



**Association of International Dance Inc'**

Member of the International Dance Council

**Standard 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:** Many varieties of Waltz exist but the most common variety is known as International Waltz or Standard Waltz and in its most basic form, is characterized by a closed hold frame and the Closed Change step patterns; throughout all of its figures and steps the Standard Waltz is recognizable for its smooth, gliding grace and its rise-and-fall movements. Waltz grew in popularity through the late 19th and early 20th centuries, gaining in both legitimacy and formality and, it is worth noting that the early hold for Waltz was far more relaxed than it is today; for instance, in early Waltz, the leader's left arm was lowered and his right arm was wrapped low around the follower's back. This change in frame was likely caused by the shift in the role of Waltz on the dancefloor in the early 20th century and was developed to have a more regal appearance, reflecting its new position as the primary formal ballroom dance which remains the place of Waltz to the present day. The Waltz is the oldest modern Ballroom Dance and despite its origins as the most erotic dance of the Victorian era, today this dance is mainly thought of in the context of ball gowns, manners and high society

**Tango:** In 1929, the Official Board of Ballroom Dancing (now known as the British Dance Council) was founded under the chairmanship of Philip Richardson with the primary aim of standardising and developing official recognition of technique and, by 1930 the dance had become firmly established as the basis of the 'English Style' Tango. Originally, the Tango (Argentine) was an earthy dance and many were offended by it but, by the 1930s the tango had undergone more changes than any other ballroom dance in order to refine it enough to be able to bring it into "proper" ballrooms. Walking steps were introduced to make it progress around the room; The music was speeded up; made more aggressive, more march-like; movements became sharper, more stylized, the tempi of the dance was revised and the Tango changed from its 'sinuous' early style to the more staccato style of the modern ballroom and what came out of these processes is the English/Standard Tango that we recognise today. International or English Tango is now so changed from its origins that it is considered a Smooth or Standard rhythm, rather than Latin and generally emphasizes the use of quick steps and uses slow counts for contrast.

**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 Foxtrot is seen by many as the first dance to introduce a 'slow' count as other popular dances until then only incorporated a single-rhythm and three distinct styles of slow foxtrot are in common use among ballroom dancers today. The International (British) Style is widely employed throughout the world as a social and competitive dance. Its defining characteristic is that partners must maintain body contact at all times; consequently, the variety of possible figures and positions is more limited than in the American style. Dancers concentrate on creating an image of a smooth, gliding motion around the dance floor while the use of body contact makes it possible to execute very tight turns, which is further enhanced by the extensive use of heel turns. This use of heel turns, and the effort required to produce the desired gliding motion, give the Foxtrot a reputation as being perhaps the most difficult of all ballroom dances to execute well, while possibly being the hardest to master.

**Quickstep:** The Quickstep formed around 1925 out of a marching one step, a fast foxtrot, and some of the jazzy hops and skips of the Charleston, which had originated as a solo dance in South Carolina. Following on from the Charleston explosion, the 'Star' Championship (promoted by the newspaper of that name) replaced the 'Onestep' with the 'Quick-time Foxtrot and Charleston' later to be named the Quickstep and it was at the British Professional Championship (1929) that the name 'Quickstep' was used for the first time. Rise and fall came more from the ball of the foot and less from the knee and the dance became more progressive, more gliding and less choppy by 1927, while the chasse was incorporated as a fundamental component of the dance. Two features that make the quickstep an interesting, fun rhythm also contribute to its level of difficulty; these are the fast tempo and the almost perverse, ever-changing combinations of quicks and slows as, not only do figures vary one from another in the number and timing of their steps but, a given figure can vary at the choice of the choreographer making this rich variety, half the fun!

**Viennese Waltz:** The origins of Viennese Waltz may be dated back to the 12th/13th centuries and found in the dance called 'Nachtanz'. In the 1800's the waltz was considered too 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 waltz continued to blossom through the following years and to satisfy the huge numbers of dancers at the new establishments, dance orchestras had to be enlarged and new pieces composed and rehearsed. It was in these elegant dance halls that Johann Strauss became famous for his Waltz compositions designed specially to support these dances and put his stamp on the waltz, imbuing it with a special, specifically Viennese form. The Viennese Waltz continued to be popular until the 1940's when anti-German sentiments caused it to nearly be removed from the group of standard dances used in competition. Fortunately, this was short lived and the governing body restored the status of the dance, where it remains a key part of the ballroom dance world today.

#### **Dances for full Proficiency Level Assessment**

Level 1 & 2 - Waltz, Tango, Foxtrot, Quickstep (+ Viennese Waltz in Level 2)

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

Level 5 - Waltz, Tango, Foxtrot, Quickstep, Viennese Waltz

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

#### **1, 2, 3 or 4 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.	Left Foot Closed Change						
2.	Natural Turn						
3.	Right Foot Closed Change						
4.	Reverse Turn						
5.	Whisk						
6.	Chassé from Promenade Position						
7.	Natural Hesitation Change						
8.	Progressive Chassé to Right						
9.	Back Lock						
10.	Closed Impetus						
11.	Reverse Corté						
12.	Back Whisk						
13.	Natural Spin Turn						
14.	Reverse Pivot						
15.	Double Reverse Spin						
16.	Basic Weave						
17.	Outside Change						
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.	Progressive Link						
2.	Closed Promenade						
3.	Progressive Side Step						
4.	Progressive Side Step Reverse Turn						
5.	Natural Twist Turn						
6.	Natural Rock Turn						
7.	Natural Promenade Turn						
8.	Open Promenade						
9.	Open Reverse Turn Partner Outside						
10.	Back Corté						
11.	Left Foot Rock						
12.	Right Foot Rock						
13.	Basic Reverse Turn						
14.	Open Reverse Turn in Line						
P - Pattern		L/F - Lead / Follow		FW - Footwork		ST - Styling	







Foxtrot							
LEVEL 3 (Silver I)		LEVEL 4 (Silver II)		P	L/F	FW	ST
1.	Quick Open Reverse						
2.	Quick Natural Weave						
3.	Top Spin (After Feather Finish)						
4.	Hover Telemark						
5.	Natural Twist Turn, Hover Feather Ending						
6.	Natural Twist Turn, Closed Impetus & Feather Finish						
7.	Natural Twist Turn with Open Impetus Ending						
8.	Natural Twist Turn with Natural Weave Ending						
9.	Open Telemark, Natural Turn Outside Swivel, Feather						
10.	Open Telemark with Feather Ending						
10.	Open Impetus						
11.	Weave from Promenade Position						
12.	Hover Cross						
13.	Closed Telemark						
14.	Natural Telemark						
15.	Hover Feather						
16.	Reverse Pivot						
P - Pattern		L/F - Lead / Follow		FW - Footwork		ST - Styling	

Quickstep							
LEVEL 3 (Silver I)		LEVEL 4 (Silver II)		P	L/F	FW	ST
1.	V-6						
2.	Quick Open Reverse						
3.	Four Quick Run						
4.	Running Right Turn						
5.	Cross Swivel						
6.	Fish Tail						
7.	Tipple Chassé to Left						
8.	Closed Telemark						
P - Pattern		L/F - Lead / Follow		FW - Footwork		ST - Styling	







