



**Imperial Society of
Teachers of Dancing**

Alternative Rhythms Syllabus outline

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ISTD HEADQUARTERS
22/26 PAUL STREET
LONDON
EC2A 4QE
TEL: +44 (0)20 7377 1577
www.istd.org

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General Information

Dancesport examinations cover Modern Ballroom, Latin American, Sequence, Disco Freestyle, and Street Dance, Rock 'n' Roll, Country/Western and Alternative Rhythms. These dance genres provide a wide diversity in both teaching and learning in dance education. On one level they form the basis of what may sometimes be referred to as 'social' dancing, and there are a range of examinations that provide those learning to dance as a recreational activity the scope to develop quality within performance. At other levels students may pursue their training further through the range of examinations in order to develop the higher artistic and technical skills necessary for competition dancing, stage performance and dance teaching. The examinations offered in the Dancesport genres enable teachers in differing situations to provide a safe and structured programme for pupils of all ages and abilities.

This syllabus outline gives information about the examination structure for the Alternative Rhythms examinations only. Syllabi for the other Dancesport genres are available to download from the ISTD website.

The Alternative Rhythms core dances that can be taken throughout the Medal Test System are Argentine Tango, Lindy Hop, Mambo, LA Salsa, Cuban Salsa and New York Salsa.

The Alternative Rhythms additional dances that can be taken up to and including Pre-Bronze Dance Test are Bachata, Bossa Nova, Charleston, Discofox, Kizomba and Merengue.

Amateur Medal Tests	Introductory Tests One Dance Tests Medal Series – Bronze, Silver, Gold Supplementary and Higher Awards
Vocational Examinations in Salsa	Student Teacher
Professional Examinations in Salsa	Associate
Higher Professional Examinations in Salsa	Licentiate Professional Dancing Diplomas

Examination Entry – Amateur Medal Tests

1. Teachers entering candidates for ISTD examinations in Dancesport should hold the appropriate ISTD teaching qualifications. Further information can be obtained either from the UK Examinations Department or International Liaison Officer as appropriate.
2. Application forms for UK examination sessions are available to download from the ISTD website at www.istd.org/examinations/ukexaminations and once completed should be received at headquarters at least four weeks prior to the date required.
3. For new candidates requiring PINS, the application form is available to download from the Help section on Quest.
4. The completed timetable should be received at headquarters at least two weeks before the examination date.
5. There must be an interval of at least 3 months from the date of the original examination if the candidate wishes to retake it for any reason.

Amateur Medal Tests

Introduction

Medal Tests and Awards in Alternative Rhythms are designed to be accessible to any age group and seek to:

- Promote an appreciation and enjoyment of the Alternative Rhythms styles, with a view to developing technical and artistic qualities
- Introduce an understanding of the various styles within the genre and the different rhythmic expressions/characterizations
- Motivate candidates and build self-confidence by providing carefully staged goals
- Provide a structured approach for teachers to measure the progress of individual pupils

Medal Tests and Awards build up progressively, ensuring that steps and skills learned at the lower levels prepare for more complex and higher quality movements as the candidate makes progress. The introductory tests start at Under 6 and go through to Pre-Bronze. The Medal series then progresses from Bronze through to Gold. Candidates who are successful at Gold can continue to take Gold Stars 1, 2 and 3, the Imperial Dance Awards 1, 2 and 3 and the Supreme Award. The Annual Award allows Supreme Award holders to maintain their standard. One Dance Tests are available at all levels from Social Dance Test to the Annual Award.

With Alternative Rhythms covering so many different dance styles it is possible to use the Full Medal Series using 2 or more different dances or to use a single dance for the One Dance Test Medal Series. For example a candidate who is learning both Salsa and Argentine Tango can choose to take the full

medals using both of these dances within the same examination. However, if a candidate is only learning LA Salsa the full range of medals are available as One Dance Tests from Social Dance Test onwards.

It should be noted that the Alternative Rhythms additional dances can only be used up to and including Pre-Bronze Dance Test.

An outline of the different levels is given below and further detail is given in the Syllabus Content.

Full Medal Test

Introductory Tests

Under 6 Test 1, 2, 3, 4

Under 8 Test 1, 2, 3, 4

Social Dance Test 1, 2, 3, 4

Pre-Bronze Dance Test 1, 2, 3, 4

Medal Series

Bronze 1

Bronze 2 (supplementary)

Silver

Gold

One Dance Tests

Introductory Tests

Social Dance Test

Pre-Bronze Dance Test

Medal Series

Bronze 1

Bronze 2 (supplementary)

Silver

Gold

Supplementary and Higher Awards

Gold Stars 1, 2, 3

Imperial Dance Awards 1, 2, 3 (supplementary)

Supreme Award

Annual Award (supplementary)

Supplementary and Higher

Gold Star 1, 2, 3

Imperial Dance Award 1, 2, 3 (supplementary)

Supreme Award

Annual Award (supplementary)

Entry Conditions and General Information

The short code for timetable entry for all these examinations is AR, which should be used on the entry form.

Age Divisions

Tests are conducted in 7 divisions:

1. Under 6 years
2. Under 8 years
3. Juvenile division for candidates under 12 years of age
4. Junior division for candidates of 12 and under 16 years of age
5. Adult division for candidates of 16 and under 50 years of age
6. Senior division for candidates of 50 years of age and over

7. Student division for candidates of 16 years of age *

*Students that are studying to become professional teachers should enter this category. Requirements are as for Adult division, but a slightly higher standard of dancing is expected. A professional qualified in another Dancesport or Theatre genre may take Student division tests. Student Teachers may continue to take Student division tests in the same genre.

Categories

Candidates have the following options when entering for amateur medal tests:

1. Solo Entry
2. Couples Tests
3. Team Tests
4. Dancing Opposite Role (this option can be combined with any of the above options)

Solo Entry

Each candidate is assessed individually.

Couples Tests

The partnership is assessed as a couple but two report forms are issued. Both dancers receive a certificate and award. Candidates need not have taken the appropriate test individually. When entering Couples medal tests on the timetable, teachers should click 'C' for Couple as appropriate.

Team Medal Tests

Tests for teams of 6-16 dancers in any age division may be taken at any level commencing at Social Dance Test. It is not necessary that each team member hold an individual medal at the appropriate level. The dress worn by the team need not be uniform, although this is desirable. Further guidance to syllabus content and procedures for Teams is given on page 9. When entering teams on the timetable, teachers should click 'T' for Team as appropriate.

Dancing Opposite Role

Candidates wishing to take these tests may dance in the opposite role to that which they usually dance, for example a Follower may apply to take the test performing the Leaders steps. The teacher should click 'O' for Opposite Role as appropriate when entering candidates for this exam.

Prior Learning

No prior learning is required for the Introductory Tests. For the Medal Series, tests must be passed sequentially from Bronze to Gold Star 3. Candidates must be successful in the Gold Medal before entering for the Gold Stars. For the Imperial Dance Award and Supreme Award they must have achieved Gold Star 3 level. Candidates who have gained the Supreme Award may enter the Annual Award.

Candidates who hold the Bronze Medal or higher of another teaching organization recognized by the British Dance Council may commence with the ISTD Silver Medal.

Teachers of competitive dancers who wish to enter the Medal Test system but who have not taken a UK Dancesport examination should apply to the Latin American Faculty with a brief CV of the prospective candidate, together with a recommendation, so that their level of entry may be assessed.

Further details of prior learning and entry conditions are outlined in the Syllabus Content on pages 7-10.

Partnering

Candidates must provide their own partners who may be amateur or professional.

Time Allowances/Number of Candidates

<u>One candidate at a time</u>		<u>Two candidates at a time</u>	
Number of dances	Time	Number of dances	Time
1 dance	3 minutes	1 dance	5 minutes
2 dances	5 minutes	2 dances	6 minutes
3 dances	7 minutes	3 dances	9 minutes
4 dances	9 minutes	4 dances	11 minutes
5 dances	10 minutes	5 dances	15 minutes

Team - 1 dance Up to Gold Gold Star and Awards	10 minutes 12 minutes
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The number of dances required for examinations is listed below:

One Dance Test	1 dance
Full Club Dance Medal:	
Under 6	2 dances

Under 8	2 dances
Social Dance Test	2 dances
Pre-Bronze Dance Test	2 dances
Bronze	2 dances
Silver	3 dances
Gold	4 dances
Gold Star/Imperial Award/Supreme Award/Annual Award	5 dances
Team All levels	1 dance

Musical Accompaniment

Teachers will provide their own musical equipment together with a range of appropriate music.

Recording

The filming, streaming, uploading and use of photographs from any ISTD examinations by any means, is strictly prohibited.

Dress Requirements

Candidates should be well groomed and appropriately dressed for dancing.

Reasonable Adjustments

Adjustments may be made to the examination conditions where candidates have particular needs. Further details are given on Page 28.

Syllabus Content for Amateur Medals and Awards

Introductory Tests

Imperial Dancesport Faculties Full Medal

In the Under 6, Under 8, Social Dance and Pre-Bronze Tests, dances from different genres may be used e.g. a candidate might choose to dance LA Salsa with Jive (Latin American) or Disco/Freestyle, or Waltz (Ballroom). When entering mixed genres, the teacher should enter the tests as 'IDF '(Imperial Dancesport Faculties) on the timetable.

Under 6 and Under 8 Dance Tests 1, 2, 3, 4

These tests are designed to encourage very young pupils and to act as an introduction to the examination system. Two dances within the AR genre should be shown. There is no technical requirement and parts 2, 3 and 4 do not require a higher standard of dancing than part 1. Suitable figures and the beginnings of timing awareness should be encouraged.

Social Dance Tests 1, 2, 3, 4

These are introductory tests at a social level, which may be taken by candidates of any age group. Two dances within the AR genre should be shown in each test. Technical accuracy is not expected and parts 2, 3 and 4 do not require a higher standard of dancing than part 1. Keeping in time with the music is of primary importance.

Pre-Bronze Dance Tests 1, 2, 3, 4

These tests may be taken by candidates of any age group in any dance from the approved list, and the dancing should show the beginnings of technical awareness. Parts 2, 3 and 4 do not require a higher standard of dancing than part 1. Two dances within the AR genre should be shown in each test both using figures from the Pre-Bronze syllabus.

Alternative Rhythms Medal Series (Bronze 1, Bronze 2, Silver, Gold)

Tests must be passed sequentially from Bronze to Gold. (Bronze 2 is an optional examination) Candidates may enter for both the Bronze 1 and or 2 and Silver medals at the same session, but each higher test must be taken at a separate session. Candidates take this option at their own risk as the Silver result will become void if the Bronze result is unsuccessful. Candidates moving from one age division to the next (see page 3) may either commence at Bronze or Silver level or may continue their medals in rotation e.g. Juvenile Gold to Junior Gold Star etc.

In order to use the Medal Test system to its best advantage, candidates should be encouraged to show each dance at every level before moving on to a higher examination e.g. a candidate learning Argentine Tango, Salsa and Mambo should take a Bronze Medal with 2 dances and a Bronze One Dance test for the third dance before moving on to a Silver Medal.

Bronze 1 & 2

The Bronze medal examination is a technical examination and candidates should be showing technical accuracy within the two demonstrated dances. Foot placement and rhythmic action is of the utmost

importance and candidates should be showing a good awareness of correct posture, weight carriage and developing the individual characterization of each dance shown.

Silver

The Silver medal examination continues the development from the Bronze Medal and a higher level of technical accuracy should be demonstrated with a good level of performance and presentation shown. The Silver medal examination consists of three dances.

Gold

The Gold medal examination completes the candidate's fundamental training and all the foundations of technical accuracy, performance and presentation should be evident throughout each of the four dances demonstrated.

Supplementary and Higher Awards

Gold Star 1, 2, 3

A high standard of technical accuracy, style and rhythmic expression is expected at this level. The dancing throughout the Gold Stars and Imperial Dance Awards should show a gradual progression towards the ultimate goal of Supreme Award. There must be an interval of at least 6 months between Gold Stars (3 months for under 16s). Within the first twenty seconds of each routine, three syllabus figures should be danced. Requirements as follows:

Gold Star 1, 3 Bronze syllabus figures.

Gold Star 2, 3 Silver syllabus figures

Gold Star 3, 3 Gold syllabus figures

The Gold Star Award consists of 5 dances

Imperial Dance Award 1, 2, 3 (supplementary)

These are optional awards that follow on from Gold Star 3. The required interval between tests are as for Gold Star. The Imperial Dance Award consists of 5 dances

Supreme Award

This is the highest award in Alternative Rhythms and an appropriately high standard of technical accuracy, style and rhythmic expression is expected. The Supreme Award consists of 5 dances

Annual Award (supplementary)

This award is to encourage candidates to maintain their standard of dancing at Supreme Award level and may be taken twice a year.

One Dance Tests

These tests require the same standard as the relevant full medal i.e. Social One Dance Test or Bronze One Dance Test and may be taken in any of the Alternative Rhythms styles. They may be used in conjunction with the full medals or solely if only one dance is being learnt for examinations. If only using the One Dance Tests the same rules as the full medals will apply, please see above.

Dances and Tempi

The recommended tempi in **beats per minute** are as follows, but slight deviations are acceptable.

Dance	Tempo
Salsa	180-300 bpm
Argentine Tango	64 bpm
Mambo	170 bpm
Lindy Hop Triple Steps	110-200 bpm
Lindy Hop Charleston	160-260 bpm
Bachata	90-200 bpm
Bossa Nova	120-160 bpm
Charleston	120-160 bpm
Discofox	80-144 bpm
Kizomba	90-120 bpm
Merengue	130-200 bpm

Syllabus Content for Teams

All Levels

A choice of segue or any single rhythm applicable to the test is danced. It is recommended that figures from the appropriate level should be included.

Time Limits for Music

Social Dance Test, Pre-Bronze and Bronze	1 ½ - 2 ½ minutes
Silver	2 ½ - 3 ½ minutes
Gold	3 ½ - 4 minutes
Gold Star and above	4 - 5 minutes

Procedure

Having taken a test in one style, the team may if they wish, train and enter for other dances, so that eventually they may have covered several rhythms at each level before proceeding onto the higher awards.

Teachers should arrange that the examiner can view the team or teams from a high vantage point as the hall or studio allows, so that the emphasis of the examination is on the pattern and the general effect created in the formation, rather than on the individual dancing and technical ability of the dancers. Examiners will see the routine twice (this will also accommodate reserves).

Entry

The names of the individual team members should be listed on the timetable. Teams enter in the age division of the oldest team member. Please click 'T' against each name in the appropriate box on the timetable and add the team name.

Awards

Only one report form will be issued however a medal and certificate is awarded to each member of the successful team. A team trophy may be requested by the teacher on payment of an additional fee.

Specified Figures for Amateur Medals and Tests

The specified figures are listed in numerical order on pages 30-35. Teachers may choose from the figures listed for the appropriate level. It is not necessary to use all the figures, but for Silver and Gold at least 2-3 figures listed for the level should be shown as well figures from the previous levels. For Pre-Bronze, Bronze, Silver and Gold tests no figures apart from those listed may be danced.

Method of Assessment/Mark Scheme for Amateur Medals and Tests

All Amateur Medal Tests are assessed by the examiner as below.

Each dance must be passed at 65% in order for the examination to be successful overall. Maximum marks allocated for each dance is 100. The marks for each dance are then aggregated and the overall result is indicated as a percentage as follows:

Honours	85%
Commended	75%
Pass	65%
Unsuccessful	0%-64%

Alternative Rhythms Additional Dances

Bachata

Originating from the countryside and rural areas of the Dominican Republic

Time Signature - 4 **Tempo** - 90 – 200 beats per minute

4

Music – Traditionally played on guitar and percussion instruments at 90 bpm with a smooth romantic feel and influenced by Rumba and Son. The vocalist would often sing about the blues. Today it is commonly danced at 130 bpm. Bachata has a variety of different rhythms including Merengue and Bolero. Usually in phrases of 8 beats.

Characteristics – A partner dance in a close or open frame with very few turn patterns. Steps and breaks are influenced by the music and its phrasing. Knees should be slightly flexed. Movements should flow one to the other with ease. Has a very smooth style.

Basic Movements - Three steps and a tap each on the beat of the bar accompanied by a hip motion or pop, on the 4th beat (with the tap) which can be much exaggerated.

Step to the Side (1) close the feet (2) step to the side (3) tap foot close to supporting foot lifting the hip (4)

Footwork – steps 123 are ball flat with the tap on the 4th beat using the ball or inside edge of the toe. Leader commences with the LF, Follower RF

Hold - Open or Closed Holds with use of intricate arm work

Basic Steps include -

Side Basic

Forward & backward Basics

Underarm Turns Left & Right (Leader & Follower)

Solo Turns Left & Right (Leader & Follower)

Armlock

Sweetheart

Rock Turn (Pivot)

Suggested Music

Obsession - Aventura

Stand By Me - Prince Royce

Promise - Romeo Santos

Eres Tu - Prince Royce

Samba Pa Ti - Salsaloco de Cuba

Un Beso - Aventura

Eres Mia - Romeo Santos

Bachata Cha - Salsaloco de Cuba

Voy Pa Alla - Antony Santos

Deja Vu - Shakira

Senorita - Shawn Mendes

Set Fire to the Rain - Adele

More detailed information can be found in the ISTD Salsa Study Book.

Bossa Nova

Originating from Brazil in late 1950's and related to the Brazilian Samba. A combination of traditional Brazilian music and Jazz. Bossa Nova (meaning New Trend) has a strong Samba influence, particularly from Baion or Slow Samba.

Time Signature 2 or 4 Tempo - 120 – 160 beats per minute
4 4

Music - This should be smooth and fluid, often with a jazz feel. Usually in 8 beat phrases

Characteristics - There should be a 'softness' to the action to reflect the music. Merengue hip action is not used. Knees are soft allowing for a sideways hip action. Feet are lightly placed on the floor and closing steps without weight can use inside edge of ball of foot with foot pressure. The hip will lift on the first of the 'Q' beats. Movements should be fluid and natural including the body movements. An easy way of dancing a Samba with no bounce. If travelled will move anti-clockwise around the floor. Solo work may be used

Basic Movements – These have a rhythm of S Q Q. Step in any direction (S) mark time closing the feet (Q Q)

Depending on the musical phrase but usually steps are in 8 beat phrases.

Footwork – This is usually ball flat throughout or ball flat, inside edge of toe, ball flat. Leader usually commences with the LF, Follower RF

Hold - Danced primarily in Ballroom Hold although Double Hold is used frequently along with other hand holds

Basic steps include -

Forward and Backward with or without turn L & R

Side to Side

Basic Square (clockwise, anti-clockwise and turning both ways)

Walks (in varying rhythms)

Lock steps (in varying rhythms)

Check steps

Chasses

Turns

Suggested Music -

Blame it on the Bossa Nova – Eydie Gorme

Soul Bossa Nova – Quincy Jones

The Girl from Ipanema – Astrud Gilberto & Stan Getz/Frank Sinatra/Amy Winehouse

Save the last dance – Michael Buble

Sorrento Moon – Tina Arena

I'm Yours – Jason Mraz

Asereje (The Ketchup Song) – Las Ketchup

Maria Maria – Santana

The way you look tonight – Michael Buble

Absolutely me – Caro Emerald

Limbo Rock – Ross Mitchell

Watusi Boogaloo – Willie Rosario & his orchestra

Charleston

Originating from the African American people of Charleston in South Carolina in the 1900's. Made popular in the 1923 movie "Runnin' Wild" to the song "The Charleston" by James P Johnson. Reaching Europe in the 1920's having been influenced by the Black Bottom dance.

Time Signature 2/2 Tempo – 120- 160 beats per minute

2

Music – Originally danced to 4 Ragtime Jazz music of a very quick pace.

4

This should be lively and upbeat. Charleston music is often structured in 4 bar phrases with a break or middle eight section.

Characteristics –The knees are kept close together and flicks with the lower leg are sideways (i.e. L leg raising to L hip). There is a swiveling action on the supporting foot, the heel moving in on the odd number beat (i.e. 1 3 5 7). Basic steps are danced on each beat of the bar. Other rhythms may be used. Does not travel. Tricks and acrobatics are often used. Has a comedy element. When danced with a partner, a very upright Ballroom Hold is used with the dancers keeping an open position. When danced solo (shines), large loose motions with the arms swinging in the opposite direction to the feet/legs. There are other different styles of Charleston ie Afro Charleston, Drop/Squat Charleston.

Basic Movement

Charleston Step - This prepares on the count of 8 by raising the working foot sideways (knees together) and swiveling the supporting heel out.

Leader – Tap LF back, step LF forward, Tap RF forward, step RF back. Follower dances the natural opposite.

Footwork – This is mostly ball although ball heel will be used in certain weight transferring steps. Leader usually commences with the LF, Follower RF. Both partners may use the same foot in solo work. There are no heel leads. Feet are placed lightly on the floor.

Hold - Danced primarily in Ballroom Hold with an upright posture or Double Hold

Basic steps in hold include -

Back and Forward (also turning R & L)

Tuck turns for both man and lady

Pushes/Stomps in contra position

Walks

Kicks

Hops/Flicks/Points in various directions

Pivots

Glide/Drag

Basic steps solo (called shines) - here the arms will swing loosely across the body or forward and backward either from the elbow or from the shoulder.

Back and Forward

Knee lifts (forward alignment)

Crazy legs

Runs (feet raised backwards)

Continuous flick kicks (in any direction, body leaning away from kick)

Cow tail/Windmills

Fall off the Log

Black Bottom

Gaze afar

Suggested music

Sister Kate – The Ditty Bops

Don't bring Lulu – The Andrew Sisters / The Bobbysocks

Bang Bang - Will.i.am

Hot Honey Rag – from the Chicago soundtrack

The Charleston – James P Johnson - various orchestras

Puttin' on the Ritz – Irving Berlin - Various Orchestras

We Speak no Americano – Yolanda Be Cool and Dcup

Greg Shapiro - Caro Emerald

Footloose – Kenny Loggins

I Love to Boogie – Marc Bolan & T-Rex

Fat Sam's Grand Slam – from Buggy Malone

Dancin' Fool – from Copacabana

You Don't Love Me – Caro Emerald

Discofox

Originating from New York in the 1970's, a direct descendant of the Latin Hustle, travelling across Europe to Germany, influenced by Salsa, Cha Cha Cha, Slow Rhythm, Samba, Swing and Hustle

Time Signature 2 or 4 Tempo 80 – 144 beats per minute

4 4

Music - Danced to most popular music. Has empathy with 1970's disco music

Hold - Danced with an upright posture in Closed Hold or Double Hand Hold

Characteristics – Mainly non- progressive. The first step is danced on beat 1 of the bar. There are 2 main styles, the 3 step basic and the 4 step basic. A natural use of the free arm should be seen

Basic Movements & Timing - There are 2 versions both are correct. Beginners may choose to dance the step-step-tap version (3 step basic) whilst advanced dancers may choose the Hustle style split beat basic (4 step basic) still occupying 3 beats of music

Leader commences with LF and Follower with RF.

(3 step basic) 2 walks (forward or back) & tap (123)

(4 step basic) 2 walks (forward or back) and ball change (12&3 or 12a3) or (123& or 123a - when this timing is used the dance is known as "Disco Swing")

Although the music is written in 2 or 4

4 4 timing, the basic movement uses 3 beats with no pause on the fourth beat of music therefore the dance will cross phrase during every three bars. It is important to pay particular attention to the phrasing of this dance

Footwork – Heel flat or ball flat maybe used when moving forward and ball flat when moving backward. The ball change action used in the 4 step basic is usually danced back/replace but could be taken in any direction. For example back/forward, forward/forward, close/forward, side/replace, side/close, back/back, back/close etc

Basic steps include -

Basic Movement (without or without turn to the left or right)

Push & Pull

Separation

Link

Follower's Under Arm Turn to Right

Follower's Under Arm Turn to Left

Change of Places

Change of Hands Behind the Back

Leader's Under Arm Turn to Left

Hammerlock

Pretzel

There are two different techniques used when turning in Discofox. Forward turns - "stepping before turning" and backward turns - "turning before stepping". Forward turns are normally used when the Leader turns left and the Follower turns right. Backward turns are normally used when the Leader turns right and the Follower turns left

Suggested Music

I Love To Love – Tina Charles

The Hustle – Van McCoy

Get Down On It – Kool & the Gang

Evacuate the Dancefloor - Cascada

Can't take my eyes off you - Gloria Gaynor

I Wanna Dance With Somebody - Whitney Houston

My First My Last My Everything - Barry White
I Love the Nightlife - Alicia Bridges
I Will Survive - Gloria Gaynor
I Gotta Feeling - The Black Eyed Peas
Closer - Ne-Yo
Moves like Jagger - Maroon 5 ft. Christina Aguilera

Kizomba

Originating from Angola and Cape Verde in the 1980's

Time Signature 4/4 Tempo – 90 - 120 beats per minute

Music - The origins of Kizomba can be traced to late 1970's Africa, with influences variably attributed to Angola. Kizomba is characterized by a slower, romantic, more sensuous rhythm in contrast to the traditional Angolan Semba music. Kizomba music emerged as a fusion of traditional Semba music and the Zouk or Compas music from the French Caribbean island of Guadeloupe which slowed down the cadence of songs and added a stronger bass line to the composition of instruments. It is a mix of traditional Angolan Semba and Zouk music from the French Caribbean and is sung generally in Portuguese or a dialect from various Portuguese speaking African cultures. Usually in phrases of 8 beats.

Characteristics - A smooth dance, rhythmical and compact with influences of Tango. Hips move forward, backward or in a circular movement. Can be danced on or off the beat and can use syncopations. The upper body does not move on any of the stationary steps (ie the Slow Beats/Basic in Place, Full Beats or Double Step)

Basic Movement - Leader commences with LF, Follower RF

Slow Beat/Basic in Place (Leader)

- | | |
|---|-----|
| Step LF in place, on the ball of the foot | (1) |
| Lower the heel and transfer the weight | (2) |
| Step RF in place on the ball of the foot | (3) |
| Lower the heel and transfer the weight | (4) |

Follower dances the natural opposite

Full Beat (Leader)

- | | |
|----------------------------|-----|
| Step LF in place ball flat | (1) |
| Step RF in place ball flat | (2) |

Follower dances the natural opposite

Side Step (Leader)

- | | |
|-------------------------------|-----|
| Step LF to Side | (1) |
| Close RF to LF without weight | (2) |
| Step RF to Side | (3) |
| Close LF to RF without weight | (4) |

Follower dances the natural opposite

Footwork - This is ball flat throughout.

Hold - Close Contact Hold, usually referred to as the "Embrace". The Follower is held on the Leader's right side. The partners connect with the upper body above the waist so the hips are free to rotate. L-R hand is similar to Cuban Salsa, the Follower holds the Leader's thumb. The hold can also be more open.

Basic Steps include -

- a. Slow Beat/Basic in Place
- b. Full Beat
- c. Double Step
- b. Side Step
- e. Travelling Step/Progressive Basics (Forward & Back)

Although the music is written in 4

4 timing, the Progressive Basic uses 3 beats with no pause on the fourth beat of music therefore the dance will cross phrase during every three bars. It is important to pay particular attention to the phrasing of this dance

f. Shuffle

g. Star

h. Reverse Top

i. Natural Top

j. Saida

Suggested Music

Lento by Daniel Santacruz

Criola by Mika Mendes

Magico by Mika Mendes

Mil Pasos - Soha

Deixa o Mundo Falar - Jey V

Question My Heart - Kaysha

Alguem Ki un Gosta - G-Amado ft. Mika Mendes

Rebound Chick - Nelson Freitas

Something Going On - Kaysha

Bo Tem Mel - Nelson Freitas & C4Pedro

Crazy Love - Kaysha

Too Good at Goodbyes - Sam Smith

More detailed information can be found in the ISTD Salsa Study Book.

Merengue

Originating from the time of the Haitian occupation of the Dominican Republic 1822-1844. After they broke away the Dominican musicians increased the speed of the music and changed from a minor to a major mode which completely altered the feel of the music and dance. Made popular in the United States in the 1930's and 1950's.

Time Signature 2/4 Tempo - 130 – 200 beats per minute

Music – This has a definitive marching rhythm and is usually fast tempo. Merengue is structured in 2, 4 or 8 bar combinations.

Characteristics - Club Style is danced mainly on the spot. This differs from the Ballroom style which moves along the line of dance. A delayed hip action known as Cuban Motion is essential.

Basic Movement – 2 steps in place with a rhythm of Q Q

Leader commences on the LF, Follower RF

Step LF in Place, on the ball of the foot lowering the heel (1)

Step RF in Place on the ball of the foot lowering the heel (2)

Follower dances the natural opposite

Footwork - Ball Flat throughout.

Hold - Close Contact Hold or Double Hold

Basic Steps include -

- a. Basic in Place
- b. Basic Side Step
- c. Progressive Basics (Forward & Back)
- d. Turning Basics Right & Left
- e. Underarm Turns Right & Left
- f. Separation
- g. Rock Basic

Suggested Music -

Suavamente - Elvis Crespo

La Duena Del Swing - Los Hermanos Rosario

La Bilirrubina - Jean Luis Guerra

Mueve la Colita (Follow the Leader) – El Gato DJ

Merengue – Michael J Lloyd

She Bangs – Ricky Martin

Un Dos Tres – Ricky Martin

A Pedir Su Mano – Juan Luis Guerra

Linda Eh – Groupa Mania

Close to me – Caro Emerald

Azul – Gruppo Latino

Various songs by Fulantino

Various songs by DLG

More detailed information can be found in the ISTD Salsa Study Book.

Professional Teaching Examinations

Salsa Professional examinations for Alternative Rhythms have been split into individual styles. Therefore only single dance qualifications are available at Student Teacher and Associate levels and may be taken in LA, New York or Cuban styles. The Licentiate Salsa Examination covers all 3 styles as mentioned above.

LA Salsa Student Teacher Syllabus Content

Student teacher is an optional examination and is the first rung on the professional ladder. It is **not** a teaching qualification

Duration of examination: 60 minutes

Candidates must be 16 years of age or over. Successful candidates are permitted to attend courses on payment of an administration fee, but are not eligible to take part in Amateur Medalist Competitions. Student Teachers may, however, continue to take Student Medal Tests in the Student Division in any Dancesport genre.

Practical Demonstration

Parts 1-4 are to be accompanied with music. Parts 2-4 are to be danced with a partner and in the role of the candidates choice i.e. dancing the Leaders or Followers steps, or demonstrating both roles if desired.

- 1) Demonstrate an LA style Salsa Warm-Up of the candidates own choreography (3-4 minutes)
- 2) Demonstrate a repeatable routine using a selection of the specified figures (1-8) in LA style
- 3) Demonstrate a repeatable routine using a selection of the specified figures (1-4) in Cuban or (1-8) in New York style of the candidates choice
- 4) Demonstrate a routine of candidates own ability in LA style. No Dips or Tricks are permitted, however Freestyling and Shines are permitted (maximum 1 minute 30 seconds)

Theory (Oral Examination)

Candidates are required to:

- 1) Explain with a basic knowledge the theory of Warm-Up and Cool Down incorporating Safe Dance Practice
- 2) Show a basic understanding of the following subjects. Demonstrate and explain. Music should be used where required:
 - a The History of Salsa
 - b LA plus one other style of Salsa
 - c Leading and Following
 - d Arm Positions and Hand Holds
 - e Rhythm, Timing and Musicality
- 3) Technical analysis and solo demonstration of the specified figures (1-8) to include a breakdown of the figures and give two precedes and follows.

Cuban Salsa Student Teacher Syllabus Content

Student teacher is an optional examination and is the first rung on the professional ladder. It is **not** a teaching qualification

Duration of examination: 60 minutes

Candidates must be 16 years of age or over. Successful candidates are permitted to attend courses on payment of an administration fee, but are not eligible to take part in Amateur Medalist Competitions. Student Teachers may, however, continue to take Student Medal Tests in the Student Division in any Dancesport genre.

Practical Demonstration

Parts 1-4 are to be accompanied with music. Parts 2-4 are to be danced with a partner and in the role of the candidates choice i.e. dancing the Leaders or Followers steps, or demonstrating both roles if desired.

- 1) Demonstrate a Cuban style Salsa Warm-Up of the candidates own choreography (3-4 minutes)
- 2) Demonstrate a repeatable routine using a selection of the specified figures (1-4) in Cuban style
- 3) Demonstrate a repeatable routine using a selection of the specified figures (1-8) in LA or (1-8) in New York style of the candidates choice
- 4) Demonstrate a routine of candidates own ability in Cuban style. No Dips or Tricks are permitted, however Freestyling and Shines are permitted. (maximum 1 minute 30 seconds)

Theory (Oral Examination)

Candidates are required to:

- 1) Explain with a basic knowledge the theory of Warm-Up and Cool Down incorporating Safe Dance Practice
- 2) Show a basic understanding of the following subjects. Demonstrate and explain. Music should be used where required:
 - a The History of Salsa
 - b Cuban plus one other style of Salsa
 - c Leading and Following
 - d Arm Positions and Hand Holds
 - e Rhythm, Timing and Musicality
- 3) Technical analysis and solo demonstration of the specified figures (1-4) to include a breakdown of the figures and give two precedes and follows.

New York Salsa Student Teacher Syllabus Content

Student teacher is an optional examination and is the first rung on the professional ladder. It is **not** a teaching qualification

Duration of examination: 60 minutes

Candidates must be 16 years of age or over. Successful candidates are permitted to attend courses on payment of an administration fee, but are not eligible to take part in Amateur Medalist Competitions. Student Teachers may, however, continue to take Student Medal Tests in the Student Division in any Dancesport genre.

Practical Demonstration

Parts 1-4 are to be accompanied with music. Parts 2-4 are to be danced with a partner and in the role of the candidates choice i.e. dancing the Leaders or Followers steps, or demonstrating both roles if desired.

- 1) Demonstrate a New York style Salsa Warm-Up of the candidates own choreography (3-4 minutes)
- 2) Demonstrate a repeatable routine using a selection of the specified figures (1-8) in New York style
- 3) Demonstrate a repeatable routine using a selection of the specified figures (1-4) in Cuban or (1-8) in LA style of the candidates choice
- 4) Demonstrate a routine of candidates own ability in New York style. No Dips or Tricks are permitted, however Freestyling and Shines are permitted. (maximum 1 minute 30 seconds)

Theory (Oral examination)

Candidates are required to:

- 1) Explain with a basic knowledge the theory of Warm-Up and Cool Down incorporating Safe Dance Practice
- 2) Show a basic understanding of the following subjects. Demonstrate and explain. Music should be used where required:
 - a The History of Salsa
 - b New York plus one other style of Salsa
 - c Leading and Following
 - d Arm Positions and Hand Holds
 - e Rhythm, Timing and Musicality
- 3) Technical analysis and solo demonstration of the specified figures (1-8) to include a breakdown of the figures and give two precedes and follows.

LA Salsa Associate Syllabus Content

This examination is a professional teaching qualification accredited by the ISTD

Duration of examination: 75 minutes

Candidates must be 17 years of age or over and need not have taken the Student Teacher examination however, work from the Student Teacher syllabus may be included at the discretion of the examiner

Practical Demonstration

Parts 1-6 are to be accompanied with music. Parts 3-6 are to be danced with a partner and in the role of the candidates choice i.e. dancing the Leaders or Followers steps, or demonstrating both roles if desired.

- 1) Demonstrate an LA style Salsa Warm-Up of the candidates own choreography with either a maximum of 6 dancers or by way of an imaginary class. This is the candidates own choice (3-4 minutes)
- 2) Teach a figure as requested by the examiner from the specified figures (1-14) either to the dancers or by way of an imaginary class (as part 1)
- 3) Demonstrate a repeatable routine using a selection of the specified figures (1-14) in LA style
- 4) Demonstrate a repeatable routine in another style of Salsa using a selection of the specified figures (1-12) in Cuban or (1-14) in New York style of the candidates choice
- 5) Demonstrate another style of dance currently on the Salsa scene (e.g. Merengue, Bachata, Cha Cha Cha, Kizomba etc) (maximum 1 minute)
- 6) Demonstrate a routine of candidates own ability in LA style. No Dips or Tricks are permitted, however Freestyling and Shines are permitted (maximum 2 minutes)

Theory (Oral Examination)

Candidates are required to:

- 1) Explain the theory of Warm-Up and Cool Down incorporating Safe Dance Practice
- 2) Show an understanding of the following subjects. Demonstrate and explain. Music should be used where required
 - a The History of Salsa
 - b Other styles of dance as used in Practical Demonstration Part 5
 - c LA plus 1 other style of Salsa (as in Practical Demonstration Part 4)
 - d Leading and Following
 - e Arm Positions and Hand Holds
 - f Expression, Freestyle and Shines
 - g Rhythm, Timing and Musicality
 - h Class Structure
 - i Knowledge of the Dance Industry
- 3) A technical analysis and solo demonstration of the specified figures (1-14) to include a breakdown of figures and give 2 precedes and follows as requested by the examiner
- 4) Answer questions on Class Teaching methods

Cuban Salsa Associate Syllabus Content

This examination is a professional teaching qualification accredited by the ISTD

Duration of examination: 75 minutes

Candidates must be 17 years of age or over and need not have taken the Student Teacher examination however, work from the Student Teacher syllabus may be included at the discretion of the examiner

Practical Demonstration

Parts 1-6 are to be accompanied with music. Parts 3-6 are to be danced with a partner and in the role of the candidates choice i.e. dancing the Leaders or Followers steps, or demonstrating both roles if desired.

- 1) Demonstrate a Cuban style Salsa Warm-Up of the candidates own choreography with either a maximum of 6 dancers or by way of an imaginary class, this is the candidates own choice (3-4 minutes)
- 2) Teach a figure as requested by the examiner from the specified figures (1-12) either to the dancers or by way of an imaginary class (as part 1)
- 3) Demonstrate a repeatable routine using a selection of the specified figures (1-12) in Cuban style
- 4) Demonstrate a repeatable routine in another style of Salsa using a selection of the specified figures (1-14) in LA or (1-14) in New York style of the candidates choice
- 5) Demonstrate another style of dance currently on the Salsa scene (e.g. Merengue, Bachata, Cha Cha Cha, Kizomba etc) (maximum 1 minute)
- 6) Demonstrate a routine of candidates own ability in Cuban style. No Dips or Tricks are permitted, however Freestyling and Shines are permitted (maximum 2 minutes)

Theory (Oral Examination)

Candidates are required to:

- 1) Explain the theory of Warm-Up and Cool Down incorporating Safe Dance Practice
- 2) Show an understanding of the following subjects. Demonstrate and explain. Music should be used where required:
 - a The History of Salsa
 - b Other styles of dance as used in Practical Demonstration Part 5
 - c Cuban plus 1 other style of Salsa (as in Practical Demonstration Part 4)
 - d Leading and Following
 - e Arm Positions and Hand Holds
 - f Expression, Freestyle and Shines
 - g Rhythm, Timing and Musicality
 - h Class Structure
 - i Knowledge of the Dance Industry
- 3) A technical analysis and solo demonstration of the specified figures (1-12) to include a breakdown of figures and give 2 precedes and follows as requested by the examiner
- 4) Answer questions on Class Teaching methods

New York Salsa Associate Syllabus Content

This examination is a professional teaching qualification accredited by the ISTD

Duration of examination: 75 minutes

Candidates must be 17 years of age or over and need not have taken the Student Teacher examination however, work from the Student Teacher syllabus may be included at the discretion of the examiner

Practical Demonstration

Parts 1-6 are to be accompanied with music. Parts 3-6 are to be danced with a partner and in the role of the candidates choice i.e. dancing the Leaders or Followers steps, or demonstrating both roles if desired.

- 1) Demonstrate a New York style Salsa Warm-Up of the candidates own choreography with either a maximum of 6 dancers or by way of an imaginary class. This is the candidates own choice (3-4 minutes)
- 2) Teach a figure as requested by the examiner from the specified figures (1-14) to the dancers or by way of an imaginary class (as part 1)
- 3) Demonstrate a repeatable routine using a selection of the specified figures (1-14) in New York style
- 4) Demonstrate a repeatable routine in another style of Salsa using a selection of the specified figures (1-12) in Cuban or (1-14) in LA style of the candidates choice
- 5) Demonstrate another style of dance currently on the Salsa scene (e.g. Merengue, Bachata, Cha Cha Cha, Kizomba etc) (maximum 1 minute)
- 6) Demonstrate a routine of candidates own ability in New York style. No Dips or Tricks are permitted, however Freestyling and Shines are permitted. (maximum 2 minutes)

Theory (Oral Examination)

Candidates are required to:

- 1) Explain the theory of Warm-Up and Cool Down incorporating Safe Dance Practice

Show an understanding of the following subjects. Demonstrate and explain. Music should be used where required:

- a The History of Salsa
 - b Other styles of dance as used in Practical Demonstration Part 5
 - c New York plus 1 other style of Salsa (as in Practical Demonstration Part 4)
 - d Leading and Following
 - e Arm Positions and Hand Holds
 - f Expression, Freestyle and Shines
 - g Rhythm, Timing and Musicality
 - h Class Structure
 - i Knowledge of the Dance Industry
- 2) A technical analysis and solo demonstration of the specified figures (1-14) to include a breakdown of figures and give 2 precedes and follows as requested by the examiner
 - 4) Answer questions on Class Teaching methods

Licentiate Salsa Syllabus Content

This examination incorporates the 3 styles of Salsa, LA, Cuban and New York

Duration of Examination: 90 minutes

Candidates must be 21 years of age or over, with a minimum of 2 years teaching experience and need not have taken the Associate examination(s) however, work from the Student Teacher and Associate syllabi may be included in this examination at the discretion of the examiner

Practical Demonstration

Parts 1- 5 are to be accompanied with music. Parts 2, 4, 5 are to be danced with a partner and in the role of the candidate's choice i.e. Leader or Follower or demonstrating both roles if desired.

- 1) Demonstrate a Salsa Warm-Up of the candidates own choreography in the style of the examiners choice with either a maximum of 6 demonstrators or by way of an imaginary class. This is the candidates choice (3-4 minutes)
- 2) Demonstrate 2 repeatable routines in 2 styles of Salsa using a selection of the specified figures only. One or both routines to include a minimum of 2 Shines.
- 3) Dance solo to music Leaders or Followers steps as requested, an amalgamation of 3- 4 of the specified figures of the examiner's choice in the style not demonstrated in Part 2
- 4) Demonstrate 2 other styles of dance currently on the Salsa scene (e.g. Merengue, Bachata, Cha Cha, Kizomba etc)
- 5) Demonstrate a routine of candidates own ability and choice of style of Salsa. Freestyling, Shines, Dips and Tricks are permitted

Theory (Oral Examination)

Candidates are required to:

- 1) Show an in depth knowledge of the theory of Warm-Up and Cool Down incorporating Safe Dance Practice
- 2) Show an in depth knowledge of the following subjects. Demonstrate and explain. Music should be used where required:
 - a. The history of Salsa and its cultural development
 - b. The development to the current day of the dances chosen in Practical Demonstration Part 4
 - c. Demonstrate and talk about the differences between the 3 styles of Salsa
 - d. Leading and Following
 - e. Arm Positions and Hand Holds
 - f. Freestyle and Shines
 - g. Rhythm, Timing and Musicality relating to the 3 different styles of Salsa
 - h. Class Structure
 - i. Knowledge of the Dance Industry
- 3) Full technical analysis and solo demonstration of the specified figures in all 3 styles to include a breakdown of figures, leads, plus 2 precedes and follows as requested by the examiner
- 4) Answer questions on Class Teaching methods to include Dips and Tricks

Professional Dancing Diplomas

These diplomas are awarded for proficiency in dancing. Candidates must hold a professional qualification in the ISTD Salsa.

Candidates should show a high standard of dance technique and artistic and rhythmical expression, working towards a higher level in each diploma.

Class III

Associates must commence at this level, optional for Licentiates

Class II

For all professional levels. Licentiates are permitted to commence at this level

Class I

For Licentiates who have attained Class II

Requirements:

Class III

A dance routine consisting of steps from the Specified Figures LA 1-26, Cuban 1-22, New York 1-26 (maximum 3 minutes)

Class II

A dance routine consisting of steps from the Specified Figures LA 1-37, Cuban 1-31, New York 1-37 (maximum 3 minutes)

Class I

A dance routine of no restriction (maximum 3 minutes)

Method of Assessment

Method of Assessment for all Professional Examinations

Examinations other than diplomas are divided into sections, and each section must be passed at 65% to pass the examination overall. The marks are added and the overall result is awarded as follows:

Highly Commended	85-100%
Commended	75-84%
Pass	65-74%
Fail	0-64%

Reasonable Adjustments

Candidates Who May Require Adjustments to the Assessment

The ISTD is committed to promoting an environment where all individuals are encouraged to achieve their full potential and develop their skills, encouraging its teachers to maintain an open approach towards the different talents and abilities offered by all their students. It is, therefore, required of all ISTD teaching members that they do not discriminate, either directly or indirectly, on the grounds of colour, race, nationality, ethnic origin, gender, mental or physical disability, marital status or sexuality, and pupils with disabilities should not be treated less or more favourably than able-bodied pupils simply because of their disability.

Disability takes the form of mental or physical impairments or both, and may be long or short term. The ISTD recognizes that some students with a mental or physical impairment may need special adjustments to assessment conditions to allow them to demonstrate their knowledge in dance. The procedure should be used in all cases, every time the candidate enters for an examination, as the conditions, and necessary adjustments, may change.

If a teacher wishes to enter such a pupil for an examination, the ISTD would like to make it clear that although pupils with mental or physical impairments may require extra time in an examination, or special aids (e.g. special headphones if the pupil is deaf) in order to perform to the best of their ability, the ***quality of the performance in an examination is to be equal to that of an able-bodied candidate***. The candidate cannot be marked on different criteria because of the restriction the impairment may cause them. This is mandatory in order to achieve a true and fair dance award.

If such a candidate is to be submitted for an examination, the teacher must download an 'Application for Reasonable Adjustments form' from the Customer Services section of the ISTD website, www.istd.org. This should be completed and returned, with a doctor's letter if relevant, to the Customer Services and Quality Assurance department, a minimum of three weeks prior to the examination entries being sent in to the Examinations department. This form may be submitted to the Faculty for advice, and the teacher and examiner will be informed of the adjustment agreed.

For further details see the Equal Opportunities policy on the ISTD website <http://www.istd.org/examinations/quality-assurance/>

Results and Certification

All ISTD examinations are single performances at one moment in time, with a detailed marking system awarded according to the assessment criteria and attainment descriptors given for each examination.

Examiners complete the results as soon as possible after the examination. These are individually checked within the Quality Assurance department for administrative accuracy. All results are entered, and checked for achieving the minimum pass levels, and correct levels of attainment against the total mark achieved. Under normal circumstances the results will be available to the teacher within 10 working days of the examination for UK examinations. Any errors found are corrected by the examiner prior to further processing of the whole examination session, and may therefore extend these timings, although the department will make every effort to process these as rapidly as possible. Once the results have been cleared for issue, the report sheets should be received by the teacher within 21 days and the certificates within 6 to 8 weeks of the examination.

The ISTD is an approved awarding body and, as such, adheres to the criteria laid down for the regulation of its qualifications by the Regulatory Authorities, the Office of Qualifications and Examinations Regulation (Ofqual) for England and Northern Ireland, and the Welsh Assembly Government for Wales. Teachers in other countries should note that while the ISTD and all ISTD regulated examinations must meet these criteria, the Regulatory Authorities themselves have no remit outside England, Wales and Northern Ireland.

Specified Figures

L A Salsa – Syllabus Figures

Student Teacher and Pre-Bronze

1. Basic (Forward & Back)
2. Side to Side
3. Basic Right Turn
4. Basic Left Turn
5. Cross Body Lead (CBL) Closed & Open
6. Walkthrough
7. Cross Body Lead & Right Hook Turn (Leader)
8. Cross Body Lead & Left Spin (Leader)

Associate and Bronze

9. Cross Body Turn (CBT)
10. Cross Body Turn & Check
11. Cross Body Outside Turn
12. Open Break
13. Open Break & Walkout
14. Open Break & Cross Body Turn (aka Copa or In & Out)

Licentiate and Silver

15. Cross Body Turn & Wrap
16. Cross Body Turn & Arm Lock
17. Cross Body Turn from Waist
18. Cross Body turn from Shoulder
19. Cross Body Turn from Arm Lock
20. Cross Body Outside Turn from Arm Lock
21. Double Spin
22. Double Right Turn
23. Reverse Open Break
24. Reverse Open Break & Walkout
25. 360 Right
26. 360 Left

Gold

27. Cross Body Turn & Right Hook Turn
28. Cross Body Turn & Left Spin
29. Basic Left Turn & Left Spin (Leader)
30. Touch & Go
31. Triple Spin
32. Open Break Travelling Forward
33. Reverse Open Break & Cross Body Outside Turn
34. Double Cross Body Turn
35. Double Cross Body Outside Turn
36. Advanced 360 Right
37. Advanced 360 Left

Cuban Salsa – Syllabus Figures

Student Teacher and Pre Bronze

1. Basics: Back
 Side
 Opening Out
 Forward and Back
2. Arriba
3. Exhibla Turn
4. Cuban Rotation

Associate and Bronze

5. Exhibla Turn & Rotation
6. Enchufla
7. Dile Que No
8. Dile Que Si
9. Guapea
10. Casino
11. Sombrero
12. Setenta Ending 1 (Elbow Lock)

Licentiate and Silver

13. Setenta Ending 2 (Leader's R Turn)
14. Setenta Ending 3 (Overhead Lock)
15. Sacala
16. Enchufla Ending 1 (Lock)
17. Enchufla Ending 2 (2 Hand Sweep)
18. Enchufla & Leaders Turn
19. Sombrero Doble (Sweep Ending)
20. La Caminata
21. Dile Que No & Leaders Dip
22. Dile Que No & Wrap

Gold

23. Advanced Basics
24. Sombrero Triple (Arm Swing)
25. Sombrero Triple Ending 2 (Walk Round)
26. Enchufla Doble
27. Enchufla Mariposa
28. Dile Que No & Leaders Drop
29. El Gancho
30. Setenta Complicado 1
31. Setenta Complicado 2

New York Salsa – Syllabus Figures

Student Teacher and Pre-Bronze

1. Mambo (Back and Forward)
2. Side to Side
3. Basic Right Turn
4. Basic Left Turn
5. Cross Body Lead (CBL) Closed & Open
6. Walkthrough
7. Cross Body Lead & Right Hook Turn (Leader)
8. Cross Body Lead & Left Spin (Leader)

Associate and Bronze

9. Cross Body Turn (CBT)
10. Cross Body Turn & Check ending 1 & 2
11. Cross Body Outside Turn
12. Open Break
13. Open Break & Walkout
14. Open Break & Cross Body Turn (aka Copa or In & Out)

Licentiate and Silver

15. Cross Body Turn & Wrap
16. Cross Body Turn & Arm Lock
17. Cross Body Turn from Waist
18. Cross Body Turn from Shoulder
19. Cross Body Turn from Arm Lock
20. Cross Body Outside Turn from Arm Lock
21. Double Spin
22. Double Right Turn
23. Reverse Open Break
24. Reverse Open Break & Walkout
25. 360 Right
26. 360 Left

Gold

27. Cross Body Turn & Right Hook Turn
28. Cross Body Turn & Left Spin
29. Basic Left Turn & Spin (Leader)
30. Touch & Go
31. Triple Spin
32. Open Break Travelling Forward
33. Reverse Open Break & Cross Body Outside Turn
34. Double Cross Body Turn
35. Double Cross Body Outside Turn
36. Advanced 360 Right
37. 38. Advanced 360 Left

Argentine Tango – Syllabus Figures

Pre-Bronze

1. Reverse (Salida)
2. Side Basic
3. Turning Reverse Basic
4. Forward Ocho

Bronze

5. Same Foot Basic
6. Back Ocho
7. Sandwich with Forward Ocho ending
8. Small Right Turn (Giro)
9. Small Left Turn (Giro)

Silver

10. Giro to Right with Leaders Parallel Feet
11. Giro to Left with Leaders Parallel Feet
12. Giro to Right Same Foot
13. Giro to Left Same Foot
14. Sandwich & Foot Push
15. RF Gancho (Hook)
16. Continuous Giro to Right
17. Continuous Giro to Left
18. Mixing Parallel and Same Foot Giros
19. Turn Right then Left
20. Turn Left then Right
21. Special Notes

Gold

22. Followers embellishments during Ochos
 - a) Flick
 - b) Hook Twist
 - c) Front Flick
23. Leaders Enrosque (Twist) during the Giro
24. Leaders Lapid (Pencil) during the Giro
25. Leaders Arrastre (Drag) during the Giro
26. Walking Outside Partner Left Side
27. Using Ganchos
28. Followers Elevated Enrosque

Mambo – Syllabus Figures

Bronze

1. Mambo Closed Basic
2. Progressive Basic
3. Turning Basic
4. Back Break
5. Double Back Break
6. 2nd Position Breaks
7. Cross Body Lead
8. Cross Over Breaks
9. Open Breaks with Underarm Turn
10. Spot Turns

Silver

11. Cross Body Lead with Follower's Inside Turn
12. Cross Body Lead Overturned
13. Cross Body Lead with Leader's Underarm Turn
14. Syncopated Cross Over Breaks
15. Cross Over Breaks with Hand Change
16. Fifth Position Break (Type of Hand to Hand)
17. Fifth Position Break with Open Hold
18. Underarm Turns

Gold

19. Cross Over Break with Swivels
20. Cross Over Break with Swivels and Pull Back
21. Fifth Position Break to Slide and Drag
22. Back Spot Turn
23. Back Spot Turn with Underarm Turn
24. Side by Side Breaks
25. Closed Running Box
26. Mambo Crosses to Right
27. Mambo Crosses to Right and Left
28. Closed Turning Break
29. Forward Spot Turn

Gold Star (suggested figures)

- | | |
|--------------------|---------------------|
| 30. You Go, I Go | 33. Revolving Basic |
| 31. Kick and Stick | 34. Vacerro |
| 32. Shadow Breaks | 35. Egg-Beater |

Lindy Hop – Syllabus Figures

Pre-Bronze

Authentic Jazz Dance Steps (Solo Figures)

1. Twists
2. Mess Around
3. Pivot Walk
4. Peckin ’
5. Fall Off The Log

Partnering Figures

6. Six Beat Basic in Open Hold
7. Six Beat Basic in Closed Hold
8. Basic With Dip
9. Tuck Turn
10. Reverse

Bronze

Authentic Jazz Dance Steps (Solo Figures)

11. Boogie Back
12. Boogie Forward
13. Crazy Legs
14. Tick Tock

Partnering Figures

15. Send Out
16. She Goes – He Goes
17. Push Spin
18. Around The World
19. The Jig Walk
20. Promenade

Authentic Jazz Dance Steps (Solo Figures)

21. Shortie George
22. Suzie Q
23. Fish Tail
24. Apple Jack

Silver

Partnering Figures

25. Side by Side Charleston
26. Kick Through Charleston
27. Swing Out
28. Lindy Turn
29. Lindy Circle

Gold

The Shim Sham Shimmy (Solo Routine)

30. Stomp ‘n ’Slide
31. The Full Break
32. Pushes and Crossovers
33. Tacky Anne
34. Half Breaks

Partnering Figures

35. Texas Tommy
36. Hand to Hand Charleston with Kick Around
37. Back Charleston
38. Back Charleston with Turns
39. Back Charleston Entry 1
40. Back Charleston Entry 2
41. Back Charleston Exit 1
42. Back Charleston Exit 2
43. Groucho
44. Double Turns

