4th International Solo & Team Dance Tests

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R-6-16

Q-6

NAME: _____

1. The second dance to be skated on the # 3 International Dance Test is _____
2. There are _____ beats of music in a 2 corner sequence of the Country Polka.
3. The first dance to be skated on the 2nd International Dance Test is _____
4. While going forward, a crossed chasse is always crossed _____
5. The minimum score for a dance on the # 3 International Dance Test is _____
6. There are _____ signatures required on the master achievement test form for the # 1 International Dance Test using 3 judges.
7. The music and tempo for the Skaters March (CEPA) is _____
8. Counter clockwise edges are always aimed to the _____
9. A candidate failing a test must wait a period of _____ days before taking it again.
10. The Glide Waltz (CEPA) may be skated with 1 corner sequence. YES / NO
11. Counting musically, the first toe point is always on beat # _____ and the back toe point is always on beat # _____ when doing the Country Polka.
12. There are _____ angular take-offs in one repetition of the Rhythm Blues International.
13. All one beat steps in the Glide Waltz (CEPA) are _____
14. The Bronze Level Tests may be skated _____ if a candidate wishes.
15. The passing grade for the # 1 International Dance Test is _____
16. ROF is a _____ lobe edge.
17. The Carlos Tango (CEPA) is skated to _____ music at _____ beats per minute.
18. The test fee for the # 2 International Dance Test is _____.
19. What difference in the execution of the steps would you expect to see between the American Test dances and the International Test dances.

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120 WALTZ

INTL 08
R 6-16

1. What hold is used for this dance?
2. What side of the lady is the man on for the beginning of this dance?
3. This dance is skated to _____ music at _____ tempo.
4. The opening steps are how many beats each?
5. Explain the position of the man during steps # 4, # 5, and # 6 of this dance.
6. Describe the proper execution of step; # 6.
7. What must the man do on step # 11 to prepare for step # 12?
8. Explain the relationship of the partners on step # 12. How should the free foot be moved on this step.
9. How many swings occur in this dance? They are on what steps?
10. Which steps in this dance are crossed chasse steps?
11. What is unusual about step # 10 of this dance?
12. Are there any raised chasse steps in this dance? If so which ones?
13. What does the placement of step # 10 compare with the lobe made by steps # 2, # 3, and # 4?
14. What is the aim of step # 12?
15. What common faults are seen when judging this dance?
16. Where do you feel you could see the most from when judging this dance?
17. Practice drawing this dance showing the steps, step numbers and beats of music.

RSA TRAINING GUIDE
DENVER SHUFFLE (CEPA)}

INTL 43
R 6-16

1. Give the music and tempo for the Denver Shuffle cepa.
2. What is the approximate axis for this dance?
3. What pattern is used for this dance?
4. What is the first edge of the dance to be skated after the optional opening? Where is this step aimed?
5. How many beats in the center lobe of this dance? Where is the top of the center lobe?
6. How many chaise steps are there in this dance?
7. What do steps # 2, # 8, and # 14, have in common?
8. Is there a change of lean during the barrier lobe of this dance?
9. How should step # 8 be executed?
10. How many beats are there in one repetition of this dance?
11. How does the Denver Shuffle CEPA differ from the Denver Shuffle skated on the American Dance Tests?
12. Should the weight be distributed equally during the slide steps?
13. Step # 10 is aimed toward _____.
14. Diagram the Denver Shuffle (CEPA) showing the step numbers, timing, and the edges

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INTL 1D-S7

R- 6-16

SESSION 7

TOPICS TO BE COVERED:

- A. Review quiz and the 120 Waltz diagrams from last meeting
- B. Review Integer Scoring
- C. Discuss the pattern and judging points for the Denver Shuffle (CEPA)
- D. Discuss judging points 120 Waltz
- E. Distribute study guides for the Werner Tango and the International Collegiate
- F. Discuss the requirements for the 4th International Solo & Team Dance Tests
- G. Quiz

ASSIGNMENT FOR NEXT MEETING

- 1. Review test requirements
- 2. Review dances covered so far and be sure you know your step numbers and edges
- 3. Study the Werner Tango
- 4. Study the International Collegiate
- 5. Review the requirements for the 5th International Solo & Team Dance Tests

RSA TRAINING GUIDE

1 INTERNATIONAL TEAM & SOLO DANCE COMMISSION

INTL 1D-S-7

Q-7

R- 6-16

NAME: _____

STEP REVIEW OF DANCES COVERED

LIST THE STEP EDGE AND NUMBER OF BEATS (RIF-XF 3) FOR EACH DANCE

Step #	120 WALTZ	CANASTA TANGO (CEPA)	SKATERS MARCH (CEPA)	RHYTHM BLUES INTERNATIONAL
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				

RSA TRAINING GUIDE

WERNER TANGO

INTL 10
R 6-16

1. What music and tempo is used for this dance?
2. The Werner Tango is a _____ patterned dance using the _____ dance hold. The dance starts on _____ which should be _____ during the initial start only.
3. Which steps are identical for both the man and lady?
4. If the floor conditions exists where the regular pattern is not practical which steps are deleted? How many beats are in the smaller pattern?
5. Steps _____ through _____ should be skated on the straightaway and steps _____ through _____ should be skated on the corner.
6. How should step # 5, LFIO-6 beats double swing , be properly executed?
7. Explain the execution of steps # 14 and # 15 for the lady and steps # 14A, # 14B, and # 15 for the man.
8. What are the main judging points in this dance? (At least 8)
9. Diagram this dance showing the man and lady's steps, step numbers and musical beats.

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INTERNATIONAL COLLEGIATE (Foxtrot Position)

INTL 11

R 6-16

1. This dance is skated to a _____ using _____ beats per minute. The pattern is _____ and the holds used are _____ and _____.
2. Is there a consistent timing pattern used in this dance? If so what is it?
3. What is a cut step and how should it be executed?
4. What is the difference between a cross roll and a crossed progressive step?
5. What are the straightaway steps for the man and lady?
6. What are the corner steps for the lady?
 - a) How should the take-off be done?
 - b) What kind of turn does the lady execute?
 - c) How should the cut step be executed?
7. What are the corner steps for the man?
 - a) How should the take-off be done?
 - b) What kind of turn does the lady execute?
 - c) How should the cut step be executed?
8. What type of turn does the man have from the last step of the corner to the first step of the straightaway? Where should this step be aimed?
9. How should the forward to backward Mohawk be executed for International Dance Tests?
10. What are some of the weak points seen in this dance?
11. After the opening steps where should this dance be started?
12. Diagram this dance showing both the man's and lady's steps, step numbers, and beats of music.

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INTL 1D-S-8

R- 6-16

SESSION 8

TOPICS TO BE COVERED:

- A. Review quiz and diagram drill from last meeting
- B. Discuss the judging points for the Werner Tango
- C. Discuss proper techniques for International turns, draw turns, review positions of skaters for International Dance in closed or waltz positions and discuss backward skating
- D. Discuss the judging points for the International Collegiate
- E. Distribute study guides for the Fiesta Tango and Swing Foxtrot
- F. Discuss requirements for the 5th International Solo & Team Dance Tests
- G. Quiz

ASSIGNMENT FOR NEXT MEETING

- 1. Study the Fiesta Tango and Swing Foxtrot – be sure you know both the Lady's and Men's steps
- 2. Be prepared to diagram the dances or portions of the dances covered by this commission.
- 3. Start reviewing for your final exam
- 4. Review the requirements for the 6th International Solo & Team Dance Tests

RSA TRAINING GUIDE

FIESTA TANGO

INTL DAN 15
R – 6-16

1. The Fiesta Tango uses the _____ and _____ holds. The music is a _____ using _____ beats per minute.
2. What position are the skaters in to start the dance?
3. Is this pattern symmetrical like the Siesta Tango?
4. What type of turn is executed on steps # 5 and # 10?
5. How should step # 8 be executed?
6. Steps # 1 and # 2 are what type of stroke?
7. What type of step is step 6A and where should it be aimed?
8. What type of turn is skated on steps # 10 and # 11?
9. What dance positions are used for this dance and when do they change?
10. What type of sequence is skated on steps # 3, # 4, and # 5?
11. What optional pattern may be used?
12. What would you consider to be the major judging points for this dance?
13. What additional items would you consider to be minor faults in this dance?
14. Draw the *32 Beat Pattern* of this dance showing the steps, step numbers, and musical beats.

RSA TRAINING GUIDE

SWING FOXTROT

INTL 44
R 6-16

1. What type of music is used for this dance and what is the tempo?
2. Where does the Swing Foxtrot start in relation to the rink?
3. What type of step is step # 10?
4. For a team test what type of dance position is used?
5. Explain the execution of steps # 14 and # 15.
6. What major errors are often found in the skating of the Swing Foxtrot?
7. There are three run sequences used in this dance that have the same timing sequence. List the step numbers and the timing.
8. Should you see any change of edges during the swings in this dance?
9. How should steps # 6 and # 10 crossroll swings be executed?
10. Diagram this dance showing the edges, step numbers and musical beats.

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1 INTERNATIONAL TEAM & SOLO DANCE COMMISSION

INTL 1D-S-9
R- 6-16

SESSION 9

TOPICS TO BE COVERED:

- A. Review quiz and diagram drill from last meeting
- B. Discuss the judging points for the Swing Foxtrot
- C. Discuss the judging points for the “Fiesta Tango.
- D. Discuss the requirements for the 6th International Solo & Team Dance Tests
- E. Discuss any general questions about judging Solo and Team International Dance Tests
- F. Quiz (Check in class)
- G. Next session will be the panel final exam. The panel trainer will grade and return this to the candidates. If the candidate’s class work, mock judging and exams indicate they are ready to take the RSA exam, applications will be given out.

ASSIGNMENT FOR NEXT MEETING

- 1. Be prepared to answer questions covering all material covered in your training sessions.
- 2. Be prepared to diagram the dances or portions of the dances covered by this commission.
- 3. Bring the dates you passed your Solo and/or Team International Dance Achievement Tests
- 4. Next session will be the panel final exam. This is a **Closed Book Exam**. The panel trainer will grade and return the exam to the candidates. If the candidate’s class work, mock judging and exams indicate they are ready to take the RSA exam, applications will be given out. A fee may be required to take the exam. The # 1 Team & Solo Dance commission will be sent from the RSA Office. The # 1 International Commission is an **Open Book Exam** with test supervisors present. You will have 30 days to take the exam and return it to the RSA National Office to be graded.

RSA TRAINING GUIDE

1 INTERNATIONAL TEAM & SOLO DANCE COMMISSION

INTL 1D-S-9

Q-9

R- 6-16

NAME: _____

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

A. Bar

D. DC

G. RC

B. CE

E. XR

H. XF

C. XB

F. O

I. Moh

2. In order to pass the 6th International Dance Test a candidate must have a minimum score of _____ & a total passing score of _____. The dances are _____ and _____.

3. What type of music is used for the Swing Foxtrot and what is the tempo?

4. How is step # 6 executed in the Fiesta Tango?

5. In the Fiesta Tango what common problems are found during the skating of the corner of the dance on a team test? (at least 6)

6. In the Fiesta Tango what type of steps are steps # 10 and # 11? How should they be executed?

7. What dances are skated for the 5th International Dance Test?

8. The passing score for the 4th International Dance Test is _____ and the minimum score for this test is _____.

RSA TRAINING GUIDE
1 INTERNATIONAL TEAM & SOLO DANCE COMMISSION
INTL 1D-PANEL FINAL
R-6-16

NAME: _____

GENERAL QUESTIONS

1. What score range fits the names listed below?

1. _____ Abundant faults
2. _____ Superior
3. _____ Conceptually Unaware
4. _____ Good
5. _____ Exceptional
6. _____ Average
7. _____ Proficient
8. _____ Adequate
9. _____ Minimum
10. _____ Badly Skated

2. Define the following in International Dance?terms:

Cut Step –

Cross Roll –

Progressive Run

Continuous Axis –

Mohawk Turns

3. Who is responsible to see the forms are processed at a test center?

4. May a judge officiate at a test of a professional? YES NO

5. Is there any specific order dances should be skated for Achievement Test? If so, what is the order?

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INTL 1D-PANEL FINAL

R-6-16

6. How long would a solo dance skater skate each dance for the 6th. International Solo Dance Test?
7. What responsibilities do you have as a Commissioned RSA Test Judge? Explain in detail.
8. With a # 1 International Dance Commission what tests may you judge?
9. Describe how a forward-to-back Mohawk turn should be executed in an International Dance.

DANCE QUESTIONS

Country Polka

1. In small rinks, what steps may be eliminated? Will this alter anything about the dance?
2. List the step numbers, edges and beats for one corner sequence of this dance.
3. All steps are progressive steps in this dance except _____

Canasta Tango

1. Step 7 and Step 10 are what kind of steps? They should be executed in what manner?
2. What are 6 points you would consider when judging this dance?

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INTL 1D-PANEL FINAL

R-6-16

Carlos Tango

1. Where is Step 1 located in relation to the pattern of this dance?
2. Describe the proper execution of Step 4 in this dance and where it is skated in relation to the pattern.
3. Step # 12 is aimed toward the _____.

120 Waltz

1. Explain how Steps # 10 of the 120 Waltz should be executed.
2. Explain the position of the man on Steps #4, # 5 and # 6 of the 120 Waltz.
3. List at least 6 major judging points you would consider when judging the 120 Waltz.

Werner Tango

1. Is the second center lobe skated as deep as the first center lobe in the Werner Tango?
2. Which steps are skated across the end of the rink in the Werner Tango?
3. Explain how Step 15 is skated in the Werner Tango.

Denver Shuffle (CEPA)

1. In relation to the rink, where does this dance start?
2. Which step is at the top of the center lobe?

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INTL 1D-PANEL FINAL

R-6-16

Skaters March (CEPA)

1. How should steps # 4 and # 10 be skated?
2. Where is the ROF Swing aimed and what is its position in relation to the dance's pattern.

Glide Waltz (CEPA)

1. What music and Tempo is used for this dance?
2. What are the major judging points for this dance?

International Rhythm Blues

1. On what steps in this dance do you often see timing problems?
2. What step crosses the center end of the rink?

International Collegiate

1. This dance is skated to a _____ using _____ beats per minute. The pattern is _____
And the holds for a team are _____ and _____.
2. Are there a required number of cross rolls on the straightaway?

Swing Foxtrot

1. What type of music is used for this dance? What is the tempo?
2. Step 10 is called what type of step?

Fiesta Tango

1. What type of turn is executed on steps # 10 and # 11?
2. What are the major judging points you will be looking for in this dance?