



Association of International Dance Inc'

Member of the International Dance Council

American (Smooth) Ballroom Syllabus

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Program Development and Progress Benchmarks

Activ8Dance

This social program will develop the dances you plan to use immediately at a foundation level, with emphasis being placed on three important elements of dancing; foot position, rhythm/timing and leading/following, with enough variety from the styles and syllabi to keep the learning experience interesting.

FusionDance

This program is designed for those individuals who wish to select a number of styles and dances from the available styles and syllabi (3 to 5 dances) within the various levels. The standard of assessment will be in line with the relevant level demonstrated.

Level 1 & 2

These levels are designed to develop timing and technique and are designed and developed;

- ✓ To teach and understand body alignment and balance.
- ✓ To teach and understand weight movement from foot to foot consistently through the dancing of foundation patterns and the fundamental basic style and movements of each dance.
- ✓ To unify the body and teach core strength while introducing transitions of frame at fundamental levels.

Level 3 & 4

This dance standard involves a higher degree of styling, more elaborate timing, moves and a continuity of movement with many natural directional changes, styling, technique, balance and control. It has been designed and developed;

- ✓ To introduce complex body position and advance the use of swing and shape and develop the ability to dance complex rhythms and syncopations.
- ✓ To increase the ability to turn and spin, introduce body isolations while in movement without disturbing core strength and introduce transitions of more complex frames.

Level 5

This standard is for the dancer interested in performance or exhibition with choreography, styling, technique and showmanship being a requirement. It is designed and developed;

- ✓ To learn to change inside and outside of curve with greater frequency and rapidity.
- ✓ To incorporate line figures and more complex rhythms into the dance.
- ✓ To change direction with speed by increasing an understanding of body weight.
- ✓ To use more extreme body positions to create greater risk in the dance.
- ✓ To learn to move the whole body through isolations to create greater speed and strength.
- ✓ To increase understanding of complex frame and body position transitions.

Star/Showcase Awards

A demonstration/exhibition of 1 dance, or in the case of the Showcase Award; a 'blending' of dances and styles (up to 6½ min duration) and, similar assessment criteria to the Diamond Award.

With a high expectation of performance, this level is designed for students who wish to incorporate an assessment that is not as technical but allows both student and teacher an opportunity for creativity, flexibility in timing, movement and choreography.

Diamond Awards

With similar requirements to Level 5 and a higher expectation of performance in all the required dances of the demonstrated style, this level is designed for students who have completed all levels of assessment or, those who wish to incorporate an assessment that is not quite as technical and allows both student and teacher an opportunity for creativity while;

- ✓ Encouraging flexibility with timing and patterns.
- ✓ Exploring new movement and shapes.
- ✓ Freely expressing emotion through dance and allowing an opportunity to 'break' the rules!

Waltz: The Waltz is known primarily for its open work; partners may be in closed or semi-closed position but more often are in shadow, side by side or left/right open facing and because figures blend from closed to open position, one partner may have to dance a syncopation or a canter timing while the other partner dances straight timing; for the transition from having same feet free to being on opposite feet. There is full involvement of every part of the body, the arms are often free and should be a natural continuation of the body's movement when not in closed position...some of this is "show" but it also aids in balance. It would be awkward not to move the arms in some natural way through the figures and the key word is "natural" - whatever you do with the arms should feel like you didn't have to think about it. Arms can move around the body, like a hula hoop on rotating figures to generate speed or to slow down the turn; they can swing forward and back to match the swing of the body and help create momentum and may also make clockwise and counter-clockwise circles in front of the face as sway or stretch is created. The man still initiates movement, determines direction, and controls speed but, he has more than his torso to use to do that and when apart, he can indicate direction by a visual lead as in Latin, by turning or shaping his body. He can initiate the direction of the lady's roll out from shadow by a gentle tug on her waist, even though they may not be in closed position; the lady's spine still must follow the man's spine to be in sync with him and many times, his change of shape may be the only lead she has out of a picture figure or into a rotation.

Tango: Originally created in the Argentinean region of Rio de la Plata (the natural border between Argentina and Uruguay) with its beginnings in the back streets of Buenos Aires, it is today known by many of its variations (Argentine tango, Uruguayan Tango, Finnish Tango and two types of Ballroom Tango; English/Standard and American).

American Tango adopted features of both Argentine and International (or English) Tango and is the simplest of the tango styles and where International Tango is highly structured, American (like Argentine) is much looser in hold and there is great use of loose closed, semi-closed, butterfly, shadow and a variety of open positions.

Where International Tango emphasizes the use of quick steps and uses slow counts for contrast, American Tango uses more slow steps and uses the quicks for contrast and most can identify American tango steps by the acronym of the word itself, with each letter representing a specific movement within the 5-step basic. The "T" and "A" are the first two slow steps done by the couple; the remaining "N", "G" and "O" are the steps that when combined are known as the "tango close". This is the defining movement in the American tango and is timed with a quick, quick, slow action while the final slow in the basic is an unweighted slide back into the starting position; even the frame is stylized to be a bit more dramatic, with the follower leaning back and looking to the side in profile and this "open embrace" maintains a spatial separation between the partners.

Foxtrot: The Foxtrot evolved from the two-step but unlike the two-step, it is done with a broken rather than an even beat (slow-slow, quick-quick) and by September 1914 "The American Society of Professors of Dancing" had set into motion the process of standardizing the steps of the Foxtrot.

The American Style is widely employed in the United States and has gained in popularity internationally as a competitive dance; as a base for formation dance and the performing arts.

Dancers pass their feet at the end of each figure, rather than closing them; consequently, dancers progress much more rapidly around the room in a smooth, continuous manner that gives the style its name and differs from the International Style in that body contact is optional, which permits the dance partners to assume a much wider variety of positions and therefore, execute many types of figures that are not possible in the International Style. Transitions from one dance position to another are an important aspect of the American style with commonly employed dance positions including normal (closed) position, in which the dancers face each other squarely with the man's right hand around the woman's back; promenade position, in which the partners open slightly in a vee; open position (a two-hand hold with the arms extending forward sideways); shadow position (in which both partners face the same direction, rather than each other) and partners may even separate completely for short periods of time while "Lines" (in which the partners form and hold a special shape for a short period of time) also play an important role.

Viennese Waltz: The origins of Viennese Waltz may be dated back to the 12th/13th centuries and found in the dance called 'Nachtanz'. Generally agreed is that the 'Viennese' Waltz is one of the oldest ballroom dances and originates from the French and probably also Italian, peasant dances 'Volta' in the 16th century, the German 18th century 'Waltzen' revolving dance and the Austrian 'Ländler'. The first record of a dance to 3/4 rhythm is a peasant dance of the Provence area of France in 1559, as a piece of folk music called the Volta, although the Volta has also been claimed to be an Italian folk dance at this time. In the 1800's the waltz was considered to risqué for maidens and only married ladies were allowed to perform this dance nevertheless, the dance became very popular in Vienna, with large dance halls being opened to accommodate the craze and, while the closely danced waltz shocked the English and French Courts of Elizabeth I and Louis XII, the Viennese loved it when it was introduced. The American style Viennese Waltz is a progressive and turning dance that features some figures that are danced in place and unlike the 'English' or 'International' versions, movements that involve partner separation for short periods of time while "Lines", in which the partners form and hold a special shape, also play an important role. Rise and fall is used in the dance, but differently than in other smooth dances...in Waltz and Foxtrot, a dancer will often rise above their normal standing height but, in the Viennese Waltz that's not done; rise is created through the knees and body.

Dances for full Proficiency Level Assessment

Level 1 & 2 - Waltz, Tango, Foxtrot, Viennese Waltz

Level 3 & 4 - Waltz, Tango, Foxtrot, Viennese Waltz

Level 5 - Waltz, Tango, Foxtrot, Viennese Waltz

Note: The proficiency assessment must include movements from previous levels.

1, 2 or 3 Dance Certificate Assessment

The candidate will be assessed to the relevant proficiency level standard and will receive a report form signed by the Assessor on the day, plus the appropriate Certificate.

Waltz							
LEVEL 1 (Bronze I)		LEVEL 2 (Bronze II)		P	L/F	FW	ST
1.	Box Step (Straight; with Under Arm Turn)						
2.	Progressive						
3.	Turning Box (Left & Right)						
4.	Balance Steps						
5.	Simple Twinkle						
6.	Two-Way Underarm Turn						
7.	Face to Face - Back to Back						
8.	Reverse Turn						
9.	Natural Turn						
10.	Progressive Twinkles						
11.	Turning Twinkles						
12.	Grapevine						
13.	Promenade Chassé						
14.	Fallaway & Box						
15.	Twinkle & Weave						
P - Pattern		L/F - Lead / Follow		FW - Footwork		ST - Styling	

Tango							
LEVEL 1 (Bronze I)		LEVEL 2 (Bronze II)		P	L/F	FW	ST
1.	Basic Walk (Straight & Curving)						
2.	Promenade Turn (Left & Right)						
3.	Corté (Single & Double)						
4.	Progressive Rocks						
5.	Open Fan & Open Fan with Under Arm Turn						
6.	Running Steps						
7.	Checked Promenade						
8.	Reverse Turn & Reverse Turn with Outside Swivel						
9.	Right Side Fans						
10.	Contra Rocks						
11.	Continuous Left Rock Turn						
12.	Twist Turn to the Right						
13.	Check and Corté						
14.	Promenade Pivot						
15.	Oversway						
P - Pattern		L/F - Lead / Follow		FW - Footwork		ST - Styling	

Foxtrot							
LEVEL 1 (Bronze I)		LEVEL 2 (Bronze II)		P	L/F	FW	ST
1.	Basic						
2.	Promenade						
3.	Rock Turn (Left & Right)						
4.	Sway Step						
5.	Promenade Underarm Turn & Sway Underarm Turn						
6.	Zig Zag (In Line & Outside Partner)						
7.	Box Step						
8.	Twinkle						
9.	Promenade Twinkles						
10.	Fallaway Twinkles						
11.	Turning Twinkles to Outside Partner						
12.	Grapevine						
13.	Promenade Twist						
14.	Promenade Pivot						
15.	Running Steps (in Basic Rhythm & in Box Rhythm)						
P - Pattern		L/F - Lead / Follow		FW - Footwork		ST - Styling	

Viennese Waltz							
LEVEL 1 (Bronze I)		LEVEL 2 (Bronze II)		P	L/F	FW	ST
1.	Balance Steps (Forward; Back; Side to Side)						
2.	Fifth Position Breaks (Basic and with Under Arm Turn)						
3.	Reverse Turn						
4.	Closed Twinkle						
5.	Cross Body Lead (Basic and with Underarm Turn)						
6.	Hand to Hand						
7.	Progressive Changes (Forward & Back)						
8.	Right Turn						
9.	Change of Place						
10.	Curtsey & Bow						
P - Pattern		L/F - Lead / Follow		FW - Footwork		ST - Styling	

Waltz							
LEVEL 3 (Silver I)		LEVEL 4 (Silver II)		P	L/F	FW	ST
1.	Open Left Box						
2.	Open Right Turn						
3.	Open Right Turn with Underarm Turn						
4.	Twinkle Connection						
5.	Check & Developé						
6.	Chair & Slip						
7.	Progressive Open Twinkles						
8.	Hairpin (from Reverse; from Promenade)						
9.	Fallaway & Weave						
10.	Oversway						
11.	Pivot from Promenade						
12.	Syncopated Viennese Turn						
13.	Flip Flops						
14.	Check to Open Fallaway						
15.	Alternating Underarm Combination						
P - Pattern		L/F - Lead / Follow		FW - Footwork		ST - Styling	

Tango							
LEVEL 3 (Silver I)		LEVEL 4 (Silver II)		P	L/F	FW	ST
1.	Quick Right Turn						
2.	Oversway & Rondé						
3.	Fallaway Fan						
4.	Cobra Fans						
5.	Fallaway Rondé						
6.	Spanish Drag						
7.	Change of Place						
8.	Underarm Turn to Shadow Position						
9.	Shadow Drag						
10.	Swivel Fans						
11.	Pivots to Fallaway Whisk						
12.	Shadow Rocks						
13.	Reverse Outside Swivel						
14.	Traveling Right Lunges						
15.	Same Foot Lunge with Rock Ending						
P - Pattern		L/F - Lead / Follow		FW - Footwork		ST - Styling	

