
NEW ZEALAND
FEDERATION OF
DANCE TEACHERS
INCORPORATED

SYLLABUS



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PROFESSIONAL EXAMINATIONS

CONDITIONS AND INFORMATION

Membership of the New Zealand Federation of Dance Teachers Inc. (referred to as the Federation) is available upon the passing of examinations as laid down herein and in accordance with the Constitution.

Application to join the Federation and /or to be examined for a degree of qualification will be made on the prescribed form, accompanied by the examination fee and shall be sent to the Secretary at least 21 (twenty-one days) before the date of the examination.

The election of the candidate shall become void and monies paid to the Federation forfeited, should it be at any time established to the satisfaction of the Federation, that details given on this form are false.

The annual subscription is payable in advance on the 1st January each year. An entrance fee is payable on election to the Federation.

New members joining the Federation in January through to October shall be required to pay a full subscription. New members joining in November and December shall be required to pay a full subscription, which will be credited to the following year.

DEGREES OF MEMBERSHIP

STUDENT EXAMINATION

This is a preparation exam for the professional student who may want to have a career as a teacher of dance, or for amateur assistant teachers who are being mentored and now wish to increase their knowledge and move into professional status.

This is not a teaching qualification it is a steppingstone to achieving the qualifications of Associate, Licentiate or Fellowship degrees.

Candidates must be 16 years of age or over

Associate, Licentiate and Fellowship Degrees are awarded to candidates who have passed the necessary examinations. Candidates must be of good character. The Secretary must inform at least two of the Executive, in good time, for approval of candidates and their applications.

ASSOCIATE DEGREE

Candidates must be seventeen (17) years of age and over.

LICENTIATE DEGREE

Candidates must be twenty-one (21) years of age and over, with at least two years' experience as a Teacher of dancing immediately prior to their application. Candidates must have held an Associate Degree in the branch for at least two years.

FELLOWSHIP DEGREE

Candidates must have held a Licentiate Degree in the branch for at least three years.

NB: In certain circumstances the time criteria can be altered or waived by the Executive.

EXAMINATION

DURATION

All examinations consist of two parts – demonstration and theory.

The amount of time for the theory is as below.

Student Exam	1 hour minimum
Associate Examination	1 hour 15 minutes minimum
Licentiate Examination	1 hour 30 Minutes minimum
Fellowship Examination	1 hour 45 Minutes minimum

Demonstrations of dancing is not included in the time allocated to theory.

For the demonstration candidates may choose to dance as lady, or as man, or as both.

Candidates will be marked Failed, Passed, Commended, Highly Commended or Honours in both demonstration and theory in each dance. The lowest mark will determine the final result.

Candidates failing in an examination may not enter again for the same examination until after the expiration of two months from the date of the previous examination.

The Examiner's decision is final and no correspondence or discussion can be entered into regarding the Examiner's report. Examination results will be sent by the Examiner to the Secretary who will convey the results to the candidate.

Marks:

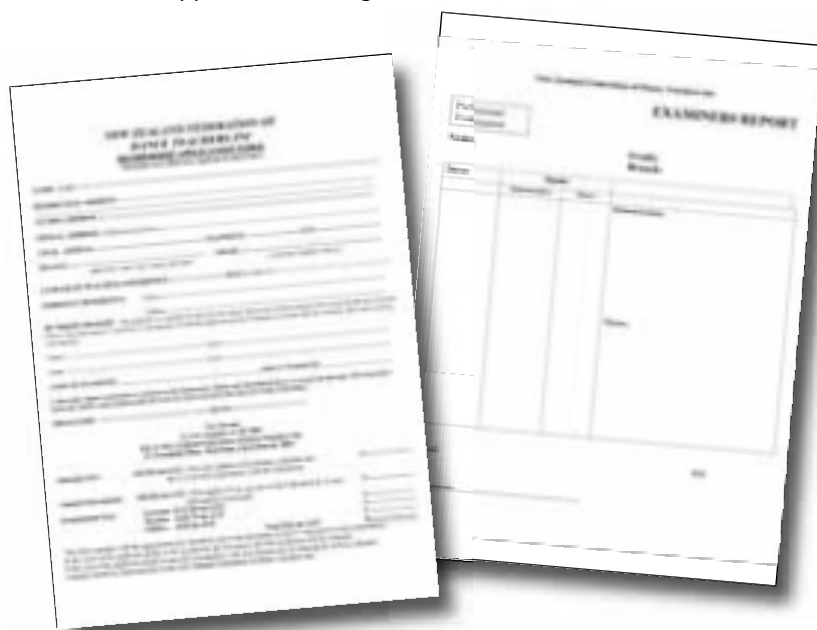
Pass	60 - 74 marks in each dance
Commended	75 - 84 marks in each dance
Highly Commended	85 - 94 marks in each dance
Honours	95 - 100 marks in each dance

Maximum marks in each dance is 100.

PROFESSIONAL MEDALS

These may be taken by professionals but only Gold and above. Details of cost etc. may vary from time to time and can be obtained from the Secretary whenever required.

Syllabi as per amateur medals applies but to a higher and more technical standard. Entries and exits are permitted.



Forms are available online at: www.nzfdt.co.nz

BALLROOM BRANCH

TECHNIQUE

***The technique required is that described in “The Ballroom Technique” by the Imperial Society of Teachers of Dancing - Dance Examinations Board- current edition.
Viennese Waltz technique from the script by Harry Smith Hampshire.
Publications available for purchase online at www.istd.org***

TEMPI

Waltz 28-30, Tango 32-34, Foxtrot 28-30, Quickstep 49-51, Viennese Waltz 58-60

DEMONSTRATION

STUDENT EXAMINATION

Candidates are required to dance Waltz, Foxtrot, Tango and Quickstep to at least silver level. All figures need to be included in the demonstration routine.

Rhythm dancing

Candidates will also be required to show their ability to dance to 4/4 music by dancing a Rhythm foxtrot (30 – 50 bars a minute) using a selection of figures from the following:

Quarter turns Right and Left, Natural pivot turn, Forward walks and sidestep, Forward walks and side step to Promenade Position, Promenade chasse, Reverse pivot turn, The side step.

Additional associate figures may be introduced if desired.

Theory

Candidates will be verbally examined on their knowledge of the required figures for the student exam.

They will be expected to briefly define the following terms in respect of each figure as both man and lady: feet positions, alignment (and direction in Tango), amount of turn, rise and fall, footwork, CBM, CBMP, sway.

Give a simple description of: Forward and backward walks, Hold, Time and tempo of each dance and to give one precede and one follow to each specified figure.

The analysis of the Technique and solo demonstration of specified figures as man or lady will be confined to: Feet positions, alignment, amount of turn, rise and fall, footwork, timing and counting in beats and bars.

Waltz: closed changes, Natural Turn, Reverse Turn, Natural Spin turn, Whisk, Chasse from PP

Slow Foxtrot: Feather step, Three step, Natural Turn, Reverse Turn (incorp feather finish), Closed impetus and feather finish.

Tango: Walk, Progressive sidestep, Progressive link, Closed Promenade, Rock Turn, Open reverse turn partner outside, Back Corte.

Quickstep: Quarter turn to the Right, Natural Turn, Natural turn with hesitation, Natural Pivot Turn, Natural Spin Turn, Progressive Chasse, Chasse Reverse Turn, Forward Lock

Candidates in all grades will be required to demonstrate the standard dances to a professional level appropriate to the grade.

ASSOCIATE DEGREE:

Waltz, Foxtrot, Quickstep and Tango to at least Silver bar level. Examiners expect to see 80% of examination figures included in the demonstration routine. Lack of performed figures will affect results.

LICENTIATE AND FELLOWSHIP DEGREES:

The five standard dances to at least Gold cross level.

ASSOCIATE DEGREE

THEORY:

Candidates will be verbally examined on their knowledge of the figures in the syllabus and will be required to show their ability to apply the following principles in respect of each dance and figure as both man and lady. Hold, balance, definitions of technical terms, footwork and balance of forward and backward walks, counting in slows and quicks, counting in beats and bars, rise and fall, alignment, positions of feet, contrary body movement position, contrary body movement, sway, amount of turn, footwork, precedes & follows, timing & tempi.

WALTZ:

Closed Changes, Natural Turn, Reverse Turn, Natural Spin Turn, 456 Reverse Turn, Whisk, Chasse from Promenade, Closed Impetus, Hesitation Change, Outside Change, Reverse Corte, Back Whisk, Basic Weave, Double Reverse Spin, Reverse Pivot, Back Lock, Progressive Chasse to Right.

FOXTROT:

Feather Step, Three Step, Natural Turn, Reverse Turn (incorporating Feather Finish), Closed Impetus and Feather Finish, Natural Weave, Change of Direction, Basic Weave.

TANGO:

Walk, Open Finish, Progressive Side Step, Progressive Link, Closed Promenade, Rock Turn, Open Reverse Turn - Lady Outside, Open Reverse Turn - Lady in Line, Back Corte, Progressive Side Step Reverse Turn, Open Promenade, Rock back on Left Foot, Rock back on Right foot, Natural Twist Turn, Rock Turn, Natural Promenade Turn, Methods of Preceding Promenade Figures.

QUICKSTEP:

Quarter Turn to Right, Natural Turn, Natural Turn with Hesitation, Natural Pivot Turn, Natural Spin Turn, Progressive Chasse, Chasse Reverse Turn, Forward Lock, Closed Impetus, Back Lock, Reverse Pivot, Progressive Chasse to Right, Tipple Chasse to Right, Running Finish, Natural Turn & Back Lock, Double Reverse Spin, Heel Pivot, (Quarter Turn to Left).

LICENTIATE DEGREE

THEORY:

Candidates will be verbally examined on their knowledge of Modern Ballroom Dancing. In addition to the work in the Associate Syllabus, candidates must have a thorough knowledge of the following figures and amalgamations thereof. They should be able to explain methods of teaching. Candidates will be asked to give suitable 'Precedes and Follows' for Associate and Membership Syllabus figures and amalgamations thereof.

WALTZ:

Weave from Promenade Position, Closed Telemark, Open Telemark and Cross Hesitation, Open Telemark and Wing, Open Impetus and Cross Hesitation, Open Impetus and Wing, Outside Spin, Turning Lock.

FOXTROT:

Closed Telemark, Open Telemark & Feather Ending, Top Spin, Hover Feather, Hover Telemark, Natural Telemark, Hover Cross, Open Telemark- Natural Turn- Outside Swivel & Feather Ending, Open Impetus, Weave from Promenade Position, Reverse Wave, Various Types of Feather Step.

TANGO:

Promenade Link, Four Step, Back Open Promenade, Outside Swivels, Fallaway Promenade, Four Step Change, Brush Tap.

QUICKSTEP:

Quick Open Reverse, Fishtail, Running Right Turn, Four Quick Run, V6, Closed Telemark, Zig Zag Back Lock & Running Finish, Cross Chasse, Change of Direction.

VIENNESE WALTZ:

Natural Turn, Reverse Turn, Left & Right Changes (Backwards and Forwards).

FELLOWSHIP DEGREE

THEORY:

In addition to the theory requirements for Associate and Licentiate Degrees, candidates will be expected to show, not only a thorough knowledge of the basic principles of modern ballroom dancing, but also to demonstrate their ability to teach these dances to an advanced level. Examiners are expecting to see Fellowship figures included in their demonstration routine. Looking for ease of presentation and flowing choreography. The routine is to be balanced, including figures from the whole syllabus. Figures outside of the syllabus will not enhance overall mark. Candidates will be asked to give suitable "Precedes & Follows" for all syllabus figures and amalgamations thereof.

Candidates may also be asked to describe methods of coaching for professional examinations. Candidates must also have knowledge of the named variations (Additional Figures).

WALTZ:

Left whisk, Contra Check, Closed Wing, Turning lock to Right, Hover Corte, Fallaway Reverse & Slip Pivot, The Fallaway Whisk.

FOXTROT:

Natural Twist Turn, Curved Feather to Back Feather, Natural Zig Zag from Promenade Position, Fallaway Reverse & Slip Pivot, Natural Hover Telemark, Bounce Fallaway with Weave Ending.

TANGO:

Fallaway Four Step, Oversway, Basic Reverse Turn, The Chase, Fallaway Reverse & Slip Pivot, Five Step, Contra Check.

QUICKSTEP:

Cross Swivel, Six Quick Run, Rumba Cross, Topsy to Right & Left, Hover Corte.

VIENNESE WALTZ:

Natural & Reverse Fleckerls.

LATIN AMERICAN BRANCH

TECHNIQUE

The technique required is that which is described in the current edition of the book, "Technique of Latin Dancing," by Walter Laird.

Publication available for purchase online at www.idta.co.uk

TEMPI

Rumba 25-27, Samba 48-50, Cha Cha Cha 28-30, Jive 40-44, Paso Doble 58-60

DEMONSTRATION

STUDENT EXAMINATION

Candidates are required to dance to music the required figures in the Cha Cha Cha, Rumba, Samba, Paso Doble and Jive to at least silver level. At least 80% of figures need to be included in the demonstration routine. Additional figures from the Associate syllabus may be danced.

Candidates in all grades will be required to demonstrate the five (5) standard dances to a professional level appropriate to the grade.

Associate Degree

Danced to at least Silver Bar level.

Licentiate and Fellowship Degrees

Danced to at least Gold Cross level.

Examiners expect to see at least 80% of Syllabus figures included in the demonstration routine. Lack of performed figures will affect results.

STUDENT EXAMINATION

THEORY

Candidates will be verbally examined on their knowledge of the required figures for the student exam.

They will be expected to briefly define the following terms:

Basic action, Hold, Time, Tempo and Rhythm of each dance, and to be able to give one precede and follow.

The analysis of the Technique and solo demonstration of the specific figure in respect to both man and lady will be confined to: foot positions, Alignment (where applicable), Amount of turn, footwork, timing/ rhythm and counting in beats and bars.

Additional associate figures may be introduced if desired.

RUMBA

Basic Movements (Closed ,open and in place), Cucarachas, Check from Open PP, Check from Open CPP, Spot Turn to the Left and Right, Underarm Turn Left and Right, Shoulder to Shoulder, Hand to Hand, Progressive Walks forward and Back, Side steps, Cuban rocks.

CHA CHA CHA:

Basic Movements (Closed ,Open), Check to Open PP, Check to Open CPP, Spot Turn to Left or Right, Underarm Turn to Left or Right, Shoulder to Shoulder, Hand to Hand, Three Cha Chas forward and Back , Time Steps

SAMBA:

Basic Movements (Natural , Reverse, Side, Progressive), Whisks , Samba Walks(promenade, side, stationary), Rhythm Bounce, Reverse Turn, Simple Volta to right or Left, Travelling Botafogos.

PASO DOBLE

Appel, Sur Place, Basic Movement, Chasses to the Right or Left (including Elevations), Attack (displacement), Promenade, Promenade Close, Separation.

JIVE

Basic in Place, Basic in Fallaway ,Change of Place Right to Left, Change of Place Left to Right ,Link, Change of Hands behind the Back,

ASSOCIATE DEGREE

THEORY:

Candidates must be able to explain the following terms and principles:

Timing, Time Signature, Tempo, Rhythm, Alignments, Inherent Amounts of Turn, Arm Positions, Checked Forward Walk, Delayed Walks Forward and Backward, Hand Holds, Latin Cross, Leads, and Poise.

Describe the Close Hold and Basic Action for each dance and the Standard Positions used in the Associate Syllabus.

Dance the Associate figures solo, whilst giving the timing or beat value of each step.

Give a technical analysis, confined to Timing, Beat Value, Foot Positions, Footwork, Alignment (where applicable), Turn & Action used for the Associate figures, Shaping & Leads.

Give suitable "Precedes & Follows" for each of the Associate figures.

RUMBA:

Cucurachas, Alternative Basic Movement, Forward Walks, Backward Walks, Basic Movement, Fan, Hockey Stick, , Spot Turn to Left, Underarm Turn to Right, Spot Turn to Right, Underarm Turn to Left, Check from Open CPP, Check from Open PP, Hand to Hand, Natural Top, Close Hip Twist, Reverse Top, Alemana, Alemana from Open Position L to R hand hold, Open Hip Twist.

SAMBA:

Natural Basic Movement, Reverse Basic Movement, Progressive Basic Movement, Samba Whisks to Left & Right, Promenade Samba Walks, Stationary Samba Walks, Side Samba Walks, Closed Rocks on RF and LF, Reverse Turn, Samba Side Chasse, Corta Jaca, Travelling Botafogas, Natural Roll, Volta Spot Turn Right (for the lady), Volta Spot turn Left (for the lady), Rhythm Bounce.

PASO DOBLE:

Appel, Basic Movement, Sur Place, Chasse to Right, Chasse to Left, Elevations to Right, Elevations to Left, Huit, Attack, Separation, Sixteen, Twist Turn, Promenade, Promenade to Counter Promenade, Grand Circle, Promenade Close.

CHA CHA CHA:

Cha Cha Cha Chasse to Left & Right, Cha Cha Cha Lock Forward & Backward, Ronde Chasse, Hip Twist Chasse, Slip-Close Chasse, Time Step, Close Basic, Open Basic, Fan, Hockey Stick, Check from Open CPP, Check from Open PP, Spot Turn to Left & Right, Under Arm Turn to Right & Left, Shoulder to Shoulder, Hand to Hand, Natural Top (with A Finish), Close Hip Twist (with A Finish), Alemana, Alemana from Open Position L to R Hand Hold, Open Hip Twist.

JIVE:

Jive Chasses to Left and Right, Basic in Place, Basic in Fallaway, Change of Place R to L, Change of Place L to R, Link, Change of Hands behind Back, Whip, Promenade Walks (Slow), Promenade Walks (Quick), American Spin.

LICENTIATE DEGREE

THEORY:

Candidates will be verbally examined as to their knowledge of Latin American dancing. They should be able to explain their methods of teaching. In addition to the work in the Associate syllabus, candidates must also be able to:

Describe the standard position used in the Associate & Licentiate syllabus figures.

Give a technical analysis confined to; Timing, Beat Value, Foot Positions, Footwork & Weight Distribution, Alignments (where applicable), Turn, Action Used and Use of Free Arm (where applicable) for Associate & Licentiate figures.

Candidates will be asked to give suitable Precedes & Follows for Associate & Licentiate syllabus figures and amalgamations thereof.

RUMBA:

Forward Walks in Shadow Position, Hockey Stick Turned to Open CPP, Close Hip Twist turned to Open CPP, Alemana from Open Position with R to R Handhold, Alemana Checked to Open CPP, Open Hip Twist turned to Open CPP, Opening Out to R & L, Spiral, Spiral turned to Open CPP, Spiral turned to Fan Position, Curl, Curl Turned to Open CPP.

SAMBA:

Open Rocks to Right & Left, Promenade Botafogos, Travelling Volta to R, Backward Rocks RF & LF, Plait, Shadow Botafogos, Travelling Volta to R, Travelling Volta to L, Continuous Volta Spot Turn to R, Continuous Volta Spot Turn to L, Corta Jaca in Shadow Position, Dropped Volta.

PASO DOBLE:

Syncopated Appel, La Passe, Banderillas, Syncopated Separation, Fallaway Whisk, Fallaway Reverse, Spanish Line, Methods of Changing Feet 1 & 2.

CHA CHA CHA:

Hockey Stick turned to Open CPP, Natural Top (with B finish), Close Hip Twist Turned to Open CPP, Alemana (with B finish), Alemana from Open Position with R to R Hold, Alemana Checked to Open CPP, Open Hip Twist turned to Finish in Open CPP, Cross Basic, Methods of Changing Feet 1 & 2.

JIVE:

Change of Place R to L with Double Spin, Overturned Change of Place L to R, Double Cross Whip, Curly Whip, Throwaway Whip, Reverse Whip, Fallaway Throwaway, Overturned Fallaway Throwaway, Ball Change.

FELLOWSHIP DEGREE

THEORY:

In addition to the theory requirements for Associate & Licentiate Degrees, candidates will be expected to show a thorough knowledge of the basic principles on which the Latin dances are based. They will also be required to demonstrate their ability to teach these dances to an advanced level. Examiners are expecting to see Fellowship figures included in their demonstration routine, looking for ease of presentation and flowing choreography. The routine is to be balanced, including figures from the whole syllabus. Figures outside of the syllabus will not enhance the overall mark.

Candidates must also be able to explain the following additional terms and principles: Use of Contact Arm and Leads. Give a complete technical analysis comprising; Timing, Beat Value, Foot Position, Footwork, Alignment (where applicable), Turn Action Used, and use of Contact Arm(s) & Use of Free Arm(s) of all the Associate, Licentiate and Fellowship figures.

Candidates will be asked to give suitable "Precedes & Follows" for all syllabus figures and amalgamations thereof. Candidates may be asked to describe methods of coaching for professional examinations.

RUMBA:

Runaway Alemana, Syncopated Open Hip Twist, Fallaway, Cuban rocks, Rope Spinning, Sliding Doors, Three Alemanas, Advanced Opening Out Movement, Continuous Hip Twist, Continuous Circular Hip Twist.

SAMBA:

Circular Voltas to R, Circular Voltas to L, Contra Botafogos, Samba Locks, Promenade to Counter Promenade Runs, Cruzados Locks in Shadow Position, Cruzados Walks in Shadow Position, Carioca Runs, Methods of Changing Feet in Samba.

PASO DOBLE:

Twists, Chasse Cape, Travelling Spins from PP, Travelling Spins from CPP, Flamenco Taps, Method 3 & 4 of Changing Feet in Paso Doble, Coup De Pique Changing from LF to RF, Coup De Pique Changing from RF to LF, Syncopated Coup De Pique, Alternative Entries to PP.

CHA CHA CHA:

Guapacha Timing, Syncopated Open Hip Twist, Close Hip Twist Spiral, Close Hip twist Spiral Turned to Fan Position, Open Hip Twist Spiral, Open Hip Twist Spiral turned to Fan Position, Cuban Break in Open Position, Cuban Break in Open CPP, Split Cuban Break in Open CPP, Split Cuban Break in Open PP, Turkish Towel, Methods of Changing Feet No 3.

JIVE:

Stop & Go, Windmill, Chicken Walks, Rolling Off the Arm, Spanish Arms, The Laird break

NEW VOGUE BRANCH

TECHNIQUE

The technique required is that which is described in the book, "New Vogue Sequence Dancing," by Neville Boyd.

Available for purchase online at www.nevilleboyd.com.au and www.fatd.com.au.

TEMPI

Parma Waltz 48-54, Lucille Waltz 48 – 52, Tracie Leigh Waltz 48 – 54, Swing Waltz 50 – 54, Twilight Waltz 52- 56, Tangoette 28-32, Tango Terrific 28-32, La Bomba 28-32, Charmaine 28-32, Merrilyn 28 – 32, Excelsior Schottische 28- 32, Barclay Blues 28 – 32, Carousel 28 – 32, Gypsy Tap 50- 56, Evening Three Step 50 - 56

STUDENT EXAMINATION

The Examiner in Consultation with the Candidates Coach, two weeks before the examination will select 5 dances from the following student syllabus covering 4 rhythms:

Parma Waltz, Swing Waltz, Merrilyn, Charmaine, Tangoette, Evening Three Step, Gypsy Tap

The candidate will be required to demonstrate the 5 dances to Silver Level

Candidates will be verbally examined and required to give a brief description of the Holds and Body Positions, Tempo, Time and Rhythm of each dance.

In each individual dance selected by the examiner the analysis of the Technique will be confined to Hold and Body Positions, Positions of Feet, Footwork and counting in Beats and Bars.

ASSOCIATE DEGREE

The Examiner, in consultation with the candidate's coach, two weeks before the examination, will select six (6) dances from:

Merrilyn, Gypsy Tap, Parma Waltz, Charmaine, Tangoette, Evening Three Step, Swing Waltz

The candidate will be required to show ability to demonstrate the six (6) selected dances to Silver bar level.

Candidates will be verbally examined on their knowledge of the technique of New Vogue dancing and knowledge and Definition of Technical Terms, Walks, Balance, Deportment and Poise.

They must be able to apply the following basic principles to the seven (7) dances of the Associate syllabus:

Counting in Quicks & Slows, Counting in Beats & Bars, Positions of Feet, Alignment, Amounts of Turn, Rise & Fall, Footwork, Various Holds.

LICENTIATE DEGREE

The Examiner will, in consultation with the candidate's coach, two weeks before the examination, select eight (8) dances overall from the Associate syllabus and:

Lucille Waltz, Twilight Waltz, Tracie Leigh Waltz, Barclay Blues, Excelsior Schottische, Carousel, Tango Terrific, La Bomba.

Candidates will be required to show ability to demonstrate the eight (8) selected dances to Gold Cross level. They will be verbally examined on their knowledge of New Vogue dancing. Candidates will be required to demonstrate the technique and basic principles and show their methods of teaching, in any of the fifteen (15) dances. In addition

to the work in the Associate Syllabus, candidates must have a thorough knowledge of all dances in the Medal Test Syllabus and incorporate finer points in all descriptions.
Candidates may be asked to describe methods of teaching.

FELLOWSHIP DEGREE

In addition to the theory requirements for Associate & Licentiate Degrees, candidates will be expected to show not only a thorough knowledge of the basic principles of New Vogue dancing, but also to demonstrate their ability to dance & to teach all New Vogue dances as listed for Associate and Licentiate degree to an advanced level. Candidates will be asked to describe methods of teaching for amateurs and preparing students for professional examinations.

CLASSICAL SEQUENCE BRANCH

TECHNIQUE

The technique required is that which is described in the “Official Board of Ballroom Dancing (England) Old Time Scripts.” Technical terms and description of same from “Old Time and Sequence Dancing” by Neville Boyd.

Publications available for purchase online at www.istd.org or www.nevilleboyd.com.au

TEMPI

Lilac Waltz 44, Old Time Waltz 42, Veleta 42, Fylde Waltz 40, Royal Empress Tango 32, Lola Tango 32, Tango Solair 32, Britannia Saunter 28, Saunter Reve 28, Gainsbrough Glide 24, Mayfair Quickstep 48, Boston Two Step 48, Liberty Two Step 48, Premier Two Step 44

STUDENT EXAMINATION

The Examiner in Consultation with the Candidates Coach, two weeks before the examination will select 5 dances from the following student syllabus covering 4 rhythms:

Old Time Waltz, Boston Two Step, Veleta, Mayfair Quickstep, Royal Empress Tango, Liberty Two Step.

The candidate will be required to demonstrate the 5 dances to Silver level.

Candidates will be verbally examined and required to give a brief description on:

Different holds in their syllabus and Forward and Backward Walks.

The analysis of the Technique will be confined to: Positions of Feet, Alignment and or Direction, Amount of Turn, Footwork, Rise and Fall (3/4 and 6/8 rhythms), counting in rhythm and beats and bars.

The candidate must be able to explain the following technical terms:

Balance, poise and deportment, Five Foot positions, Ariel, Assemble, CBM, CBMP, Demi, Parallel Position, Glisse, Pas Glisse, Pas Glissade, Jete, Pas de Basque, Pas de Valse, Plie, Point, Promenade Position, Counter Promenade Position.

ASSOCIATE DEGREE

The Examiner, in consultation with the candidate’s coach, two weeks before the examination, will select six (6) dances from: Lilac Waltz, Old Time Waltz, Boston Two Step, Veleta, Mayfair Quickstep, Gainsborough Glide, Liberty Two Step, Royal Empress Tango.

The candidates must show ability to demonstrate the six (6) selected dances to Silver Bar level.

Candidates will be verbally examined on their knowledge of Technical Terms & Abbreviations, Acknowledgements, Holds, Walks (2/4, 3/4, 4/4, 6/8), Balance, Deportment, Timing, Tempo Counting in Rhythm, Beats & Bars & Quicks & Slows and the analysis of the technique of the syllabus dances under the following headings: Positions of Feet, Alignments, Amounts of Turn, Rise and Fall, Footwork.

The candidates must explain the following technical terms: Aerial, Allemande, Assemble, Balance, Coupes (Under, Over, Lateral to L & R and Simple), Chasse, Contrary Body Movement, Contra Body Movement Position, Demi, Fallaway Position, Fouette, Five Positions, Parallel Position, Glisse, Pas Glissade, Pas Glisse, Jete, Pas de Basque, Pas de Valse, Pivot, Plie, Point, Promenade Position, Counter Promenade Position, Ronde, Swivel, Twinkle.

Candidates may be asked to describe methods of teaching.

LICENTIATE DEGREE

The Examiner, in consultation with the candidate's coach, two weeks before the examination, will select eight (8) dances from:

The list for Associate Degree and also Fylde Waltz, Lola Tango, Premier Two Step, Tango Solaire, Britannia Saunter, Saunter Reve.

Candidates will be required to demonstrate the eight (8) selected dances to Gold Cross level. They will be verbally examined on their knowledge of the technique and technical terms. Candidates will be required to demonstrate the technique and basic principles and show their methods of teaching. They must have a thorough knowledge of all dances in the Medal Test Syllabus and incorporate finer points in all descriptions.

FELLOWSHIP DEGREE

In addition to the theory requirements for Associate & Licentiate Degrees, candidates will be expected to show a thorough knowledge of the basic techniques of Classical Sequence Dancing and to demonstrate their ability to dance and to teach these dances to an advanced level. Candidates will be asked to describe methods of coaching amateurs and for professional examinations.

AMATEUR TESTS

CONDITIONS AND INFORMATION

Studios must notify the Secretary at least twenty-one (21) days in advance of the proposed date of Medal Tests.

AGE GROUPS

Juvenile	12 and under
Junior	15 and under
Adult	16 and over
Senior	35 and over
Masters	50 and over

SECTIONS

There shall be two sections: Social and Graded

AWARDS

All candidates receive a report sheet. All successful candidates receive a certificate.

In Social Tests Badges will be awarded.

In Graded Tests for Ballroom, Latin American, New Vogue, Classical Sequence, and Freestyle appropriate medals for Bronze to 2nd Bar to Gold Cross will be awarded.

In Oscar and Elite Oscar, the appropriate trophy and in Exhibition Star the appropriate Star will be awarded.

MARKS:

Pass	60 - 74 marks in each dance
Commended	75 - 84 marks in each dance
Highly Commended	85 - 94 marks in each dance
Honours	95 - 100 marks in each dance

Maximum 100 marks per dance.

The Examiner's decision is final, and no correspondence or discussion shall be entered into regarding the Examiner's report.

It must be clearly understood by candidates that the gaining of an award in no way suggests that the recipient has ability to teach. The award may not be used in any circumstances, for any subsequent professional advertising.

Candidates who have taken medals with another recognized organisation, may start in the NZ Federation at the same level that has been reached in the other organisation.

Neither Teacher nor candidate may nominate his or her own Examiner.

It is recommended that figures beyond the capabilities of the candidate be avoided. The Examiner will favour good style, rhythm and movement in preference to an excess of variations.

EXHIBITION STAR

A dance (or more as in segue) chosen from the five standard Ballroom dances, the five standard Latin dances, any of the New Vogue dances, any of the Classical Sequence dances, or a cabaret style exhibition.

SOCIAL SECTION

This section is intended to encourage new pupils and to offer stimuli to pupils who wish to enjoy dancing, but not to a technical level. Only two or three figures (at the choice of the Teacher) are required in each dance and little attention is paid to footwork, rise and fall, line of dance or contrary body movement. The candidate should give the impression that he/she has sufficiently mastered the minimum requirements in the chosen dances to be able to dance them socially.

Social Badge Tests will be divided into three levels:

Social Two Dance Badge	Any two dances.
Social Three Dance Badge	Any three dances.
Social Four Dance Badge	Any four dances.

The syllabus steps and style of dance is to be at the discretion of the entering Teacher. However it is desirable that consideration should be given to increase performance & select different dances and variations at each of the levels, especially when entering a candidate in more than one level at a medal session.

Modern Ballroom Sequence and Latin American Sequence Tests come under this section. Any dances may be used. Technique will receive little attention, but application of Ballroom and Latin American principles to at least a social level will be required.

REPEAT SOCIAL BADGES IN DIFFERENT AGE GROUPS

Social tests may be entered in each age group at the discretion and guidance of the entering Teacher.

GRADED SECTION

REPEAT MEDALS IN DIFFERENT AGE GROUPS:

Medal test from Bronze through to Oscar and Elite Oscar may be entered in an age group at the discretion and guidance of the entering Teacher.

BALLROOM

DANCES

Waltz, Foxtrot, Tango, Quickstep, Viennese Waltz.

RHYTHM DANCING

If desired Rhythm may be danced instead of Foxtrot in the Bronze Medal, Bronze Bar, and Silver Medal, but in Silver Medal it is more likely that a higher mark will be gained if Foxtrot is used.

Although there is no set syllabus in Rhythm Dancing, the following movements are generally known and accepted: The Walk, Quarter Turns to Right & Left, Promenades, Side Balances, Natural Turn, Natural Pivot Turn, Reverse Turn, Box, Twinkle, Double Twinkle.

For convenience a guide to Rhythm dances is provided on the Society Website.

TEMPI

Rhythm Dancing 28-38, Waltz 28-30, Tango 30-33, Foxtrot 28-30, Quickstep 49-51, Viennese Waltz 58-60.

BRONZE

Any two (2) dances from below at the choice of the Teacher. A minimum of four (4) figures from the Bronze list below must be included in each dance.

<p>Waltz: Natural Turn Reverse Turn Closed Changes Natural Spin Turn Whisk Chasse from PP Back Whisk Basic Weave 4 5 6 Reverse Turn</p>	<p>Foxtrot: Feather Three Step Natural Turn Reverse Turn (Incorporating Feather Finish) Closed Impetus & Feather Finish Basic Weave Natural Weave</p>
<p>Quickstep: Quarter Turn to the Right Natural Turn Natural Spin Turn Natural Pivot Turn Progressive Chasse Forward Lock Heel Pivot (Quarter Turn to Left)</p>	<p>Tango: Tango Walks Progressive Side Step Closed Promenade Open Reverse Turn Lady Outside Progressive Link Rock Turn Back Corte</p>

Quick Open Reverse Turn Chasse Reverse Turn Back Lock Running Finish	Chasse Reverse Turn Rocks (LF & RF)
	Viennese Waltz: Natural & Reverse Turns L & R Changes (Backwards & Forwards)

BRONZE BAR & SILVER

For Bronze Bar, any three (3) dances to a higher standard than Bronze. A minimum of six (6) figures from the Bronze list must be included in each dance. For Silver any three (3) dances but to a higher standard than Bronze Bar. A minimum of six (6) figures from the Bronze list, plus at least two (2) figures from the list of the following figures:

<p>Waltz: Closed Impetus Outside Change Hesitation Change Reverse Corte Double Reverse Spin Turn Open Telemark Closed Telemark Open Impetus Turn Closed Impetus Turn Turning Lock Reverse Pivot Back Lock Progressive Chasse to R Weave from PP Outside Spin Open Telemark & Wing Open Impetus & Wing Open Impetus & Cross Hesitation</p>	<p>Foxtrot: Natural Weave Change of Direction Top Spin Reverse Wave Open Telemark Closed Telemark Open Impetus Turn Closed Impetus Turn Weave from PP Outside Swivel & Feather Ending Hover Feather Hover Cross Open Telemark & Feather Ending Hover Telemark Natural Telemark</p>
<p>Tango: Open Reverse Turn Lady in Line Progressive Side Step Reverse Turn Open Promenade Natural Twist Turn Natural Promenade Turn Promenade Link Four Step</p>	<p>Quickstep: Closed Impetus Natural Turn with Hesitation Reverse Pivot Progressive Chasse to R Tipple Chasse to R Closed Telemark Natural Turn and Back Lock Double Reverse Spin Turn Change of Direction Fish Tail Cross Chasse Running Right Turn Cross Swivel Heel Pivot (Quarter Turn to Left)</p>
<p>Viennese Waltz: Natural & Reverse Turns L & R Changes (Forwards & Backwards)</p>	

SILVER BAR:

Any four (4) dances but to a higher level of performance than Silver. A minimum of six (6) figures from silver plus at least two (2) from the above list together with a selection of standard and current variations must be performed in each dance. Rhythm Dance is not required.

GOLD:

As for Silver Bar, but to a higher level of performance, together with a selection of standard and current variations to be performed in each dance.

GOLD CROSS & BARS TO CROSS:

Five (5) standard dances to a high level of performance, with the option to use Fleckerls in Viennese Waltz. Entries & exits are optional. Where used, the Examiner may make a comment where appropriate, but this will not affect the overall result.

OSCAR:

Candidate must have passed two Bars to Gold Cross. The five (5) standard dances must be performed. Oscars may be repeated after six months. Entries & exits are optional. Where used, the Examiner may make a comment where appropriate, but this will not affect the overall result. Viennese Waltz must include the Fleckerls.

LATIN AMERICAN

DANCES

Rumba, Samba, Cha Cha Cha, Paso Doble, Jive.

In Rumba and Cha Cha Cha , the counts 2 3 4 1, and 2 3 4&1 respectively must be used in all grades.

TEMPI

Rumba 25-27, Samba 48-50, Cha Cha Cha 28-30, Paso Doble 58-60, Jive 40-44

BRONZE

Any two (2) dances at the choice of the Teacher. A minimum of four (4) figures from the Bronze list must be performed in each dance.

<p>Rumba: Basic Movement Forward and Backward Walks Fan Hockey Stick Spot Turn to L & R Underarm Turn to L & R Natural Top Opening Out to R & L Close Hip Twist Alemana Cucurachas Hand to Hand Check from PP & CPP</p>	<p>Paso Doble: Basic Movement Sur Place Chasses L & R Elevations L & R Huit Attack Separation Appel Sixteen</p>	<p>Jive: Basic in Place Basic in Fallaway Change of Place R to L Change of Place L to R Change Hands Behind Back Link Fallaway Throwaway Promenade Walks Slow Promenade Walks Quick Whip American Spin</p>
<p>Samba: Basic Movement – Nat & Rev Progressive Basic Movement Samba Whisks to L & R Promenade Samba Walks Side Samba Walks Promenade Botafogo Travelling Botofogos Reverse Turn</p>	<p>Cha Cha Cha: Time Step Close Basic Open Basic Fan Hockey Stick Spot Turn L & R Check from PP & CPP Alemana Under Arm Turns Hand to Hand</p>	

BRONZE BAR & SILVER

For Bronze Bar, any three (3) dances at a higher level of performance than Bronze. A minimum of six (6) figures from the bronze list must be performed. For Silver any three (3) dances at a higher level of performance than

Bronze Bar. Dances are the choice of the Teacher. A minimum of six (6) figures from the bronze list plus at least two (2) figures from list below are to be performed in each dance.

<p>Rumba: Reverse Top Opening Out from Reverse Top Open Hip Twist Spiral</p>	<p>Samba: Corta Jaca Closed Rocks Side Samba Walks Shadow Botafogos</p>	<p>Paso Doble: Promenades Separation La Passe Left Foot Variation</p>
<p>Cha Cha Cha : Natural Top Opening Out from Natural Top Close Hip Twist Open Hip Twist Spiral Shoulder to Shoulder</p>	<p>Jive: Stop & Go Spanish Arms Windmill Rolling Off the Arm Throwaway Whip</p>	

SILVER BAR

As for Silver, but at a higher level. Any four (4) dances at the choice of the Teacher. A minimum of six (6) figures from the Bronze & Silver list plus at least two (2) figures from the list below must be performed in each dance.

<p>Rumba: Sliding Doors Rope Spinning Three Alemanas Alternative Basic Forward Walks in Shadow Position</p>	<p>Samba: Open Rocks Backward Rocks Plait Stationary Samba Walk Botafogos Forward & Backward Cruzados Locks & Walks Voltas Natural Roll Changes of Feet Contra Botafogos</p>
<p>Cha Cha Cha: Cross Basic Cuban Breaks Ronde Cha Cha Cha Chasse Methods of Changing Feet</p>	
<p>Paso Doble: Syncopated Separation Banderillas The Attack The Twists Coup de Piques</p>	<p>Jive: Chicken Walks Curly Whip Reverse whip Ball Change Overturned Fallaway Throwaway</p>

GOLD

Any four (4) dances at the choice of the Teacher. A higher level of performance than Silver Bar is required. Silver Bar figures are to be used, plus a selection of figures outlined below.

<p>Rumba: Curl Curl Finished in Open Position Curl Turned to Finish in Open CPP Advanced Opening Out Movement Continuous Hip Twist Continuous Circular Hip Twist</p>	<p>Paso Doble: Spanish Line from PP & Open Fallaway Position Chasse Cape Travelling Spins from PP & CPP Flamenco Taps Fallaway Reverse</p>
<p>Jive: Double Cross Whip Change of Place R to L with Double Spin Change of Place L to R Overturned</p>	<p>Samba: Samba Locks from Open CPP Promenade to Counter Promenade Runs Circular Voltas to L & R</p>
<p>Cha Cha Cha: GuapachaTiming Split Cuban Breaks Open Hip Twist turned to Finish in Open CPP Close Hip Twist with Spiral Finish</p>	

GOLD CROSS & BARS TO GOLD CROSS

Gold figures plus current variations must be performed at a higher level. Entries & exits are optional. Where used, the Examiner may make a comment where appropriate, but this will not affect the overall result.

OSCAR

Candidates must have passed two Bars to Gold Cross. Five (5) standard dances must be performed. Oscars may be repeated after six months and are known as Elite Oscars. Entries & exits are optional. Where used, the Examiner may make a comment where appropriate, but this will not affect the overall result.

NEW VOGUE

All sequences must start on the 1st beat of the 1st bar of the chorus. A minimum of two sequences must be shown in all medal tests from Bronze to Bars to Gold Cross.

BRONZE

Any two (2) dances of differing rhythms (i.e. Waltz, Foxtrot, Tango, March)

BRONZE BAR & SILVER

Any three (3) dances of differing rhythms (i.e. Waltz, Foxtrot, Tango, March)

SILVER BAR

Any four (4) dances of differing rhythms. (i.e. Waltz, Foxtrot, Tango, March)

GOLD

Any four (4) dances of differing rhythms. Entries and exits are optional. Where used, the Examiner may make a comment where appropriate, but this will not affect the overall result.

GOLD CROSS & BARS

Any five (5) dances of differing rhythms. Entries & exits are optional. Where used, the Examiner may make a comment where appropriate, but this will not affect the overall result.

OSCAR

Any Six (6) dances of differing rhythms performed at a very high standard, with entries and exits. Candidates for Oscar must have passed two Bars to Gold Cross. Oscars may be repeated after six months, these are known as Elite Oscars.

ENTRIES & EXITS

If Teachers choose the option of dancing entries, they must ensure that the entries are designed so that the main sequences are danced to the musical phrases.

CLASSICAL SEQUENCE

All sequences must start on the 1st beat of the 1st bar of the chorus.

BRONZE

Any two (2) dances of differing rhythms

BRONZE BAR AND SILVER

Any three (3) dances of differing rhythms.

SILVER BAR

Any four (4) dances of differing rhythms.

GOLD

Old Time Waltz (full syllabus - minimum 32 bars) plus three (3) other dances of different rhythms, but not Waltz rhythms.

GOLD CROSS & BARS TO GOLD CROSS

A choice of any Six (6) dances and covering all rhythms to a high standard from the following. Entries and exits are optional. Where used, the Examiner may make a comment where appropriate, but this will not affect the overall result.

OSCAR

A candidate must have passed two Bars to Gold Cross. A choice of any Six (6) dances and covering all rhythms to a very high standard. Entries and exits are optional. Where used, the Examiner may make a comment where appropriate, but this will not affect the overall result.

Oscars may be repeated after six months. These are known as Elite Oscars.

ENTRIES & EXITS

If Teachers choose the option of dancing entries, they must ensure that the entries are designed so that the main sequences are danced to the musical phrases.

FREESTYLE

DEFINITION

Our definition of freestyle is any new or current dance style which from time to time enjoys a public popularity and would be acceptable to the Executive and / or Examiner. There is no set syllabus, but only guidance for Examiners and Teachers. We have included Rock & Roll content in this section below.

The Teacher and/or Candidate have a free choice of dances from the following:

Freestyle, Line dancing, Rock & Roll, Disco, Hustle, Salsa, Street Latin, Mambo, Merengue

The Examiner is to assess the rhythmical ability, use of arms, feet & body, the relation of figures to the music and the visual appeal of the routine.

The examination is to be based on good style, relation to music and good rhythmical dancing.

BRONZE:

Any two dances.

BRONZE BAR & SILVER:

Any three dances.

SILVER BAR & GOLD:

Any four dances.

GOLD CROSS & BARS TO GOLD CROSS:

Any five dances.

OSCAR

Candidates must have passed two Bars to Gold Cross. A minimum of six (6) dances must be used & performed to a very high level. Simple entries and exits are optional. Oscars may be repeated after six months. These are known as Elite Oscars.

ARTISTIC

DEFINITION

Artistic dance is a discipline where the candidate performs a selection of dances solo to their own music. The examiner will evaluate the performance based on technical and artistic merit. Choreography is permitted at all levels as long as 75% of the routine contains the relevant syllabus figures required for the level danced. The examination is to assess the technical skill, rhythmical ability, use of arms, the relation of figures to the music and the visual appeal of the routine.

Styles that may be danced are;

Latin American	See Latin American section for the relevant figures that must be performed
Ballroom	See Ballroom section for the relevant figures that must be performed
New Vogue	See New Vogue section for the relevant figures that must be performed
Classical Sequence	See Classical Sequence section for the relevant figures that must be performed
Rock n Roll	See Rock n Roll section for the relevant figures that must be performed

BRONZE

Any two dances.

BRONZE BAR AND SILVER

Any three dances

SILVER BAR AND GOLD

Any four dances

GOLD CROSS AND BARS TO GOLD CROSS

Any Five dances

OSCAR

Candidates must have passed two Bars to Gold Cross. A minimum of 5 dances must be used and performed to a very high level. Simple entries and exits are encouraged in this artistic branch at all levels. An Oscar may be repeated after 6 months. This is known as an Elite Oscar

Repeat Medals in different age groups

Medal tests from Bronze through to Oscar and Elite Oscar may be entered in each age group at the discretion and guidance of the entering teacher.

Note: In Artistic style medals, teachers may put up to 6 candidates on the floor at one time for examination. Each candidate will need to be clearly identifiable by the examiner as each candidate will be marked as an individual.

ROCK & ROLL

BRONZE

Two Dance Medium & Fast (*single beat*)

BRONZE BAR & SILVER

Three Dance Medium & Fast (*single beat*) Third dance to be triple beat.

SILVER BAR & GOLD

Four Dance Medium & Fast (*single beat*) Slow & Medium (*triple beat*)

GOLD CROSS & BARS TO CROSS

Same as for Gold, but to a higher level of performance.

OSCAR

Candidates must have passed two Bars to Gold Cross. All sections in earlier levels must be performed together with simple acrobatic movements. A high standard is required and simple entries and exits are optional. Oscars may be repeated after six months, these are known as Elite Oscars.

CONDUCTING MEDAL TESTS

Suggestions for studio Principles

1. Please apply for an examining date as early as possible. The Executive usually ask for your proposed dates & alternatives by the 15th December each year. A notice is placed in the December newsletter. This gives the President time to prepare the annual "Medal Test Schedule," for the Executive meeting
2. You may contact the Secretary at any time to request changes, to make cancellations, or to book additional sessions. If Principles contact the Examiners directly they must notify the Secretary of any arrangements.
3. Try to make your "Entry Form/Running Sheet," in the order that the candidates will dance. This will make it much easier for both the typist and the Examiner.
4. Make sure your studio name, principal's name, address and date are legibly shown on the "Entry Form/Running Sheet".
5. Please instruct your staff/partners not to approach the Examiner with the next candidate, until the previous medal has been processed, and the Examiner signals his/her readiness.
6. The Executive ask all principles to ensure that their medal test sessions are well planned and prepared. Computers and printers tested and running well. Typists well briefed and skilled. Running sheets completed. Music arranged and speeds organised.
7. Please treat the Examiner with the deference due to his/her position.
8. Do plan for refreshments and occasional comfort stops for the Examiner & typist. Suggest a stop every two hours. Having water available at the Examiner's desk would be appreciated.
9. For Gold & above grade medals, please inform the Examiner if you require the bell to sound, or whether the candidate (s) will stop at the end of the planned routine.
10. Tell the Examiner if you wish to have numerical markings or an overall assessment of the standard achieved. There is an option.
11. Make sure the person who is partnering is proficient at technique and timing. It is very difficult to truly assess a candidate's worth when the partner is deficient.
12. As an approximate guide allow two minutes per dance for the session. This will be approximately twelve candidates per hour.
13. After all the examinations have been concluded, please feel free to discuss with the Examiner any concerns about the conduct of the medal sessions, or seek an opinion about medal standards, content etc.
14. It is recommended that the final typed report be printed out on the day for the Examiner to sign. A typist is mandatory for examinations. Copies should be saved to the computer hard drive file to cover for any loss of reports. Neither Examiners nor NZFDT keep copies. Examiners are also provided with flash pen drives which can be used to download reports as a safety measure.
15. For small local one off professional or amateur test sessions of under 10 medals, a call out fee of \$55 may be charged. Report forms, Running Sheets and Entry Forms are available online under "Blank documents" at www.nzfdt.co.nz.
16. If an Examiner is required over two days, please book him/her into a suitable hotel/motel where food is available to late hours.
17. In Artistic style medals, teachers may put up to 6 candidates on the floor at one time for examination. Each candidate will need to be clearly identifiable by the examiner as each candidate will be marked as an individual

AMATEUR THEORY SECTION

This section is intended to encourage a deeper level of understanding of the technical aspects of dance for amateurs. It is ideal for either the social dancer who enjoys a regular class and wants to improve through a greater knowledge of the technique. This certificate is not a teaching qualification but an addition to the medal qualifications. Candidates must be at least 16 years of age.

THEORY CERTIFICATE TESTS

DURATION

A minimum of 20 minutes, the exam consisting of two parts – demonstration and theory.

Candidates may dance as man or lady.

Candidates will be marked on both the theory and the practical demonstration in the dance chosen. The lowest mark will determine the final result of either– Fail, Pass, Pass with Merit or Pass with distinction.

The Examiner’s decision is final and no correspondence or discussion can be entered into regarding the Examiners report. Examination results will be sent by the examiner to the Secretary who will convey the results to the candidate.

Marks:

Pass	60 - 84
Pass with Merit	85 - 94
Pass with Distinction	95 - 100

BALLROOM BRANCH

TECHNIQUE

The technique required is that described in “The ballroom Technique” by the Imperial Society of Teachers of Dancing – Dance Examinations board – Current edition.

Social Rhythm. – “Technique of Ballroom Dancing” by Guy Howard,

“Ballroom dancing” by Alex Moore

A leaflet of Rhythm Dancing in New Zealand is available to download from the website.

TEMPI

Waltz 28-30, Tango 32-34, Foxtrot 28-30, Quickstep 49 -51, Social Rhythm 26 -42.

PRACTICAL

The candidate will be required to demonstrate One Dance with a partner that shows he/she has mastered the minimum requirements in the chosen dance, at a minimum of bronze medal level. The demonstration is to be confined to the figures listed. The routine should incorporate all the figures specified for each dance. The candidate may use a routine of his/her choice or the example amalgamation that has been provided. The candidate may also choose to add another figure from the associate syllabus if needed, in order to adapt to the size of the room.

THEORY

Part 1

The candidate will be required to give a brief verbal definition of any five of the following terms (to be selected by the examiner).

1. Hold	2. Counting in Beats and Bars	3. Rise and Fall
4. Timing	5. Positions of Feet	6. Footwork
7. Tempi	8. Alignment	9. Sway
10. Counting in rhythm	11. Amount of Turn	12. CBM and CBMP

Part 2

The candidate will be asked to demonstrate or explain their understanding and practical application of any of the above technical terms in relation to the required figures as either man or lady.

Candidates must also be able to dance solo to music if required by the Examiner.

SOCIAL RHYTHM

SUGGESTED AMALGAMATION

Quarter turn to right and left – forward walk and side step turned to PP – Promenade chasse end with Lady square – Natural pivot turn –Quarter turn to right and left – forward walk and side step – the side step – the side step- quarter turn to right and left- steps 1-4 reverse pivot turn around corner. Repeat from the beginning. For a longer room repeat quarter turns.

FIGURES:

Forward walks and side step
Quarter turn to right and left
Natural Pivot turn
Forward walks and side step turned to PP
Promenade Chasse
Reverse Pivot Turn
The Side Step

WALTZ

SUGGESTED AMALGAMATION

Closed change Reverse to Natural –Natural turn – Closed change Natural to Reverse –Reverse turn - whisk Chasse from PP – Natural Spin Turn – 4-6 of Reverse turn. Repeat from beginning.

FIGURES

Closed changes
Natural Turn
Reverse Turn
Natural Spin Turn
Whisk
Chasse from PP

FOXTROT

SUGGESTED AMALGAMATION

Feather – *Reverse Turn (incorporating the feather finish – Three step – Natural turn (around corner end LOD new LOD) – Feather – three step – 1-3 of a Natural turn – Closed impetus and feather finish. Repeat from* Reverse turn.

FIGURES

Feather
Three Step
Natural Turn
Reverse Turn (incorporating the Feather Finish)
Closed Impetus and Feather finish

TANGO

SUGGESTED AMALGAMATION

Two walks(curving) – progressive side step to end DW – Rock Turn – Back Corte – Two walks – Open reverse Turn lady outside – Two walks (around corner to new DW) - Progressive Link- Closed Promenade – Back Corte –method 5 turn to PP (feet in place turn lady to PP at the end of last step count &)- Open promenade. Repeat from beginning.

FIGURES

Walk

Progressive side step

Progressive Link

Closed Promenade and Open Promenade

Rock Turn

Open Reverse Turn, Lady Outside

Back Corte

QUICKSTEP

SUGGESTED AMALGAMATION

Natural turn (around corner)- Natural Spin Turn - *Progressive Chasse – Forward Lock – Natural Turn with Hesitation (to go around corner) – Chasse Reverse Turn – Progressive Chasse - Natural Pivot Turn (Corner) - Quarter Turn to the right. Repeat from* Progressive Chasse.

Note: additional forward locks may be added after progressive chasse if needed for room size.

FIGURES

Quarter turn to the right

Natural Turn

Natural Turn with Hesitation

Natural Pivot Turn

Natural Spin Turn

Progressive Chasse

Chasse Reverse Turn

Forward Lock

LATIN BRANCH

TECHNIQUE

The technique required is that described in “Technique of Latin Dancing” by Walter Laird – Current edition.

PRACTICAL

The candidate will be required to demonstrate One Dance with a partner to show that he/she has mastered the minimum requirements in the chosen dance, at a minimum of bronze medal level. The demonstration is to be confined to a set routine in each dance and the figures specified for each dance.

TEMPI

Rumba 25-27, Samba 48-50, Cha Cha Cha 28-30, Jive 40-44, Paso Doble 58- 60

THEORY

Part 1

The candidate will be required to give a brief verbal definition of any five of the following terms (to be selected by the examiner).

1. Holds and basic positions	2. Timing	3. Tempi
4. Rhythm	5. Types of walks (forward, back, Checked)	6. Beat Values
7. Foot Positions	8. Body Turn	9. Basic Actions Used (Walks , Bounce, Sur Place, Jive and Cha Cha Chasses right and left as required)
10. Footwork	11. Alignment where applicable	

Part 2

The candidate will be asked to demonstrate or explain their understanding and practical application of any of the above technical terms in relation to the required figures as either man or lady.

Candidates must also be able to dance solo to music, count in beats and bars and also be able to give the timing or beat value of each step if required by the Examiner.

RUMBA

SUGGESTED AMALGAMATION

Commence in close hold

Basic Movement (1 ½)- Underarm turn to the right – Basic Movement – Underarm turn to the left – Check from Open PP and Open CPP – Spot turn to the Left – 1-3 of Basic movement in open position stepping back on step 3 – Backward walks in open position with L to R hand hold x6 – underarm turn to the right – hand to hand (1 ½) – Spot turn to the Left – Basic movement to regain close hold – forward walks in close hold x6 – cucarachas x2. Repeat from start

FIGURES

Basic Movement in close and open position

Cucarachas

Walks forward and Back in close and open hold

Under arm turns to Right and Left

Check from open PP and Open CPP

Spot turns to Left and Right

Hand to Hand

SAMBA

SUGGESTED AMALGAMATION

Commence in Close hold facing the wall, weight on Right foot.

1-3 of Reverse Basic Movement – Progressive Basic Movement – 1-3 of Natural Basic Movement - Whisks to L and R – Promenade Samba Walk – Side samba walk–Promenade Samba Walk – Side samba walk – Stationary samba walks x4 - Whisks to L and R – Reverse Basic Movement x2 turning to end facing DC –Reverse Turn end LOD– Travelling Botafogos(9 steps) – 1-3 Natural Basic Movement commenced outside partner – Reverse basic movements x2 to regain correct alignment. Repeat from start

FIGURES

Basic Movements (Natural, Reverse)

Progressive Basic Movement

Whisks to Left and Right

Promenade Samba Walks

Side Samba Walk

Stationary Samba Walks

Travelling Botafogos

Reverse Turn

CHA CHA CHA

SUGGESTED AMALGAMATION

Commence in Close Hold

Close Basic (1 ½) - Underarm turn to the Right - Close Basic – Underarm turn to the Left – Check from Open PP and Open CPP- Spot turn to the Left – Open Basic extended to include 3 cha cha backward and 3 cha chas forward – Steps 1-5 of Close Basic without hold – Spot turn to the Left – Steps 1-5 of Hand to Hand followed by a Cha Cha lock RLR in Open PP and a Cha Cha chasse in Open Position (3 chas) – Spot Turn to L –spot turn to R – shoulder to shoulder - spot turn to L - Time Step regaining hold - Repeat from start

FIGURES

Time Step

Close Basic and Open Basic

Check from Open CPP and check from Open PP

Spot Turns to Left and Right

Underarm Turns to the Left and Right

Shoulder to Shoulder

3 Cha Chas forward and back

Hand to Hand

PASO DOBLE

SET ROUTINE

Commence in Close Hold, facing Centre, weight on Left foot

Basic Movement started facing centre to end facing wall - Chasses to Left finished in PP – Huit –Sur Place – Promenade – Chasses to the Right curved to the left to finish against LOD – Separations x2 – Sur Place turned to the Left to face wall – Sixteen – Attack – Sur Place turned to the Left to face wall. Repeat from Start*

FIGURES

Sur Place

Basic Movement

Chasses to Left and Right (with or without Elevation)

Huit

Attack

Separation

Promenade

Sixteen

JIVE

SET ROUTINE

Commence in Close Hold, weight on Right foot

Basic in Place –* Basic in Fallaway – Change of Place Right to Left – Change of Place L to R – Steps 1-5 of Link – Whip – Promenade Walks slow x4 – Promenade Walks Quick x6 – Steps 3-8 of Change of Place R to L – Change of Place L to R and achieve R to R hand hold – American Spin – Change of Place L to R and achieve R to R hand hold – American Spin – Change of Place L to R – Link. Repeat from * Basic in Fallaway.

FIGURES

Basic in Place

Basic in Fallaway

Change of Place Right to Left

Change of Place Left to Right

Link

Whip

Promenade Walks slow and quick

American Spin

NEW VOGUE BRANCH

TECHNIQUE

The technique required is that described in the Book New Vogue Sequence Dancing by Neville Boyd – Current edition.

PRACTICAL

The candidate will be required to demonstrate Two Dances of different rhythms with a partner that he/she has mastered the minimum requirements in the chosen dances, at a minimum of bronze medal level.

The dances to choose from are Merrilyn, Gypsy Tap, Parma Waltz, Charmaine, Tangoette, Evening Three Step, Swing Waltz.

THEORY

Part 1

The candidate will be required to give a brief verbal definition of any five of the following terms (to be selected by the examiner).

1. Relevant Holds and basic positions	2. Timing	3. Tempi
4. Rhythm	5. Rise and Fall	6. Deportment and Poise
7. Positions of feet	8. Amount of Turn	9. Sway
10. Footwork	11. Alignment	12. CBM and CBMP
13. Heel Pull, Heel Turn, Heel Pivot, Brush	14. Aerial	15. Twinkle

Part 2

The candidate will be asked to demonstrate or explain their understanding and practical application of any of the above technical terms in relation to the required figures as either man or lady.

Candidates must also be able to dance solo to music, count in beats and bars and also be able to give the timing or beat value of each step as required by the Examiner.

CLASSICAL SEQUENCE BRANCH

TECHNIQUE

The technique required is that described in "Classical Sequence" by Neville Boyd

PRACTICAL

The candidate will be required to demonstrate Two Dances of different rhythms with a partner that he/she has mastered the minimum requirements in the chosen dances, at a minimum of bronze medal level.

The dances to choose from are Lilac Waltz, Old time Waltz, Boston Two Step, Veleta, Mayfair Quickstep, Gainsborough Glide, Liberty Two Step, Royal Empress Tango

THEORY

Part 1

The candidate will be required to give a brief verbal definition of any five of the following terms (to be selected by the examiner).

1. Relevant Holds	2. Timing	3. Tempi	4. Rise and Fall
5. Deportment and Poise	6. Positions of feet	7. Amount of Turn	8. Footwork
9. Alignment	10. Assemble	11. Glisse	12. Glissade
13. Jete	14. Pas de Basque	15. Plie	16. Pas de Waltz

Part 2

The candidate will be asked to demonstrate or explain their understanding and practical application of any of the above technical terms in relation to the required figures as either man or lady.

Candidates must also be able to dance solo to music, count in beats and bars and also be able to give the timing or beat value of each step as required by the Examiner.