

INDEX FOR AMERICAN DANCE STUDY GUIDES

10-10-13

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RSA TRAINING GUIDE

GLIDE WALTZ

AM01

R 1-13

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

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PROGRESSIVE TANGO

AM02

R 1-13

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

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ACADEMY BLUES

AM03

R- 1-13

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

RSA TRAINING GUIDE

SKATERS MARCH

AM04

R-1-13

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

16. Is being out of phrase with the music to be considered just as serious an error as being out of time?

17. Diagram the Skaters March using two corner and one straightaway sequences. Use a skating baseline and show all step numbers, edges, and the musical count.

RSA TRAINING GUIDE

BALANCIAGA

AM05

R-1-13

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

14. Diagram one sequence of this dance showing all edges, step numbers and musical beats.

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SOCIETY BLUES

AM 06

R 2-13

1. List the tempo, type of music, and the dance axis used for this dance.
2. What dance holds are permitted? May they be varied during the skating of the dance from one to the other?
3. What type of pattern is required for the Society Blues?
4. What options does the skater have during the opening for this dance and where should the dance begin?
5. What is the difference between a crossed chaise and a crossed progressive step?
6. How much should the feet be crossed on step # 8 in order to fulfill the minimum requirement for the step?
7. When executing a crossed chaise in this dance, should the:
 - a. Outside wheels take the floor first
 - b. The inside wheels take the floor first
 - c. The skate take the floor flat
 - d. Only the front wheels take the floor and quickly rock back to the entire skate
8. What steps make up the center lobe of this dance and which step is at the peak of the center lobe?
9. Where is the change of lean during the skating of the straightaway? Is there a change of lean on the corner sequences?
10. Describe the body position during the cross chaise.
11. Following the crossed chaise, how is the next step executed and where does the skate take the floor for this stroke?
12. Are there any angular take-offs required for this dance?
13. Describe the straightaway free leg swing.
14. If you skate this dance on a very narrow floor and used only one corner sequence, would the straightaway always be skated to the beats of music as specified in the diagram?
15. Regardless how the corner lobes are proportioned, the RIF one beat edge of the second corner sequence should END / BEGIN at the top or peak of the pattern.

16. Diagram the Society Blues, using one straightaway sequence and two corner sequences. Show all edges, step numbers, and musical beats.

RSA TRAINING GUIDE

CITY BLUES

AM07
R 1-03

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

RSA TRAINING GUIDE

DOUBLE CROSS WALTZ

AM-08

R-1-13

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

RSA TRAINING GUIDE

CASINO TANGO

AM 09

R 1-13

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

RSA TRAINING GUIDE

DENVER SHUFFLE

AM-10

R 1-13

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

RSA TRAINING GUIDE

RHYTHM BLUES

AM11

R 1-13

1. Where does the Rhythm Blues begin? How many beats should comprise the opening steps?
2. This dance is skated to _____ music played at _____ tempo.
3. What type of pattern is used for this dance?
4. What are the major pattern faults that are common? (List at least 4)

5. Explain in detail how step # 6 should be executed.

6. When and where does the rockover occur between steps # 4 and # 5? Why is the execution of the rockover important?

7. Where is step # 12 aimed?
8. What type of crosses appear in the Rhythm Blues?

9. Where is step # 7 aimed?
10. What common problems will be seen during the progressive run on steps # 7, # 8, and # 9 ?

11. This dance is skated in what position for team dance?
12. Where is step # 9 aimed? What will happen if this step is aimed in the wrong direction?
13. The baseline of this dance only applies to the center lobe edge. Step # _____ begins the top of the center lobe and step # _____ begins at the top of the continuous barrier lobe.
14. What area of this dance is the most difficult?

15. Practice diagramming this dance giving the edges, step numbers, and the musical beats.

RSA TRAINING GUIDE

CARLOS TANGO

AM 12

R 2-13

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

14. Practice drawing this dance showing the edges, step numbers, and musical beats.

RSA TRAINING GUIDE

SIESTA TANGO

AM13

R 2-13

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

RSA TRAINING GUIDE

COLLEGIATE

AM14

R- 2-13

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

RSA TRAINING GUIDE

SOUTHLAND SWING

AM-15

R 1-13

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

18. Using a skating baseline diagram this dance, showing all step numbers, edges, and musical beats.

RSA TRAINING GUIDE

CHASE WALTZ

AM-16

R 2-13

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

17. Diagram this dance showing step numbers, edges, and timing for both the "A" edges and "B" edges.

RSA TRAINING GUIDE

DELICADO

AM-17

R 2-13

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

16. Where are chasse steps frequently inserted in this dance by poorly prepared dance skaters?
17. Diagram this dance showing step numbers, edges, and timing for both the "A" & "B" edges.

RSA TRAINING GUIDE

BORDER BLUES

AM 18

R 2-13

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

edges, and musical count.

RSA TRAINING GUIDE

HIGHLAND SCHOTTISCHE

AM19

R 2-13

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

14. Which step and count begin the top of the center lobe in this dance? The top of the continuous barrier lobe?

RSA TRAINING GUIDE

MIRROR WALTZ

AM20

R 2-13

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

Give two other examples of how the dance can be proportioned at the ends of the rink.

16. Diagram this dance, showing step numbers, edges, and timing for both "A" and "B" edges.

RSA TRAINING GUIDE

FASCINATION FOX TROT

AM21

R 2-13

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

17. Describe the proper execution of step # 13. Is lay-back or sitting position acceptable?
18. Diagram a complete border pattern for this dance with man's and lady's steps.

RSA TRAINING GUIDE

14-STEP

AM22

R 1-13

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

17. Diagram the Fourteen Step completely. Using a skating baseline, and show step numbers edges, and timing for both the man and lady.

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IMPERIAL WALTZ

AM23

R 2-13

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

14. Diagram this dance using a baseline giving the step numbers, edges and beats showing both the Man's and Lady's parts.

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KEATS FOXTROT

AM24

R 2-13

1. Give the tempo, type of music, and approximate axis used for this dance. Where may this dance be started and how many opening beats may be used?
2. What are the dance holds used? Indicate where each is used in the dance.
3. Can this dance be skated as a Set Pattern as well as a Border Pattern?
4. List the four possible combinations that may be used for steps # 13 and # 14.

5. May a candidate vary his choice of edge combinations for steps # 13 and # 14 on a subsequent round of the dance, if the Keats is being skated as a Border dance? As a Set Pattern Dance?
6. What steps in this dance are not the same for both the man and lady?
7. On what count of the stroke are all threes turned?
8. In relation to his partner's location, where does the man aim his ROF-3 on step # 9 ?
9. Describe the lady's execution of step # 4 ?
10. Should the partners track on steps # 6, # 7, and # 8 which follow the lady's LOF-3?
11. Describe the execution of lady's steps # 9 and # 10. What turn is executed here?
12. Describe the execution of lady's steps # 11 and # 12. What turn is executed here?
13. What steps in this dance are chasse steps?
14. Describe the body posture that is required for proper execution of step # 12. Will the free leg swing from in front of the body to the rear on this step?
15. Describe a "kicked" three turn. Is it possible that this might appear in this dance?
16. What is the position of the free foot during a correctly turned three?
17. What common posture faults appear during the transition from step # 12 to the first optional stroke (step # 13).
18. Diagram a Border Pattern, using a skating baseline and any set of optional edges, show both the man's and lady's edges, step numbers and musical count.

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FLIRTATION WALTZ

AM 25

R 1-13

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

17. Diagram this dance showing step numbers, musical count, and the edges for the man and lady

RSA TRAINING GUIDE

ROCKER FOXTROT

AM 26

R 2-13

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

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INTERNATIONAL WALTZ

AM 27
R 2-13

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

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DENCH BLUES

AM 28

R 2-13

1. Give the tempo, the type of music, and the dance axis for this dance.
2. Give the dance positions used for the Blues and indicate the step numbers for each position.
3. Give the step numbers and edges of this dance which are not the same for both partners.
4. List all of the various turns skated in the Blues.
5. Detail the proper execution of steps # 1, # 2, # 3 and # 4.

6. In relation to his partner, where does the man aim his LOF-3 ?
7. What is the aim of the following steps: # 5, # 6, and # 7 ?
 - a) # 5
 - b) # 6
 - c) # 7
 - d) # 8
 - e) # 11
 - f) # 12
8. How important is close observance to the dance's baseline in the correct execution of the dance?
9. Is step # 7 (XF-ROF swing) a power stroke?
10. Describe in detail the execution of steps # 12 and # 13. What type of body rotation is necessary for both partners to skate the proper edges? What are the common faults found during this portion of the dance?

11. On what musical count must both partner's threes be turned? What is the step count number for the turns?
12. What kind of turn is step # 14 and # 15? Describe correct execution of these steps to insure both partners are skating the edges.
13. On what part of the dance pattern do all rockovers occur?
14. The dance book forbids substitution of inline take-offs for the crossed take-offs. What do you as a judge accept as a crossed step?

15. Diagram the Blues, using a dance baseline, and indicate both the man and lady's edges, step numbers, and musical timing. man and lady's edges, step numbers, and musical timing.

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HARRIS TANGO

AM 29

R 2-13

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

18. Where in this dance is the free leg movement optional?
19. Diagram this dance, using an accurate baseline, showing both the Man's and Lady's edges; step numbers; and musical counts.

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CONTINENTAL WALTZ

AM 30

R 2-13

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

and the musical beats.

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CARROLL SWING

AM 31

R 2-13

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

18. Diagram the Carroll Swing, using a baseline, showing all step numbers, edges, and the musical count.

RSA TRAINING GUIDE

ICELAND TANGO

AM 32

R 2-13

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

18. Diagram the Iceland Tango, using a baseline, showing both partners' edges, step numbers, and musical timing.

RSA TRAINING GUIDE

PASO DOBLE

AM 33

R 2-13

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

steps; step numbers; and musical timing.

RSA TRAINING GUIDE

PACIFICA FOX TROT

AM 34

R 2-13

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

17. Diagram the Pacifica, using a baseline, and show both the Man's and Lady's steps, and the musical timing.

RSA TRAINING GUIDE

VIENNESE WALTZ

AM 35

R 2-13

1. This dance uses only one dance position, it is _____. The music should be _____ skated to _____ tempo. A skater may use _____ or _____ beats of music to start the dance.
2. What is unusual about the timing pattern of this dance?
3. When should the skaters track on the first 5 steps of the dance?
4. All three turns are _____ threes in this dance turned on the _____ count of the step.
5. What type turns will the skaters skate on steps # 9, #10, and # 11?
6. Explain the execution of steps # 7 through # 13 of this dance.
7. Should the man track the lady when he steps from back to forward on step # 24?
8. What portions of this dance give the skaters the most difficulty and why?
9. Diagram this dance showing the baseline, the man and lady's steps, step numbers, and musical beats.

RSA TRAINING GUIDE

SILHOUETTE FOX TROT

AM 36

R 2-13

1. How many opening beats may be used and where does the dance start?
2. What type of music and tempo is used for this dance?
What dance positions are used in this dance?
3. What types of turns does the man skate? The Lady?
MAN LADY
4. Which steps are swing steps?
5. Where are steps # 4 and # 5 located in relation to the lobe?
6. How should the take-off be skated for the man's step # 6A and the Lady's Step # 6?
7. The man's three turn on step # 3 is turned on the musical count of _____ which is the _____ count of the step.
8. What dance position should the candidate be in for steps # 5 and 6A?
9. Where should step # 11 take the floor?
10. Where should the lady execute step # 13 ROF-XF-3? Should hand contact be maintained during this step?
11. What position should the partner assume on step # 14B ?
12. As a judge what do you feel are the difficult parts of this dance?
13. Explain the execution of steps # 13 and # 14 for the man and lady.
14. Practice drawing this dance showing the step numbers, edges for both partners, and the musical beats.

RSA TRAINING GUIDE

ARGENTINE TANGO

AM 37

R 2-13

1. The music for this dance is_____. The Tempo is_____ and the pattern is_____.
2. What steps are the same for the man and lady? (Give step # and dance position)
3. Step # 10 is a _____ turn for the man. This turn is executed on the _____ count of the step . The step starts _____. The turn is executed at the _____ and the step ends at the _____. The team should be in _____ position after the turn.
4. Which steps in this dance may be skated in optional positions? What are the positions?
5. Explain the execution of step # 25 for the lady and steps 25A and # 25B for the man.
6. Is modified "A" position acceptable for step # 12? Explain
7. Explain the execution of steps # 28 through # 35 in detail.
8. What do you consider to be the most difficult parts of the dance for the man? The Lady?

9. Diagram this dance showing both the man and lady's steps, step numbers, & musical beats.

RSA TRAINING GUIDE

KILIAN

AM 38

R 2-13

1. What shape should the pattern be for this dance?
2. This dance is skated to what type of music and tempo?
3. Skaters may use _____ or _____ beats to start the dance and should skate the dance in _____ position.
4. How many beats are in one pattern of this dance?_____ Which steps are two beat steps?
5. How should steps # 8, # 9, # 10, and # 11 be executed?
6. Where should the lady be on steps # 12 and # 13 in relation to the partner?
7. Where should the partners be in relation to each other on step # 14 ?
8. What do you consider to be the main judging points for this dance?
9. Diagram this dance showing the man and lady's steps, step numbers, and musical beats.

RSA TRAINING GUIDE

WESTMINSTER WALTZ

AM 39

R 2-13

1. This dance is skated to a _____ waltz at _____ beats per minute.
2. Five dance positions are used during this dance. They are:
3. How many beats of music may be used for the opening of this dance?
4. Are there any swings in this dance? Explain:
5. How many steps are the same in this dance for the man and lady? Give steps and step #
6. May partners have a break in hand contact during this dance?
7. How should the take-off be executed for step # 18?
8. When are the three turns turned during this dance?
9. What types of turns are skated in this dance by the man? (List steps and step numbers along with the type of turn)
10. What types of turns are skated in this dance by the lady? (List steps and step numbers along with the type of turn)
11. Explain the execution of steps # 11 through step # 15 of this dance.
12. Explain the execution of step # 22 in this dance.
13. What do you consider to be the prime judging points for this dance?

14. Practice diagram this dance showing both parts, the step numbers, steps, and musical beats.

RSA TRAINING GUIDE

CARROLL TANGO

AM 40

R 2-13

1. The Carroll Tango is skated to _____ music at _____ tempo. The pattern is _____.
The opening steps should use _____ beats.
2. Explain the positions the partners use for steps # 1 through # 7 of this dance.
3. What counts are the lady's step # 20 and # 21 executed on?
4. Should the man track the lady on step # 19 of this dance? What problems will occur if the man's not in the proper position?
5. Explain the execution of the following sections of this dance and what the proper dance positions should be for the skaters.
 - (a) Steps # 1 through # 5
 - (b) Steps # 6 and # 7
 - (c) Steps # 8 and # 9
 - (d) Steps # 10 through # 18
 - (e) Steps # 20 and # 21
 - (f) Step # 22
6. Diagram this dance showing both the Man and Lady's parts, give steps, step numbers, and musical beats

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QUICKSTEP

AM 41

R 2-13

1. A skater may use _____ or _____ beats to start this dance. The dance starts on step # _____ which is located where in relationship to the rink? _____
2. What dance position is used and what is the music and tempo for this dance?
3. How should the take offs be executed for steps # 1 through # 5 in this dance?
4. How should step # 5 be executed by the lady?
5. Explain the execution of step # 6.
6. Explain the execution of steps # 7 through # 10.
7. Step # 10 and # 11 constitute what type of turn?
8. Where should step # 11 start from?
9. What type of take offs should be used for step # 12 and steps # 13 through # 15?
10. What is the proper technique that should be used to execute steps # 15 through # 18?
11. What do you as a judge feel the main points are to look for when judging a Gold Medal Dance test?
12. Practice diagramming this dance showing the steps, step numbers, and musical beats.

RSA TRAINING GUIDE

DUTCH WALTZ

AM42

R 1-13

1. Where should all 6 beat swings in this dance begin and end?
2. Is a cross roll acceptable for steps # 4 and # 5? Explain in detail.
3. What type of step is # 10 of this dance? Are there any raised chasse steps in this waltz?
4. This dance is skated to what tempo music?
5. What is the type of pattern and axis for the Dutch Waltz?
6. What are the opening steps for this dance ? Where does the dance start?
7. May step # 14 of this dance be changed to suit rink conditions? Where should step # 14 be aimed?
8. What type of step is step # 16? How should it be executed?
9. What major judging points would you be looking for in this dance?(List at least 8)
10. How many center lobes are skated in this dance?
11. List the edges, step numbers, and timing for each step in the center lobes given above.
12. Diagram or draw the dance on the back of this sheet showing step numbers, edges, and timing.

RSA TRAINING GUIDE

CANANSTA TANGO

AM 43

R 2-13

1. May the Canasta Tango be started on more than one step? Give the steps.
2. All steps in this dance, except step # 14, must take the floor in what position?
3. What tempo, music, and axis should be used for this dance?
4. What would be correct introductory steps for this dance?
5. How many raised chasse steps are found in this dance? Give the step numbers.
6. Explain in detail the execution of step # 14 of this dance. Give at least 5 common problems observed in the skating of this step.
7. What technique must be used on steps # 9, # 10, # 11, #12, and # 13 in order to execute this dance properly?
8. What is a dropped chasse step? Are there any in this dance?
9. In order to fit certain rink conditions may an optional pattern be used?
10. What type of steps are # 5 and # 8 of this dance? Where are they aimed?
11. Diagram this dance showing a baseline and giving the steps, step numbers, and musical beats.

RSA TRAINING GUIDE

BOUNCE BOOGIE

AM44

R 2-13

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

10. How should steps # 16 through # 18 be skated?

11. Diagram this dance showing a baseline, the steps, step numbers and musical beats.

RSA TRAINING GUIDE

SWING WALTZ

AM 45

R 2-13

1. The axis for the Swing Waltz is _____, the music should be _____
skated at _____ tempo

2. How many beats of music may a skater use to start this dance?

3. Steps in this dance should take the floor in what position?

4. A skater may start this dance on step (s)?

5. Which steps are raised chasse steps? How should they be executed?

6. What common timing problems occur during the skating of this dance and on which steps?

7. How should step # 12 be executed?

8. Which step is at the top of the center lobe? The top of the continuous barrier lobe?

9. The baseline applies only to what lobe?

10. Steps # 1 and # 6 should be aimed in what direction in relation to the pattern.

11. What common problems occur during the skating of this dance? (List at least 8)

12. Diagram the Swing Waltz using a baseline giving the steps, step numbers and musical beats.

RSA TRAINING GUIDE

TARA TANGO

AM46

R 1-13

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

11. Diagram this dance showing a baseline, the steps, step numbers and musical beats.

RSA TRAINING GUIDE

LA VISTA CHA CHA

AM 47

R 1-13

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

RSA TRAINING GUIDE

120 WALTZ

AM 48

R 2-13

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

14. Diagram this dance using a baseline showing the steps, step numbers and beats.

RSA Training Guide

WERNER TANGO

AM 49

R 2-13

1. Give the type of music, tempo, and approximate axis for the Werner Tango.
2. The Werner Tango is a _____ patterned dance using _____ degree axis. The dance starts on the _____ into the _____ of the rink.
3. When skated as a team dance which steps are not identical for both the man and lady?
4. When taking a solo dance test may the man select the part to be skated? Explain
5. Steps _____ through _____ should be skated on the straightaway and steps _____ through _____ should be skated on the corner.
6. How should step # 5, LOIF - 6 beat double swing, be properly executed?
7. Explain the execution of steps # 14 & 15 for the lady and steps # 14A, 14B, and 15 for the man.
8. What are the main judging points in this dance? (List at least 8)
9. How should step # 16 and step # 1 be skated to start the dance over?
10. Diagram this dance showing the man and lady's steps, all step numbers, and the musical beats.

RSA TRAINING GUIDE

CASINO MARCH

AM 50

R 2-13

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

RSA TRAINING GUIDE

SWING DANCE

AM 51

R-1-13

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

RSA TRAINING GUIDE

CAREY FOXTROT

AM 52

R 1-13

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

RSA TRAINING GUIDE

PILGRIM WALTZ

AM 53

R 1-13

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

11 Diagram this dance showing the baseline, musical beats, step #, and edges for the steps.

RSA TRAINING GUIDE

SYNCOPATED SWING

AM-54

R 2-13

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

RSA TRAINING GUIDE

WILLOW WALTZ

AM 55

R 1-13

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

RSA TRAINING GUIDE

PRINCETON POLKA

AM 56

R 1-13

1. Give the music, tempo, and dance axis for the Princeton Polka.
2. How many beats may a skater use in the opening of this dance? Which step should the dance start into?
3. How many beats are in the center lobe of this dance? Which step is at the top of the center lobe?
4. What type of turn is used on steps # 3 and # 4 for both the man and lady?
5. Make a separate list for both the man and lady of all turns in this dance.

6. What type of turn does the man execute on steps # 7 and # 8?
7. Describe the body lean and aim of step 8.

8. What is unusual about step #7 for the lady?
9. Describe the execution of the man's step # 21. Where is it aimed? What turn is used? On what count of music is the turn made?

10. The lean changes on the transition from step # 22 to step # 1. Where is it aimed? What turn is used? On what count of the music is the turn made?

11. Steps # 22 and #1 are what kind of turn for the man?

12. What common faults will you see in the dance?

13. Using a baseline diagram this dance giving the step numbers, steps, and musical beats.

RSA TRAINING GUIDE

TEN FOX

AM 57

R 1-13

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

RSA TRAINING GUIDE

MASTERS POLKA

AM 58

R 2-13

1. The skater may use _____ or _____ beats in the opening of this dance. The pattern is _____ and may be skated _____ degrees.
2. The Masters Polka is skated to what tempo and type of music?
3. This dance must be started on step # _____. Where is this step located on the floor?
4. Explain in detail how step # 8 is executed.
5. How should take offs for the progressive runs in this dance be skated?
6. List the 3 series of progressive runs skated in the Masters Polka:
7. Steps _____, _____, _____, and _____ are raised chasses steps. Describe how these steps should be executed.
8. Step # 18 is a _____ beat swing. Where does this swing start and stop? Is the take off for this step parallel or angular?
9. What type of step is step # 9?
10. What step/beat should be at the center end (long axis) of this dance?
11. The baseline applies to which steps in the Masters Polka?
12. Explain how step # 12 is executed in this dance.
13. Practice diagramming this dance showing the baseline, musical beats, step numbers,

and edges.

