

American International Dancers Association Examinations Handbook

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PART ONE: HOW THE EXAMINATION PROGRAM WORKS

AIDA conducts examinations in order to improve dance standards within the industry. By providing a graduated series of goals for the Student and Professional dancer, their instructor or Trainer will be able to determine if the dancer has mastered a skill level before introducing a higher level. From the standpoint of the individual Teacher, or studio owner, there are a number of specific reasons for holding exams:

- Examinations offer a perfect goal-directed program, which will keep Students interested in their dancing, as well as developing a lifetime hobby. Working toward a specific exam provides excellent motivation to maintain a Student's active involvement with lessons. A more in-depth description of professional degrees student Medal Tests is included in Part Three of this Handbook, and are explained in Part Two.
- The examination experience, the written critique, the certificate and the medal all combine to give a Student or Professional concrete recognition of the accomplishment which he/she would otherwise miss by merely coming in for a weekly lesson. Sometimes a good Student will become discouraged because their perception is that they are not improving. The steady measurement of progress with the Medal Test Program will remedy this problem.
- Examinations provide a useful teaching tool. Students who commit to the scrutiny of an Examiner will work harder to eliminate faults and to master problem areas in their dancing. Examinations administered under the auspices of the American International Dancers Association will add prestige to and help develop the image of the sponsoring studio, signifying a school that trains its Teachers and Students to a high standard. To be a part of such a studio gives the Student an additional sense of pride and loyalty.

Q&A: Taking and Conducting Exams, Planning an Examination Session

Q. How far in advance should I plan to hold exams?

A. Long range planning is important to the success of the Medal Test Program in your school. A minimum of three to six months is a good guideline. If you have never held exams, one of your first steps must be to educate your Students about the system and the value of the exams. Explanations about the mission of the Association and its history are available on our website, www.aidadance.org. After you have provided your Students and Teachers with background on the Association, explain your desire for them to have the benefit of an outside evaluation of their dancing by a Professional Examiner.

Q. How many times a year should I plan to hold exams?

A. One to three times annually, depending on the size of your Student body. It is much better to allow Students plenty of time to grow into, and become comfortable with, each higher level of material and technique so that they are confident of doing a good job on the exam. This is far better than rushing them through only to receive lower marks, or a fail, or to have a false sense of accomplishment. Every Professional knows how long it takes to achieve true progress in the standard of dancing we are promoting. On the other hand, if you can accustom your Students to expect an Examiner in your studio at least once a year, they will begin to look forward to this event, and set it as a goal to work towards.

Q. How do I arrange to book an exam?

A. Contact the Examinations Director to arrange a date. The Director can assist you in planning your exam trip and allocating time correctly. Try to have an estimated idea of how many exams you will have. Once the preliminary planning is done and a date determined, the Examinations Director can book an Examiner. The Director will provide the necessary forms. Any Professionals planning to take an exam must apply and pay their fees 30 days prior to the scheduled exam date. Once the Examiner has been determined, they may contact you or your designated representative to finalize travel arrangements. If the Examiner is to stay overnight it is usual for the host to make a hotel reservation. If the Examiner is to proceed directly to the hotel upon their arrival you must inform the Examiner of the hotel name, address, phone number and reservation confirmation number. It is best to clarify whether you will pay the hotel fee directly or you will reimburse the Examiner.

Note: The Examiner should be housed in a 3-star minimum hotel, with a restaurant on the premises.

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Examination Preparation

Q. How do I prepare for a Professional examination?

A. It is doubtful that anyone would fare well on their first exam in a particular Branch without having received coaching directly from an Examiner or from a member of AIDA who has trained other candidates for such exams. Before you schedule your exam, it is strongly recommended by the Association that you receive training from a qualified Trainer who agrees that you are properly prepared. It is recommended that you use the member listing on our website (aidadance.org/pages/members) to find someone near you who has a test in your preferred dance style(s), preferably at least one degree level higher than you will be taking. Contact them to see if they may be interested in training you for the exam, or if they may provide a referral to someone who could train you.

The following will get you started until you are able to arrange personal coaching in exam preparation:

1. Learn to dance all applicable figures in time to music as Leader and Follower, both separately and in conjunction with accepted Precedes and Follows.
2. Develop thorough knowledge and understanding of the technical details in the charts.
3. Practice correct and balanced solo demonstrations of each figure as Leader and Follower. Pay attention to poise and use of arms in demonstrating the various Dance Holds and the precise Foot Positions.
4. Understand the musical requirements, i.e. Time Signatures, Tempos, counting in Rhythm, in Beats, and in Beats and Bars.
5. Be able to explain simple teaching methods.
6. Practice clear enunciation and good voice projection.

Note: The format for presenting the material is specific and usually requires many months of development in order to achieve a high score.

Preparing Your School for Examinations

Q. Once the Examiner is scheduled, how do I prepare for the Exam session?

A. Begin by publicizing the event. Educating your staff and Student body about the intrinsic value and the practical details of examinations are key ingredients for a successful exam trip. Some studios like to use a sign-up sheet, posted in a conspicuous place. Other schools automatically include the exam as the culmination of a series of classes, or a semester, in which case it is not necessary to obtain individual commitments. Advertising in any local newsletters will help to build the image of your school and may help to bring in more exam business. Contact the Examinations Director to post your exam session on the AIDA website and for possible inclusion in 'Topline' magazine.

Eight Weeks Prior to Exams

Make certain that all Staff and Students understand the standard of dancing expected at each level and what taking an examination entails. AIDA Examiners are dedicated to upholding high standards of dancing. Occasionally, it does happen that Students and Professionals fail a dance or an exam. This is usually due to lack of preparation or understanding of what is expected. It is important that expectations are clearly understood to avoid misunderstandings and disappointments. Please do not hesitate to contact the Examinations Director with questions. They will be glad to assist you with any problems or questions you have.

If this is the first time examinations are being offered at your studio, it may be a good idea to hire an Examiner for a coaching weekend well in advance to help prepare all for the expectations of examinations. In this way Students and Staff may have all their questions answered and feel well prepared for their actual exams. Holding a mock exam session as a group class or seminar can be a fun method of preparation. Filming of mock exams will provide Teachers and Students an opportunity to evaluate their overall performance and delivery. Candidates may not be examined by an Examiner who has trained them in the six-months prior to the examination.

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Preparing Your School for Examinations – Continued

One Week Prior to Exams

- Finalize your list of exams.
- Plan an Examinations Program using the time allowances listed on the “Time Allotment Planning and Pricing Guide” found in the “Examinations Organizer’s Packet” so that you can have a precise time schedule for exams.
- Complete the List of Candidates Form. Pay particular attention to the exact spelling of each candidate’s name, because this is the list the Examinations Director will use to produce all the certificates; therefore, it is best to ask each candidate how they wish their name to appear.
- Complete the information section on each individual’s Medal Test Form.
- Make sure that all Students know their scheduled exam time. They should arrive early and be prepared to start early in the event that another Student is delayed. With large groups of Medal Tests it can be helpful to schedule them in blocks of time; e.g. one group of Students will attend between 1:00 to 2:00 PM, another from 2:00 to 3:00 PM, etc. Ten minutes of warm-up time prior to the exam may help relax the Students and improve their exam performance.
- **Be sure to include in the schedule a short break for the Examiner at the end of each two-hour session. If the Examiner is to work 7 or 8 hours, you must include a lunch or dinner hour in the middle of the day.**
- Designate a DJ for the Exams. Some of your candidates may want specific music. Verify that they will have their music with them or that they have given this music to the DJ.
- Provide the DJ with a copy of the List of Candidates so that the music will be correctly coordinated with each exam.
- Make final arrangements as to where and when you will collect the Examiner.
- Give the Examiner a copy of the Exam Day Program and Schedule as soon as possible ahead of Exam Day.

Dress Codes (Attire)

The suggested attire for men (required attire for Professionals) is a suit, or sport coat and tie. Boys up through the Youth division need not purchase a suit for the occasion but should wear dark slacks and a button down shirt, with a vest or cardigan. Ladies and girls should wear a dress or a skirt and blouse, although pants or pantsuits are an acceptable alternative. Tails, ballgowns, jumpsuits or other costume-type clothing is not suitable for examinations. Proper shoes for the dance style are preferred, although practice shoes are acceptable at lower levels. Students may quickly change shoes for different styles if they wish.

Examination Day Guidelines

Physically arrange your studio for the exams by providing a desk or table for the Examiner facing the dance floor for a series of Medal Tests. Some Examiners prefer to have their desk or table in a corner for the best line of sight.

Private lessons or classes may not take place in the same room where examinations are being conducted. At their own discretion Student Medalists may allow friends or relatives to observe their exams. In the case of Juveniles and Juniors, parents may not only wish to watch but often like to film the test. Some schools sell a visual recording of exams as a method of offsetting the costs associated with holding an examination session. One trending method is to conduct it as an event, charging a reasonable fee at the door for spectators – dancers’ family and friends - to watch and offset costs. Some of the studios that have conducted their examination using this method have found that it is not as intimidating to the candidates as being alone in a cold room; they have enjoyed people cheering them on. It always warms up a room when people cheer.

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Examination Day Guidelines – Continued

Make sure that all exam papers are filled out and numbered according to the List of Candidates, which should be double-checked for accuracy. It is preferred that the Students appear according to the numbered sequence on the List. When there is a large number of exams, there often are exceptions to this request. In any event, it is imperative that the Examiner matches up the number on their List of Candidates of Examinations form with the correct name. A separate page for each day of examinations will help insure that the correct date will be on the certificates.

Have the music system ready and the DJ on duty prior to starting the exam session.

Have each candidate escorted into the room, according to the **Examination Day Protocol** described below.

Refrain from asking the Examiner about results during the exam session. You will learn the results as soon as practicable after the Examination session.

Examination Day Protocol

- The Teacher or organizer will escort the candidate(s) to the Examiner's table and introduce them to the Examiner. The dancing will follow immediately. The Examiner will indicate when the music is to be stopped. After dancing the Student should thank the Examiner and then leave the dance floor.
- The Examiner will not discuss the individuals' performance or scores.
- All Medal Test Forms will be given to the organizer shortly after the completion of the exams. Occasionally this may be the same day as the exam, but it will generally take no longer than two weeks to receive the completed Medal Test Forms.
- All Professional Degree results will be mailed to the address given on the Professional application form.

Video Exam – with Zoom or FaceTime

Candidate prior to exam:

- **Set up space (your “dance floor”) and camera** prior to the exam as outlined in the diagram on the next page as a minimum space. Mark the outline of the area with tape or chairs (whatever will be clear to you) as a reminder to stay in this visibility to the camera (the examiner).
- **Dance Demonstration can be Live or pre-recorded:**
 - **Live: Practice your dancing section with a designated camera person** following you (a wide angle is best to not have extra camera movement or jiggling). This can be done without camera person if the Candidate can dance within the designated “dance floor” depending on the dance and style being examined.
 - **Pre-recorded:** must be sent to the examiner two days in advance of the exam.
- **Practice demonstrating the figures solo in this space** in preparation for the theory section. This space is your “dance floor” and demonstrate as usual using correct alignments as you would for any exam.
- **The Candidate will confirm** that they have done the above points, read this two page protocol and feel confident doing the exam in this video format.

Day of the exam:

- The examiner will send the Zoom connection to the Candidate that day.
- be sure you have the required internet connection for the devices.
- Allow extra time, first for a pre-check with the examiner that everything is set up and working and also in the event that the internet connections fails and more time is needed.
- Be sure devices are charged and you have chargers for your devices.

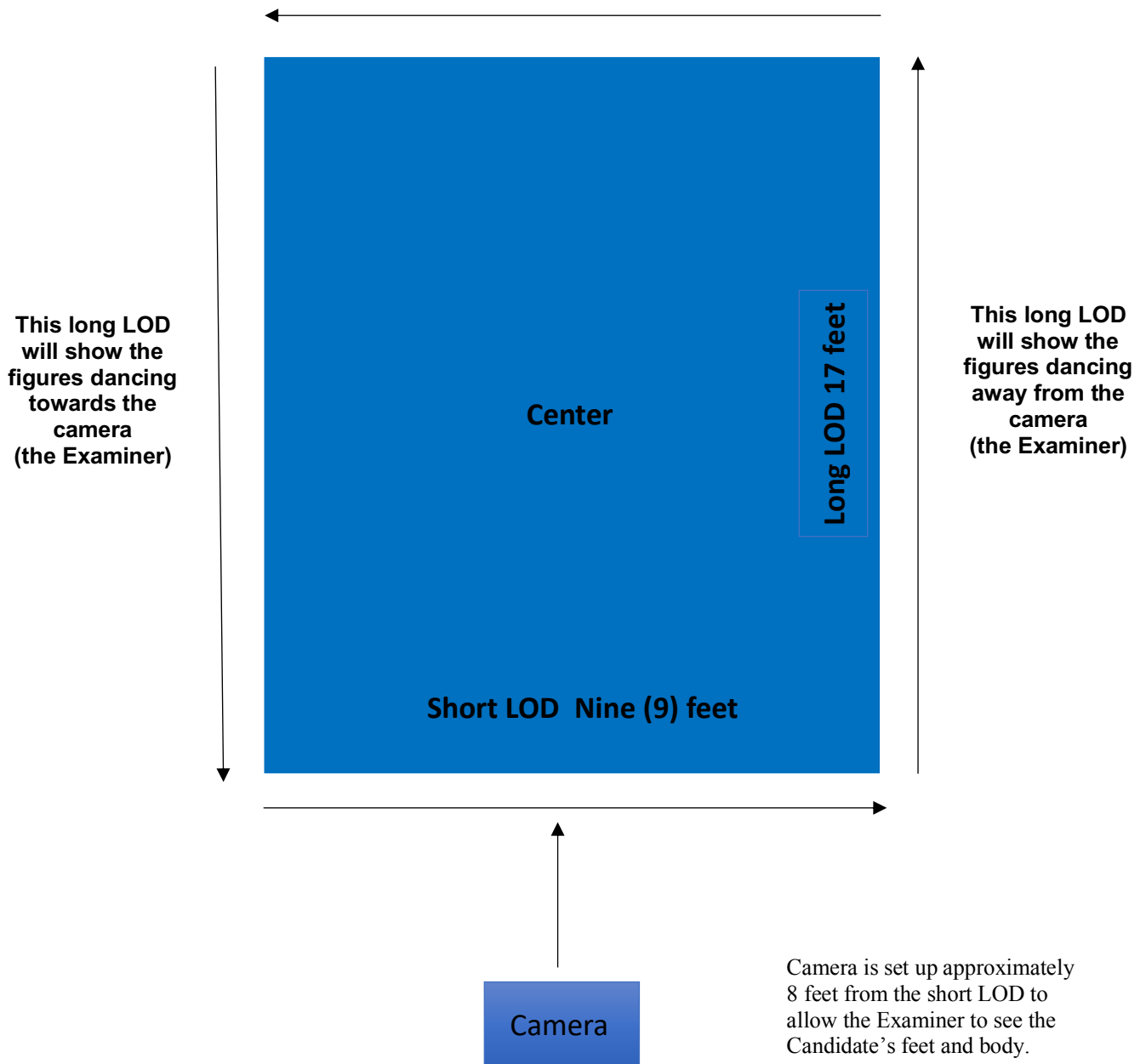
All other exam procedures are the same as with a live exam, However the Candidate needs to speak up (as usual) and be aware of speaking to the Camera (the examiner) and listen carefully to the Examiners instructions (as usual).

The Examiner will be in charge (as usual) regarding how the exam is conducted.

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NOTE: Other Video Platforms would have to be pre-tested and available to both the Candidate and the Examiner.

Diagram of dance floor and camera position for a video exam



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Miscellaneous Questions

Q. What happens when the exams are over?

A. When preparing the schedule, set aside some time to spend with the Examiner to finalize your business arrangements. At this time, you should have totaled the amount of money you owe to AIDA for exam fees. You must also settle accounts with the Examiner. The total owed to the Examiner will be their daily minimum, unless they have worked over six hours per day. Each candidate taking a Professional Degree Certification Examination is responsible for paying the Examiner's hourly wage for the number of hours for conducting that candidate's examination. Each of these candidates will also be obligated to pay to the Organizer a portion of the Examiner's expenses for travel, lodging, meals, etc., unless other arrangements have been made in advance. These expense reimbursements may be paid by the candidate directly to the Examiner, or may be paid through the Organizer, but arrangements should be specified in advance. If the Examiner made their own travel arrangements, expenses to be covered include airfare or mileage at the current IRS standard rate, as well as train tickets, taxi or shuttle fares, parking, meals and the hotel bill, if any.

The Examiner will leave with you the completed Medal Test Forms which include the Students' test results. You may distribute these at your discretion. The Students will often have questions. Be prepared to help them understand their test results. To pass an AIDA exam at any level, with any grade, means that the Student has achieved a standard of which to be proud. The mark "Honors" is merely the icing on the cake. The Medal Test List of Candidates and payment should be sent to the Examinations Director, who will process it and send the certificates and medals to the organizer.

Professional Degree Examination Report Forms are sent to the Examinations Director by the Examiner. The forms will be processed, including the enrollment of any new Professionals in the Association's logs or updating an existing member's records with the new certification. The result forms and certificates will then be forwarded to the address provided on the candidate's application. You should receive these within two to four weeks from the exam date.

It is recommended that you plan an awards party a, banquet or ball, at which time the certificates and medals may be presented by your Studio. Making something exciting of these presentations will help to promote future Examination sessions.

Q. What if a Student fails?

A. Examiners do not want to fail a Student. Whenever possible they will give the candidate the benefit of the doubt. Exhibiting several Footwork faults and incorrect Foot Positions are the usual reasons for failing grades, and dancing out of time results in a required failing grade. Whenever possible the Examiner will suggest that a Student start again, thus giving another opportunity for the Student to dance in time to the music. Teachers should pay particular attention to training Student couples to consistently start in time to the music on their own, keeping in mind that instructors are not permitted to count aloud for them during a test. Occasionally candidates enter for a test for which they are not prepared, and a case of nerves may sometimes affect a Student's performance. The test results are confidential, and no one besides you and the Student need know this result if the Student is sensitive about the grade.

The general knowledge that Examiners do occasionally fail candidates makes everyone, including the failed Student, appreciate the worth of the exams all the more. If handled properly, knowledge that candidates do occasionally fail a test can motivate your Student body to work that much harder. Try to present it to the Student in that light - not that they danced badly, but that now they know what they must do to work toward meeting the Association's standards. Also, explain that taking and failing this exam is a wonderful preparation for repeating the test and gaining high marks rather than just barely a "Pass". The Student must wait a period of thirty (30) days between failing and re-taking the same test.

Q. What if a Professional Candidate fails?

A. It is rare for a Professional candidate to fail an exam without having known in advance that they are under-prepared. Occasionally a candidate may, due to nerves or confusion, fail to dance in time to the music during a portion of the Practical Demonstration. For a Professional Examination this is a Mandatory Fail. The candidate must wait a period of thirty (30) days between failing and retaking the same exam.

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Miscellaneous Questions - continued

Q. What information will the Student receive on their dancing?

A. The Examiner will give an overall evaluation of the Student's dancing. This should be explained to the Student so they will not expect an essay on the Medal Test Report Form. The Examiner cannot look at the candidate and write at the same time. Nor can they look, and then take extra time, detailing every fault and/or virtue. Time permitting, the Examiner will note positive and negative items, which they have observed, and comments will be stated in a manner which makes the Student aware that they have or have not met the standards set by the Association. A policy has been established whereby, time permitting, the Student can schedule a 15 minute critique, or mini lesson, of their performance, with the Examiner, immediately following the Medal Test.

Q. How long must each Student dance?

A. One to two minutes per dance. Students should know in advance that they will probably not dance for an entire song and that, if their dancing is exceptional for their grade, they may not dance long at all; however, they should continue to dance until the Examiner signals to the DJ to halt the music. It may not be possible to satisfy everyone, but counseling your Students in advance will go a long way toward preventing dissatisfaction.

Financial Questions

Q. How much should I charge Students for the exams?

A. Current fee information is available through the Examinations Director. The Association is a not-for-profit organization, and has priced its examinations and tests to recover its costs only. It is usual for the venue hosting the exam trip to use these fees as their wholesale base and mark up the cost of exams to cover the expenses associated with the exam session.

The most common method is to add on a fee per test, or per person, or based on the amount of time allotted. Some studios add on a basic fee or 'floor rental' fee for each exam and a Professional's fee for partnering when a member of the staff dances as partner. Other studios include the examination as part of a program, with the cost of exams being built into the program fee. Exams may be given as the conclusion of a series of group classes, with or without additional charge.

Another method of defraying the costs is to hold the aforementioned awards ball or party, to present the medals and certificates.

The Teacher or studio owner should remember that a successful examination program is a long-range endeavor which will provide years of commitment from your Students. It is advisable that pricing for examinations and tests be structured in such a way as to be appealing to the Teachers and Students who will participate in the program.

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PART TWO: PROFESSIONAL EXAMINATIONS

General Information

- The National Committee, in coordination with the Examinations Director, oversees examinations in the U.S. and overseas. The Board of Trustees of AIDA has final authority regarding fees and policies. Inquiries regarding any aspect of this program should be sent to the Examinations Director.
- An AIDA Examiner conducts all examinations.
- For all Examinations and Tests, Candidates must provide their own partners. Partners may be Professional or Amateur.
- The Candidate must dance as both Leader and Follower. Ladies may change shoes (and into slacks if felt necessary). Changing of clothes is not recommended or necessary and no time is allotted to do so. The clock will continue to run.
- Examiners will be paid a fee of \$125 per hour for each exam, a rate determined by the National Committee of AIDA. The length of exams are shown below, for each style and level of exam. If an Examiner is traveling a considerable distance, they are to be paid for a minimum of 6 hours per day.

Scoring for Professional Examinations

Professional scores are determined by an established Standard of the quality of movement in the Dancing, and an established Standard of quality in the delivery of the format required in the Theoretical questions posed by your Examiner.

Honors	100 to 95
Highly Commended	94 to 85
Commended	84 to 75
Pass	74 to 65
Fail	Under 65

Separate grades are given in each dance in two sections; Practical Demonstration and Theory/Technical Analysis. The grade in each section is based on an average of all dances in that section. The lower score in either section determines the final grade. A candidate who fails to dance in time to the music during any portion of a Practical Demonstration is a mandatory fail.

- The Examiner's decisions are final. No correspondence or verbal discussion may be entered into regarding the Examiner's reports.
- In every category of examination, whether Student or Professional, there shall be an interval of at least thirty (30) days between a candidate failing an examination and retaking such examination.
- The Examiner has the discretionary authority to end an examination, prior to fulfilling the time allotment, if a candidate has failed any portion of the exam. The Examiner may suggest to the candidate to downgrade to the next lower level; alternatively they may recommend converting the remaining time into a coaching lesson. In the latter event, the examination fees will be deferred, and the candidate will reimburse the Examiner for their time.
- Application forms and further information may be obtained from the Examinations Director or on the AIDA website (aidadance.org).
- Applications and fees for Professional exams must be received no later than thirty (30) days prior to the advertised date of the examination. Fourteen days' notice of cancellation is required. Candidates who fail to attend at the appointed time will forfeit their fees.
- Candidates wishing to take their first examination in a given style at the Member Level, without previously taking an Associate's exam, must first receive permission from the Examinations Director. An assessment by an Examiner may be required. If appropriate, an Examiner may downgrade the exam to Associate level.

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Professional Medal Dancing Degree

(15 minutes for Ballroom or Smooth, 20 minutes for Latin or Rhythm)

Tests in Bronze, Silver, and Gold grades in International Style Ballroom, International Style Latin, American Style Smooth, American Style Rhythm, as well as Theatrical Dance in Bronze and Silver, are available for Professionals who have not already taken a Professional theory exam at that level in the same Branch. The requirements are the same as for the Student Adult Division, but a slightly higher standard of dancing is expected. A Professional Medal candidate must dance all dances in the appropriate category to fulfill the dance requirements. Successful candidates gain no qualifications in the Association and may not vote or advertise as a member; nor will they be eligible to attend general membership meetings or receive Association publications and member discounts.

Associate Examinations

(2 hours for Ballroom or Smooth, 2 ¼ hours for Latin or Rhythm)

- Candidates must be at least 17 years of age.
- Successful candidates gain qualifications in the Association, as well as the right to vote and advertise as a member (including the use of the Association's letters after their name). They are entitled to attend general membership meetings and to receive AIDA publications and member discounts.
- The Associate Exam incorporates all the Associate material, and will hereafter be referred to as the 'Associate Syllabus Figures'.

Practical Demonstration

Candidates are required to:

- Demonstrate to music, with a partner as both Leader and Follower the four or five dances in the applicable syllabus (in the order of their choice), incorporating a high proportion of the Associate figures.
- Candidates may elect to choose figures which are one level above their syllabus, in their Practical Demonstration, with the understanding that this will gain no additional marks but could cause them to be downgraded if the figures are not demonstrated well.
- Dance solo to music, as Leader or Follower, one or two of the Associate figures of the Examiner's choice, in one or two of the Associate syllabus dances.
- Start an imaginary class in time to music; the dance(s) being of the Examiner's choice.

Theory and Technical Analysis

Candidates are required to:

- Know the Time Signature and Tempo of each dance in the applicable syllabus.
- Define the following terms (where applicable): Feet Positions; Alignment/Direction; Amount of Turn; Rise and Fall; Footwork; Dance Positions; CBM; CBMP; Sway.
- Give a Description of applicable Dance Hold(s).
- Give a Description of applicable Forward and Backward Walks.
- Give a Simple Description of the Bounce (Samba only).
- Name two Precedes and two Follows to each of the Associate syllabus figures.
- Give a technical analysis and solo demonstration, with the requested technical information, of the components of Associate figures, as Man or Lady, as specified by the Examiner, which may feature (where applicable): Feet Positions; Alignment/Direction; Amount of Turn; Rise and Fall; Footwork; CBM; Sway; Dance Position(s); Counting in Rhythm (e.g., Slows and Quicks); Counting in Beats; Counting in Beats and Bars.
- International Style Latin and American Style Rhythm Only: Give a Description of the specified Associate figures, as Leader or Follower, to include (as applicable): Commencing Position; Feet Positions; Alignment/Direction; Amount of Turn; Lead; Giving the Rhythm or Count as the step is taken; Finishing Position, if different from the Commencing Position.
- Answer simple questions on teaching methods.
- Be able to explain any Recognized Variation from a different dance, as listed in the technique book(s).
Note: American Style only.

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Associate Examinations - continued

Specified Figures:

(Please refer to pages called "Specified Figures" at the end of this Handbook for a detailed list)

For all styles and dances, the Associate Examination includes all bronze figures.

Note: This list of Specified Figures is simply an outline of what is needed to study for an AIDA Examination. To further understand Examination Preparation, it is strongly recommended that candidates study with a Trainer, who is at the very least, qualified in this level. Following the presentation of the necessary material, they can also evaluate the candidate's knowledge, demonstrations and overall exam preparedness.

Member Examinations (incorporating Associate) (2 ½ hours for all styles)

- Candidates must be at least 21 years of age, and must have occupied a responsible position as a Teacher of dancing for at least two (2) years. **Note:** Verifiable references will be required at this level.
- The Member exam incorporates all the Associate material, as well as the Member material, and will hereafter be referred to as the 'Member Syllabus Figures'.

Practical Demonstration

Candidates are required to:

- Demonstrate to music, with a partner as both Leader and Follower the four or five dances in the applicable syllabus (in the order of their choice) incorporating a high proportion of the Member figures.
- Candidates may elect to choose figures which are one level above their syllabus, in their Practical Demonstration, with the understanding that this will gain no additional marks but could cause them to be downgraded if the figures are not demonstrated well.

Note: A much higher standard of dancing is expected at this level.

- Dance solo to music, as Leader or Follower, one or two of the specified Associate/Member figures of the Examiner's choice, in one or two of the Member syllabus dances.
- Start an imaginary class in time to music; the dance(s) being of the Examiner's choice.

Theory and Technical Analysis

Candidates are required to:

- Demonstrate thorough knowledge of all the material included in the Member syllabus.
- Name three Precedes and three Follows to each of the Member syllabus figures, where applicable.
- Give a solo demonstration, with the requested technical information of the components of the Member syllabus figures, as Leader or Follower, as specified by the Examiner, which may feature (where applicable): Feet Positions; Alignment/Direction; Amount of Turn; Rise and Fall; Footwork; CBM; Sway; Dance Position(s); Counting in Rhythm (e.g., Slows and Quicks); Counting in Beats; Counting in Beats and Bars.
- International Style Latin and American Style Rhythm Only: Give a Description of the specified Member figures, as Leader or Follower, to include (as applicable): Commencing Position; Feet Positions; Alignment/Direction; Amount of Turn; Lead; Rhythm or Count as the step is taken; Finishing Position, if different from the Commencing Position.
- Show practical methods of teaching any dance or syllabus figure selected by the Examiner.
- Be able to explain any Recognized Variation from a different dance, as listed in the technique book(s). **Note:** American Style only.

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Member Examinations (incorporating Associate) - continued

Specified Figures:

(Please refer to pages called “Specified Figures” at the end of this Handbook for a detailed list)

For all styles and dances, the Member Examination includes all bronze and silver figures.

Note: This list of Specified Figures is simply an outline of what is needed to study for an AIDA Examination. To further understand Examination Preparation, it is strongly recommended that the candidate study with a Trainer, who is at the very least, qualified in this level. Following the presentation of the necessary material, they can also evaluate the candidate's knowledge, demonstrations, and overall exam preparedness.

Fellowship Examinations (incorporating Member) (2 1/2 hours for Ballroom or Smooth, 2 3/4 hours for Latin or Rhythm)

- Candidates must have held the Member degree in the same branch for at least three (3) years.
- Two Examiners must take part in the candidate's exam at this level.
- The Fellowship Examination incorporates all the Associate and Member material, as well as the Fellowship material, and will hereafter be referred to as the 'Fellowship Syllabus Figures'.

Practical Demonstration

Candidates are required to:

- Demonstrate to music, with a partner as both Leader and Follower the four or five applicable Fellowship syllabus dances (in the order of their choice) incorporating a high proportion of syllabus figures.
Note: A very high standard of dancing is expected at this level.
- Dance solo to music, as Leader or Follower, one or two of the syllabus figures of the Examiner's choice, in one or two of the syllabus dances.
- Start an imaginary class in time to music; the dance(s) being of the Examiner's choice.

Theory and Technical Analysis

Candidates are required to:

- Demonstrate thorough knowledge of all the material included in the applicable Fellowship syllabus, including several Precedes and Follows to same.
- At this level the candidate will be expected to discuss in depth the technique, as well as being able to explain and justify his opinions.
- The Fellowship candidate will also be expected to explain how a syllabus figure can be developed into an attractive advanced variation.
- Give a solo demonstration with the requested technical information of the components of the syllabus figures, as Leader or Follower, as specified by the Examiner, which may feature (where applicable): Feet Positions; Alignment/Direction; Amount of Turn; Rise and Fall; Footwork; CBM; Sway; Dance Position(s); Counting in Rhythm (e.g., Slows and Quicks); Counting in Beats; Counting in Beats and Bars.
- International Style Latin and American Style Rhythm Only: Give a Description of the specified syllabus figures, as Man or Lady, to include (as applicable): Commencing Position; Feet Positions; Alignment/Direction; Amount of Turn; Lead; Rhythm or Count as the step is taken; Finishing Position, if different from the Commencing Position.
- Show practical methods of teaching any dance or syllabus figure selected by the Examiner.
- Be able to explain any Recognized Variation from a different dance listed in the technique book(s).
Note: American Style only.

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Fellowship Examinations (incorporating Member) - continued

Special Note: Since the Fellowship Examination carries so much importance, it will be administered by 2 Examiners. For the theoretical portion of any Fellowship Examination, the Examiners will divide the dances evenly by pre-determination.

Specified Figures:

(Please refer to pages called "Specified Figures" at the end of this Handbook for a detailed list)

For all styles and dances, the Fellowship Examination includes all bronze, silver and gold syllabus figures.

Note: This list of Specified Figures is simply an outline of what is needed to study for an AIDA Examination. To further understand Examination Preparation, it is strongly recommended that candidate study with a Trainer, who is at the very least, qualified in this level. Following the presentation of the necessary material, they can also evaluate the candidate's knowledge, demonstrations, and overall exam preparedness.

One Alternative Single Dance Professional Award Examinations (1/2 hour for Viennese Waltz, 1 hour for all other dances)

One Alternative Single Dance Professional Award Examinations are available at the Bronze, Silver, and Gold levels in the following dances: International Style Viennese Waltz, Peabody, Argentine Tango, Bachata, Hustle, Lindy Hop, American Merengue, Salsa, American Samba, and West Coast Swing. These awards do not qualify a candidate for a degree in any discipline, nor will they count toward any such degree.

- These examinations follow the standard theory examination guidelines, requiring the Practical Demonstration, as well as the Theory and Technical Analysis.
Note: Successful candidates gain no qualifications in the Association and may not vote or advertise as a member; nor will they be eligible to attend general membership meetings or receive Association publications and member discounts.
- The appropriate manuals are available through the AIDA Publications Department.
- The duration of all single dance examinations, except International Style Viennese Waltz, is one hour. International Style Viennese Waltz is 30 minutes.
- For International Style Viennese Waltz, candidates must already hold at least an Associate degree in any style.
- All other details may be obtained through the AIDA Examinations Director.

Theatrical Dance Examinations

Pre- requisites and Preparation:

- Study the Theatrical Dance Syllabus book and Video (see the requirements for Associate and Member on the following pages).
- These exams can be done live or on an electronic platform (Zoom, etc.) See Zoom protocol in this Examination Guide.
- The Candidate will provide the music for the performance of their Theatrical Routine and be prepared to use the music system available at the site of the exam or bring their own system.
- The Candidate and their partner should be properly warmed up prior to the commencement of the exam.
- The Candidate should come attired in appropriate practice wear to perform all aspects of the exam and allow for leg lines and body lines to be shown and seen by the Examiner.

Candidate must know the core figures in one of styles of :Smooth, Rhythm, Ballroom, or Latin (Bronze figures for Associate and Silver figures for Membership) in order to complete the choreography section of the exam.

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Theatrical Dance Examinations - continued

Associate and Member Pre- requisites and Preparation:

- For the Associate degree, the Candidate must have a minimum of one Associate Degree in any of the styles. For a Member degree the Candidate must have a Member Degree in any one of three styles (American Smooth, American Rhythm, International Latin) and have been teaching in a responsible position for a minimum of two years (as with all other AIDA exams).
- Candidates should come prepared with a partner for the purpose of demonstrating their Theatrical Routine and the Partnership Components as required for the level of Associate or Member. **The partner must be available for the entire exam time or for all the partnership requirements. (Two hours for Associate or Two and 1/2 hours for Member).**
- No time is allotted for changing of attire. Change of shoes is permitted. Stylish practice wear is recommended.

Reasons for previous degrees: This enables necessary vocabulary and communication between the Candidate and the Examiner. Also, the basis for many of the partnering skills are achieved in these other styles. This is noted in the Introduction section of the Theatrical Dance Syllabus.

Requirements for Professional Examinations Theatrical Dance Syllabus Associate Credential Exam (2 hour exam)

The Associate Candidate should study the Theatrical Dance Syllabus and be prepared for questions on:

1. All of the Introduction Section
2. The Green Dot Components
3. Section VII and IX. (As noted under #5 below).

Listed below are the requirements. The Examiner may choose to take these in any order.

1. **Demonstrate a Theatrical Ballroom Routine** with a partner, incorporating components from the Green and Yellow Dot lists - Demonstrate a choreographed routine to a specific piece of music of the Candidate's choice of: Foxtrot, Waltz, Tango, Viennese Waltz, Rumba, Bolero or Paso Doble. Minimum length of time to be one minute, maximum one and half minutes. Must include a minimum of one Component from each section (I - VI) of the Green Dot Step List, however, more may be included. Be prepared to demonstrate and answer questions about these Components contained in the Choreography.
2. **Partnered Components** - Be prepared to demonstrate (with your partner) and answer questions about all the Partnered Components (Section V.) on the Green Dot step list. Also, any green dot partner components in the Choreography Components (Section VI.)
3. **Choreography (Partnered)** - Count the bars of a complete piece of music that will be chosen by the Examiner. It will be a Foxtrot, Waltz, Tango, Viennese Waltz, Rumba, Bolero or Paso Doble. Use the sample worksheet (Section VII. E page 161) to note the bars, musical phrasing, and the highlights you may wish to accent. Choreograph a short piece no more than 16 bars of music.

The Examiner will assign the following:

1. Figures based on the Candidate's Associate degree
2. One of the Partnership Components
3. Three of the Solo Components.

Other Figures and Components can be utilized. The Candidate will be given 15 minutes to create this short piece of choreography and will be required to demonstrate this original choreography with their partner.

4. **Warm-Up and Solo Components** – Demonstrate the full body Warm-Up as in the Syllabus. Special attention should be given to the study of safety first and how to evaluate a student's capabilities to avoid injuries. Information is located throughout the book as relates to the Green Dot work as well as in the Introduction Section. Be prepared to demonstrate and answer questions about the Solo Components (Section I, II, III, IV, and VI) using the Green Dot list.
5. **Written Exam and/or Questions** from the Introduction Section and definitions from the Blue List (Music Section VII, A & B and Pedagogy Section IX. A through E.) will be included throughout the exam and reflected in the grade.

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Requirements for Professional Examinations Theatrical Dance Syllabus Member Credential Exam (2 and 1/2 hour exam)

The Member Candidate should study the Theatrical Dance Syllabus and be prepared for questions as outlined for the Associate exam along with:

1. The Yellow Dot Step List of Components
2. The Blue List (all Sections)

Listed below are the requirements. The Examiner may choose to address these in any order.

1. **Demonstrate a Cabaret Routine** with a partner - Demonstrate a choreographed routine to a specific piece of music of the Candidate's Choice. Minimum length of time to be one minute, maximum one and half minutes. Must include a minimum of one Component from each section (I – VI) of the Yellow Dot Step List. However, more may be included. Can incorporate Components from the Red Dot list. Be prepared to demonstrate and answer questions about these Components contained in the Choreography.
2. **Partnered Components** - Be prepared to demonstrate (with your partner) and answer questions about all the Partnered Components (Section V.) and partnered Choreography Components (Section (VI.) on the Yellow Dot Step List.
3. **Choreography (Partnered)** - Choreograph to a piece of music (chosen by the Examiner) that is interpretive or contemporary. Any material may be used but must include at least one partnership Component from Section V. of the Yellow Dot Step List and three of the solo Components which will be chosen by the Examiner. Other Movements, Figures and Components can be utilized. The Candidate will be given 15 minutes for this section and will be required to demonstrate this original choreography with their partner.
4. **Warm up and Solo Components** – Demonstrate a full body Warm-Up designed by the Candidate to prepare for the Components in the Yellow Dot Step List. Special attention should be given to safety first and how to evaluate a student's capabilities to perform the Yellow Dot Components in order to avoid injuries, and how to adapt to the Student's physical limitations. Information is located throughout the book as relates to the Yellow Dot work as well as the Introduction Section. Be prepared to demonstrate and answer questions about the Solo Components (Section I, II, III, IV, and VI) using the Yellow Dot Step List.
5. **Introduction, Music, Performance, Teaching** - Questions from the Introduction Section and all definitions from the Blue List Music, Performance, and Pedagogy (Sections VII, VIII, IX) will be included throughout the exam and reflected in the grade.

For Candidates Interested in Becoming an Adjudicator

- **After having taken and passed a Member Examination**, you may immediately make arrangements with Diana McDonald to have the NDCA administer your mandatory "Judging Test".
- When you have completed all of your Member credentials in American Smooth and Rhythm and International Ballroom and Latin, you can register as a Championship Judge, enabling you to judge Championship events.
- **NOTE:** It is your responsibility, first to inform the NDCA, and then to provide the NDCA with any and all copies of your results sheets.
- If the NDCA has any questions, they will then contact the AIDA.

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PART THREE: STUDENT TESTS

General Information

Student Tests are conducted with the object of improving the standard of dancing. Successful candidates must understand that the award of merit and the certificate they receive do not in any way qualify them to teach dancing, nor may they be used for advertising purposes. Tests are available from the Newcomer Dance Achievement to Rising Star levels in International Style Ballroom, International Style Latin, American Style Smooth, American Style Rhythm, and Theatrical Dance, as well as Showcase and Novelty Routines. AIDA Technical Proficiency Exams are available for candidates who don't intend to teach but are interested in a more technical examination.

Dancing in the Opposite Role

Candidates wishing to take these tests may dance in the opposite role to that of their normal gender; i.e. Man dancing as Follower or Lady dancing as Leader. This should be reflected on the Medal Test List of Candidates. These tests must be taken in sequence commencing with the Bronze level.

Age Divisions:

Juvenile	-	Under 12 years of age
Junior	-	12 through 15 years of age
Youth	-	16 through 18 years of age
Adult I	-	19 through 35 years of age
Adult II	-	36 through 50 years of age
Adult III	-	51 through 65 years of age
Senior I	-	66 through 76 years of age
Senior II	-	77 through 84 years of age
Senior III	-	At least 85 years of age

Awards, Medal Tests and AIDA Technical Proficiency Examinations

Newcomer Dance Achievement Awards

A minimum of two basic figures should be demonstrated in each dance. The standard need not be technically correct and will not demand the quality of movement required in the Medal Tests. Correct footwork is desirable but not required. These should be used for beginners with less than 50 hours of instruction or at the dance program administrator's discretion. They are intended to only be taken one time.

- Dances available: Waltz, Foxtrot, Quickstep, Tango, Viennese Waltz, Peabody, Rumba, Cha Cha Cha, Samba, Paso Doble, Jive, Bolero, Mambo, and East Coast Swing. Additional Rhythms available are Hustle, West Coast Swing, Merengue, Argentine Tango, Lindy Hop, Salsa and Bachata. When dancing two or three dances, it is not necessary to adhere to any one style at this level; the dances chosen may be of mixed styles.
- Scoring: Each dance will be marked as usual, any of which will entitle the candidate to the Newcomer Dance Achievement Award. The AIDA syllabi should be used as a guide for these tests. Please refer to pages called "Specified Figures" at the end of this Handbook for a detailed list of figures.

Newcomer Award 1 - Choice of any single dance

Newcomer-Award 2 - Choice of any two dances

Newcomer Award 3 - Choice of any three dances

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Social Fun Dance Awards

- Social Fun Dance Awards are offered only at bronze and silver levels, and result in a score and a certificate.
- They are intended for dancers who are no longer newcomers, but still don't know if there is one style they want to pursue more than others.
- Multiple dances are required, but different styles may be mixed, including alternate rhythm dances. One dance and style should be danced per song, but different styles are allowed and encouraged across the 3-5 dances they students do.
- Figures to be included will be based on AIDA syllabi. Please refer to pages called "Specified Figures" at the end of this Handbook for a detailed list of figures.
- For dances not listed here, any existing syllabus may be used, employing the same system of using bronze and silver figures as noted below.
- A candidate is entitled to get as many Social Fun Dance awards as desired.
- The standard need not be technically correct, and the quality of movement required in the corresponding medal test will not be demanded.
- Candidates must dance in time to the music. Failure to dance in time will result in failing the test.
- Each dance will be scored as usual, although technique will not be taken into account. Footwork and technical aspects are nice to have but not necessary. A student won't fail based on that alone.

<u>Social Fun Dance Award</u>	<u># of dances</u>	<u>figures, including variations</u>
Bronze 1	3	through bronze 5
Bronze 2	4	through bronze 7
Bronze 3	5	through bronze 10
Silver 1	5	through silver 5
Silver 2	5	through silver 7
Silver 3	5	through silver 10

Medal Tests

General Information

- Candidates may choose from the figures listed for their grade and should include a high proportion of these figures.
- Candidates may elect to choose figures which are one level above their syllabus, with the understanding that this will gain no additional marks but could cause them to be downgraded if the figures are not demonstrated well.
- Candidates must pass the tests in strict sequence - Bronze upwards through Rising Star. Candidates who already hold a Bronze or higher medal of a recognized Association, may commence with the AIDA Silver Medal Test.
- Candidates may progress from Bronze to Silver to Gold, or may take smaller incremental steps by proceeding to Intermediate Bronze, Intermediate Silver and Intermediate Gold tests.
- Intermediate tests include the first half of the syllabus at that level, and candidates should dance a minimum of three figures at that level. Intermediate tests do NOT earn medals.
- Candidates who have passed tests and are moving from one age division to another; e.g. Junior to Youth or Youth to Adult, may commence the next division at the next level, picking up where they left off.
- There is only one Gold Star award for Juniors and Youth, and those age categories are not eligible for

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Rising Star Awards.

- Candidates may enter for multiple level tests at the same session, but only one higher level test may be taken at any examination session in a single style of dance.
- Candidates who have passed their first multi-dance exam in the Bronze or Silver level are not required to take further exams within the same level. However, Candidates should be encouraged to take further exams in the remaining dances within the syllabus before proceeding to the next medal level.

Note: Medal Test candidates are not required to dance all dances sequentially when doing multiple dances for any level, but may space them out during the course of an examination session. They may also earn their medals or awards by separating their dances into more than one examination session.

Medal Test Requirements

International Style Ballroom Medal Tests

- Dances available: Waltz, Foxtrot, Quickstep, Tango, Viennese Waltz.
- Gold Star Candidates must dance 16 bars of basic syllabus work at the beginning of their routine.
- Rising Star Candidates may dance all open choreography.

All age divisions

Bronze	- Choice of two dances
Silver	- Choice of three dances
Gold	- Four dances, not including Viennese Waltz
Gold Star 1, 2, 3 and 4	- Four dances, not including Viennese Waltz
Rising Star 1, 2, 3 and 4	- Four dances, not including Viennese Waltz

International Style Latin Medal Tests

- Dances available: Rumba, Cha Cha Cha, Samba, Paso Doble, and Jive.
- Gold Star candidates must dance 16 bars of basic syllabus work at the beginning of their routine. They must include a minimum of three figures in each dance, selected from the list below. Teachers are advised to take into account the time limits of the test, ensuring that the Examiner may assess the requirements above within those time limits.

Rumba: Sliding Doors, Three Threes, Three Alemanas, Continuous Hip Twists, Circular Hip Twists.

Samba: An amalgamation of Criss Cross Voltas and Criss Cross Bota Fogos, Plait, Cruzado Walks and Locks, Argentine Crosses with Lady's Underarm Turn, Promenade and Counter Promenade Runs.

Paso Doble: Spanish Lines, La Passe, Travelling Spins from CPP, Twists, Chasse Cape.

Jive: An amalgamation of Link, Whip, Curly Whip, Whip Throwaway, Windmill, Rolling off the Arm, Miami Special, and Chicken Walks.

Cha Cha Cha: Cuban Breaks and/or Split Cuban Breaks, Cross Basics with Spiral Turns, Hip Twist Spiral, Follow My Leader, and Turkish Towel.

- Rising Star Candidates may dance all open choreography.

All Age Divisions

Bronze	- Choice of two dances
Silver	- Choice of three dances
Gold	- Choice of four dances
Gold Star 1, 2, 3 and 4	- All five dances
Rising Star 1, 2, 3 and 4	- All five dances

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American Style Smooth Medal Test

- Dances available: Foxtrot, Waltz, Tango, Viennese Waltz, and Peabody.
- Gold Star Candidates must dance 16 bars of basic syllabus work at the beginning of their routine.
- Rising Star Candidates may dance all open choreography.

All Age Divisions

Bronze	-	Choice of two dances
Silver	-	Choice of three dances
Gold	-	Four dances, not including Peabody
Gold Star 1, 2, 3 and 4	-	Four dances, not including Peabody
Rising Star 1, 2, 3 and 4	-	Four dances, not including Peabody

American Style Rhythm

- Dances available: Rumba, Cha Cha Cha, Bolero, Mambo, Swing.
- Gold Star Candidates must dance 16 bars of basic syllabus work at the beginning of their routine.
- Rising Star Candidates may dance all open choreography.

All Age Divisions

Bronze	-	Choice of two dances
Silver	-	Choice of three dances
Gold	-	Choice of four dances
Gold Star 1, 2, 3 and 4	-	All five dances
Rising Star 1, 2, 3 and 4	-	All five dances

Other Dances

- Other dances available: Argentine Tango, Bachata, Hustle, Lindy Hop, Merengue, Salsa, and West Coast Swing.
- Gold Star Candidates must dance 16 bars of basic syllabus work at the beginning of their routine.
- Rising Star Candidates may dance all open choreography.

Bronze	-	Choice of two dances
Silver	-	Choice of three dances
Gold	-	Choice of four dances
Gold Star	-	Choice of five dances
Rising Star	-	Choice of five dances

Scoring for all Student Tests

Am/Am, Pro-Am and Mix Couple scores are determined by an established Standard of the quality of movement in the Dancing.

Honors	-	100 to 95
Highly Commended	-	94 to 85
Commended	-	84 to 75
Pass	-	74 to 65
Fail	-	Below 65

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The grade is based on the average of all dances. The Examiner's decisions are final. No correspondence or verbal discussion may be entered into regarding the Examiner's reports.

- A candidate who fails to dance in time to music shall receive a failing grade.
- In every category of examination, whether Student or Professional, there shall be an interval of at least thirty (30) days between a candidate failing a test and retaking it.

Theatrical Dance Routine Certificates - based on the Theatrical Dance Syllabus (TDS)

To earn a certificate per routine for Theatrical Dance Syllabus (TDS) at the Pro/Am or the Am/Am level, the following two points must be done before scheduling an Examiner:

1. The teacher/trainer/coach must acknowledge by phone, Zoom or email that material and choreography to be presented is based on preparations from the TDS Syllabus; Manual and DVD and as outlined below.

2. Verification with the Examiner by, phone, Zoom or email must be done at least 30 days prior to the scheduled date to confirm proper preparations, date, time and answer any questions at this time regarding the process of earning the TDS certificate.

- A Theatrical Dance Routine is defined as a routine Choreographed to a specific piece of music.
- The routine can be any of the Standardized dances found in the AIDA dance syllabi or a Cabaret Interpretive number, drama, comedy etc. Group numbers with more than one student or teacher can also be performed.
- The duration of the routine should be: Maximum 3 minutes and Minimum of 90 Seconds.
- The routine should be choreographed to a "front" which should be established so that the Examiner fulfills the role of the audience. See Section VIII. A. Staging
- The routine may be performed in costume or in tasteful rehearsal attire.
- Each Routine must contain Components from the Theatrical Dance Syllabus (TDS): Students should first be trained in the Pre-Requisite Components in Section I. Then include a minimum of 3 Components from the Green or Yellow Dot Lists in each of the following Sections. :
 - II. Leg Lines
 - III. Turns and Rotary Actions
 - IV. Body Lines and Actions
 - V. Partnered Components
 - VI. Choreography Components
- Red Dot Components are restricted without prior permission, and are not required to receive certificates.
- Section VIII. Performance gives important guidelines for polishing and presenting the performance. Section VII has a Worksheet and helpful information on Music, Section IX offers helpful teaching ideas.
- Choreographers/Teachers preparing or submitting candidates for the TDS routines must sign an agreement, documenting the fact that they have read and studied the TDS Syllabus and are familiar with all the information contained therein that governs this type of work. It is desirable that Teachers and/or Choreographers become certified in the TDS syllabus.
- The Teacher and the school also agree to hold AIDA and the Examiner harmless for any and all injuries sustained performing the routine.

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One Dance Tests

- One Dance Tests may be taken to complete a style in which the Candidate has earned a medal by dancing other dances in that style.
- One Dance Tests do not qualify a candidate to enter a Full Medal Test at a higher grade.
- Bronze, Silver, Gold, Gold Star and Rising Star Awards are offered in each of the following dances: Waltz, Foxtrot, Quickstep, Tango, Viennese Waltz, Peabody, Rumba, Cha Cha Cha, Samba, Paso Doble, Jive, Mambo, Bolero, Swing, Argentine Tango, Bachata, Hustle, Lindy Hop, Merengue, Salsa, and West Coast Swing.

Couples Tests

- In Pro/Am or Mixed Couple Medal Tests, only the candidate is marked.
- In Couples Tests (Am/Am) the partnership is marked as a couple. If entered as one entry, 1 certificate with both names and 1 medal (if applicable) will be issued. If an additional medal and certificate with both names are required, please be sure to indicate on the roster OEA – for Order Extra Award. This will incur an additional cost.
- If entered as 2 entries, each dancer will receive their own critique, both dancers will receive a separate certificate with their name on it, and each will receive a medal, if applicable. This is charged as 2 tests.
- Whether dancing Pro/Am, Mixed Couple, or Am/Am, candidates may dance in opposite roles. Please indicate DOR on roster.
- For the development of the student's dancing, it is advisable and recommended to take the tests in order: bronze, silver, gold, etc.

Formation Team Tests

Tests for teams of four to eight couples, in any age division, may be taken from Bronze to Gold Star Levels. It is not necessary for each team member to hold an individual medal. Full details of these tests can be found in a separate booklet entitled 'Formation Dancing and Medal Tests', which is available through the AIDA website (www.aidadance.org).

Showcase Evaluations

Evaluations are also available for individual showcases. All pieces must have original choreography, which has been set to a pre-selected piece of music. All participants will receive a report form and a certificate.

Technical Proficiency Examinations

Technical Proficiency Examinations are available for dancers who do not intend to teach, but would like the knowledge gained from a more technical exam than the traditional Medal Tests.

- Technical exams may be taken for each full level, Technical Proficiency Bronze Exam, Technical Proficiency Silver Exam and Technical Proficiency Gold Exam.
- They will follow the same guidelines as the Professional exams (Dancing with a partner, solo dancing to music and a technical assessment) however they will not be asked any teaching questions.
- They may be asked technical questions.
- This exam can be taken as the Leader or Follower (a Single exam) or as both (a Double exam).
- A successful examination will not qualify the candidate as a certified teacher of dancing.

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Examinations Tempi

Professional Examinations - *Recommended Tempi in Bars (Measures) per Minute

International Style
American Style

Ballroom		Latin		Smooth		Rhythm	
Waltz	30	Rumba	27	Foxtrot	30-34	Rumba	32-36
Foxtrot	30	Cha Cha Cha	30	Waltz	30-32	Cha Cha Cha	30
Quickstep	50	Samba	50	Tango	30-32	Bolero	24-26
Tango	33	Paso Doble	60	V. Waltz	54	Mambo	48-51
V. Waltz	50-60	Jive	44	Peabody	60-62	Swing	34-36

Student Medal Tests - *Recommended Tempi in Bars (Measures) per Minute

International Style
American Style

Ballroom		Latin		Smooth		Rhythm	
Waltz	28-31	Rumba	28-30	Foxtrot	28-34	Rumba	32-36
Foxtrot	28-30	Cha Cha Cha	30	Waltz	28-32	Cha Cha Cha	30
Quickstep	48-50	Samba	48-50	Tango	28-30	Bolero	24-26
Tango	28-33	Paso Doble	58-60	V. Waltz	50-54	Mambo	44-48
V. Waltz	54-58	Jive	38-44	Peabody	58-62	Swing	34-36

Additional Dances - *Recommended Tempi in Bars (Measures) per Minute

West Coast Swing	-	24-26
Hustle	-	28-32
Merengue	-	56-60

*Slight deviations of tempo are acceptable for Examinations and Tests

Note: The following dances use widely varying tempi: Argentine Tango, Lindy Hop, Salsa. The Examiners will accept what is customary for the region.

Note: For Medal Tests in Theatrical Dance, Showcases, etc., the choice of music is at the discretion of the participants.

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Specified Figures

INTERNATIONAL STYLE BALLROOM SYLLABUS LIST

Note: Figures preceded by an asterisk (*) are alternate methods of dancing a named syllabus figure. Figures preceded by two asterisks (**) are Additional (non-syllabus) Figures, which may be found on pages 128 thru 134 of 'The Ballroom Technique by Alex Moore.'.

WALTZ

Pre-Bronze

1. Closed Changes
2. Natural Turn
3. Reverse Turn
4. Natural Spin Turn
5. Whisk
- * Whisk, Man turning 1/4 @ corner
6. Chasse from Promenade Position

Bronze/Associate Waltz

7. Closed Impetus
8. Hesitation Change
9. Outside Change
- * Outside Change ended in Promenade Position
10. Reverse Corte
11. Back Whisk
- * Back Whisk with Turn
12. Basic Weave
- * Basic Weave ended in Promenade
13. Double Reverse Spin
14. Reverse Pivot
15. Back Lock
16. Progressive Chasse to Right

Silver/Member Waltz

- * Whisk, Man turning 1/4 @ side of room
- * Whisk, Man turning 1/8 @ side of room
- * Progressive Chasse to Right ended backing LOD or DC
- 17. Weave from Promenade Position
- * Weave from Promenade ended in Promenade
- 18. Closed Telemark
- 19. Open Telemark & Cross Hesitation
- * Overturned Cross Hesitation
- 20. Open Telemark & Wing
- 21. Open Impetus & Cross Hesitation
- 22. Open Impetus & Wing
- 23. Outside Spin
- * Underturned Outside Spin
- 24. Turning Lock
- * Turning Lock ended in Promenade
- ** Drag Hesitation

Gold/Fellow Waltz

- * Overturned Natural Spin Turn
- 25. Left Whisk
- * Left Whisk on Beat 1
- 26. Contra Check
- 27. Closed Wing
- 28. Turning Lock to Right
- 29. Fallaway Reverse and Slip Pivot
- 30. Hover Corte
- * Hover Corte with 1 extra bar of music
- ** Fallaway Whisk

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Specified Figures

INTERNATIONAL STYLE BALLROOM SYLLABUS LIST - CONTINUED

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FOXTROT

Pre-Bronze

1. Feather Step
2. Three Step
3. Natural Turn
4. Reverse Turn & Feather Finish
5. Closed Impetus & Feather Finish

Bronze/Associate Foxtrot

6. Natural Weave
7. Change of Direction
8. Basic Weave

Silver/Member Foxtrot

- * Natural Weave from Promenade Position
 - * Overturned Basic Weave
9. Closed Telemark
 10. Open Telemark & Feather Ending
 11. Top Spin
 12. Hover Feather
 13. Hover Telemark
 - * Hover Telemark to Promenade Position
 14. Natural Telemark
 15. Hover Cross
 16. Open Telemark, Natural Turn, Outside Swivel & Feather Ending
 - * Underturned Outside Swivel
 - * Outside Swivel after Feather Step, Feather Finish or Feather Ending
 - * (Open) Natural Turn (steps 4-6 of figure 16)
 17. Open Impetus
 18. Weave from Promenade Position
 19. Reverse Wave, Alignments a thru e

Gold/Fellow Foxtrot

20. Natural Twist Turn
- * Nat. Twist with Natural Weave Ending
- * Nat Twist with Closed Impetus & Feather Finish Ending
- * Nat. Twist with Open Impetus Ending
21. Curved Feather to Back Feather
- * Curved Feather commenced in Promenade to Back Feather
22. Natural Zig-Zag from Promenade Position
23. Fallaway Reverse & Slip Pivot
24. Natural Hover Telemark
25. Bounce Fallaway with Weave Ending

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Specified Figures

INTERNATIONAL STYLE BALLROOM SYLLABUS LIST – CONTINUED

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QUICKSTEP

Pre-Bronze

1. Quarter Turn to Right
2. Natural Turn
3. Natural Turn with Hesitation
4. Natural Pivot Turn
5. Natural Spin Turn
6. Progressive Chasse
7. Chasse Reverse Turn
8. Forward Lock
- * * Heel Pivot

Bronze/Associate Quickstep

9. Closed Impetus
10. Back Lock
11. Reverse Pivot
12. Progressive Chasse to Right
13. Tiple Chasse to Right (at corner)
- * Tiple Chasse to Right (along side of room)
- * Checked/Underturned Tiple Chasse
14. Running Finish
15. Natural Turn and Back Lock
16. Double Reverse Spin
- ** Zig-Zag, Back Lock, Running Finish
- * * Cross Chasse
- * * Change of Direction

Silver/Member Quickstep

17. Quick Open Reverse
18. Fishtail
19. Running Right Turn
20. Four Quick Run
21. V6
22. Closed Telemark

Gold/Fellow Quickstep

23. Cross Swivel
24. Six Quick Run
25. Rumba Cross
26. Topsy To Right and Left
27. Hover Corte

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Specified Figures

INTERNATIONAL STYLE BALLROOM SYLLABUS LIST – CONTINUED

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TANGO

Pre-Bronze

- * The Tango Walk
- 1. Open Finish
- 2. Progressive Side Step
- 3. Progressive Link
- 4. Closed Promenade
 - * Closed Promenade, Man turning 1/4 to Right
- 5. Rock Turn
- 6. Open Reverse Turn, Lady Outside
- 7. Back Corte

Bronze/Associate Tango

- 8. Open Reverse Turn, Lady in Line
- 9. Progressive Side Step Reverse Turn
- 10. Open Promenade
- 11. Left Foot and Right Foot Rocks
 - * Left Foot Rock Outside Partner in CBMP
 - * Left Foot Rock OP in CBMP with 1/4 turn to Right
- 12. Natural Twist Turn
 - * Natural Twist Turn ended in Closed Position
- 13. Natural Promenade Turn
 - * Natural Promenade Turn with Rock Turn ending

Silver/ Member Tango

- 14. Promenade Link | Reverse Promenade Link
- 15. Four Step
 - * Overturned Four Step
- 16. Back Open Promenade
- 17. Outside Swivel, Methods 1 thru 4
- 18. Fallaway Promenade
- 19. Four Step Change
- 20. Brush Tap

Gold/Fellow Tango

- 21. Fallaway Four Step
- 22. Oversway and Endings 1 thru 7
 - * Drop Oversway
- 23. Basic Reverse Turn
- 24. The Chase and Endings 1 thru 4
- 25. Fallaway Reverse & Slip Pivot
- 26. Five Step
 - * Overturned Five Step
- 27. Contra Check

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Specified Figures

INTERNATIONAL STYLE BALLROOM SYLLABUS LIST – CONTINUED

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VIENNESE WALTZ

Bronze

1. Reverse Turn
2. Natural Turn
3. Forward Change
4. Backward Change

Silver Viennese Waltz

5. Reverse Fleckerl (not required for Member exam)

Gold Viennese Waltz

6. Natural Fleckerl
7. Contra Check

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INTERNATIONAL STYLE LATIN SYLLABUS LIST

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RUMBA

Pre-Bronze

1. Basic Movements (Closed, Open, In Place, & Left Foot & Right Foot Alternatives)
2. Left Foot & Right Foot Cucarachas
3. New York to Left Side or Right Side Position
4. Spot, Switch & Underarm Turns to Left and Right
5. Left Side & Right Side Shoulder to Shoulder
6. Hand to Hand to Left Side or Right Side Position (including Alternative Hold)
7. Progressive Walks Forward & Backward
8. Side Steps to Left or Right
9. Cuban Rocks

Bronze/Associate Rumba

- * Shoulder to Shoulder Developments
 - * Progressive Walks Forward or Backward in Open Position
 - * Progressive Walks Forward in Right Side or Left Side Position
10. Fan
 11. Alemana (including from Open Position)
 12. Hockey Stick
 13. Natural Top
 14. Opening Out to Right and Left
 15. Natural Opening Out Movement
 16. Closed Hip Twist

Silver/ Member Rumba

- * Development of Left Foot & Right Foot Alternative Basic Movements
- * Cucarachas Development
- * Spot/Switch Turn to Left (Lady to Right) Development
- * Advanced Hip Twist with Man's "Press Line"
- * Advanced Hip Twist in Right to Right hand hold

- * Rope Spinning Development
 - * Cuban Rocks in Left Side Position
 - * Fan Development
 - * 4-6 of Hockey Stick from 6 of Natural Top
 - * Opening Out to Left & Right Developments
17. Open Hip Twist
 18. Reverse Top
 19. Opening Out from Reverse Top
 20. Aida and Endings 1, 2 and 3
 - * Aida from step 3 of Curl or Spiral
 21. Spiral Turns: Spiral; Curl; Rope Spinning
 - * Rope Spinning from Progressive Walks Back
 - * Underturned Spiral

Gold/Fellow Rumba

- * "Press Line" Development of Cucarachas
 - * Progressive Walks Forward in Right Shadow Position (Kiki Walks)
 - * Spiral during Progressive (Kiki) Walks in Right Shadow Position
 - * Syncopated Cuban Rocks
 - * Fan Development with Alternative Timing
 - * Alemana from Open Position in Right to Right hand hold
 - * Lady's Underarm Turn to Left during 4-5 of Natural Top
 - * Aida Ending 4 (Methods 1 and 2)
22. Sliding Doors
 23. Fencing and Spin Endings 1, 2 and 3)
 24. Three Threes
 - * Three Threes with Fan Ending
 25. Three Alemanas
 26. Hip Twists: Advanced; Continuous; Circular

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INTERNATIONAL STYLE LATIN SYLLABUS LIST - CONTINUED

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Pre-Bronze

- * Right Foot & Left Foot Side Chasse
- * Compact Chasse
- * Forward & Backward Locks
- * Simple Chasse Forward & Backward
- * Split Cuban Break Chasse
- * Forward & Backward Runs
- 1. Basic Movements (Closed, Open, In Place)
- 2. New York to Left Side & Right Side Position
- 3. Spot, Switch & Underarm Turns to Left and Right
- 4. Left Side & Right Side Shoulder to Shoulder
- 5. Hand to Hand to Left Side & Right Side Position (including Alternative Hold)
- 6. Three Cha Cha Chas Forward, Backward & Forward in Left Side or Right Side Position
- 7. Side Steps to Left or Right
- 8. There and Back
- 9. Left Foot & Right Foot Time Steps

Bronze/Associate Cha Cha Cha

- * Alternative for Compact Chasse
- * Shoulder to Shoulder Developments
- 10. Fan
- 11. Alemana
- 12. Hockey Stick
- 13. Natural Top
- 14. Natural Opening Out Movement
- 15. Closed Hip Twist

Silver/ Member Cha Cha Cha

- * Chasses: Rondé; Twist; Slip
- * Guapacha Timing

CHA CHA CHA

- * Spot/Switch Turn to Left (Lady to Right) Development
- * Fan Development
- * 6-10 of Hockey Stick from 10 of Natural Top
- 16. Open Hip Twist
- 17. Reverse Top
- 18. Opening Out from Reverse Top
- 19. Aida with Endings 1 and 2
 - * Aida from 5 of Curl or Spiral
- 20. Spiral Turns: Spiral; Curl; Rope Spinning
 - * Underturned Spiral
- 21. Cross Basic
- 22. Left Foot & Right Foot Cuban Breaks & Split Cuban Breaks
- 23. Chase

Gold/Fellow Cha Cha Cha

- * (Lady's) Runaway Chasse
- * Fan Development with Guapacha Timing
- * Alemana from Open Position in Right to Right hand hold
- * Lady's Underarm Turn to Left during 6-7 of Natural Top
- * Cross Basic with Lady's Spiral Turn on 5
- 24. Advanced Hip Twist
 - * Advanced Hip Twist with Man's "Press Line"
- 25. Hip Twist Spiral
 - * 7-10 of Hip Twist Spiral after 6 of Open Hip Twist
- 26. Turkish Towel
- 27. Sweetheart
- 28. Follow My Leader
 - * Follow My Leader with Alternative Finishing Position
- 29. Foot Changes, Methods 1 thru 4

Note: The following figures may be used in a short amalgamation when using the same foot as partner

Closed Basic Movement (no turn); Open Basic Movement; Rondé Chasse; Twist Chasse; Spot or Switch Turns; Three Cha Cha Chas Forward & Backward; Forward & Backward Runs; Time Steps (with or without Guapacha Timing); Cuban Breaks; Split Cuban Breaks; Split Cuban Break Chasse

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INTERNATIONAL STYLE LATIN SYLLABUS LIST - CONTINUED

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SAMBA

Pre-Bronze

1. Basic Movements: Natural; Reverse; Side; Progressive
2. Whisks to Left and Right
 - * Lady's Spot Volta Underarm Turn during Man's Whisk to L or R
3. Samba Walks: Promenade; Side; Stationary
 - * Lady's Spot Volta Underarm Turn during Man's LF or RF Stationary Samba Walk
4. Rhythm Bounce on Left Foot or Right Foot
5. Volta Movements: Travelling (Closed Position); Spot
6. Traveling Bota Fogos Forward
7. Criss Cross Bota Fogos (Shadow Bota Fogos)

Bronze/Associate Samba

8. Traveling Bota Fogos Back
9. Bota Fogos to Promenade and Counter Promenade
10. Criss Cross Voltas
11. Solo Spot Voltas
12. Foot Changes: #1. Closed to Right Shadow; #2. Right Shadow to Closed; #3. Promenade or Open Promenade to Right Shadow
 - * Same Foot figures: Samba Walks; Rhythm Bounce; Travelling Voltas; Traveling Bota Fogos Forward
13. Shadow Travelling Volta
14. Reverse Turn
15. Corta Jaca
16. Closed Rocks

Silver/ Member Samba

- * Circular Voltas to Left or Right
 - * Foot Changes: #4. Right Shadow to Promenade; #8. Right Side to Right Shadow
 - * Shadow Traveling Volta Development
 - * Corta Jaca as per Note 3
17. Open Rocks
 18. Back Rocks
 19. Plait
 20. Rolling off the Arm & Endings 1, 2 & 3
 21. Argentine Crosses
 22. Maypole to Left or Right
 23. Shadow Circular Volta

Gold/Fellow Samba

- * Foot Changes: #5. (a, b, c , d) - Promenade to Right Contra; #6. Right Contra to Promenade; #7. Right Contra to Open Counter Promenade
 - * Travelling Volta Timing Development
 - * Travelling Bota Fogos Forward Development
 - * Corta Jaca as per Note 4
 - * Lady's Underarm Turn during Argentine Crosses Development
24. Contra Bota Fogos
 - * Contra Bota Fogo Hand Change Development
 25. Roundabout to Right and Left
 26. Natural Roll
 27. Reverse Roll
 28. Promenade and Counter Promenade Runs
 29. Three Step Turn
 30. Samba Locks
 31. Cruzados Walks and Locks

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INTERNATIONAL STYLE LATIN SYLLABUS LIST - CONTINUED

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PASO DOBLE

Pre-Bronze

- * The Appel
- * Slip Appel, Man & Lady both move back
- 1. Sur Place (May end in Promenade Position)
- 2. Basic Movement Forward or Backward (May end in Promenade Position)
- 3. Chasses to Right and Left
- * Chasses to Left ended in Promenade Position
- * Chasses to Right or Left with Elevations
- 4. Drag
- 5. Displacement
- 6. Promenade Link
- * Promenade Close
- 7. Promenade
- 8. Ecart (Fallaway Whisk)
- 9. Separation
- 10. Separation with Lady's Caping Walks

Bronze/Associate Paso Doble

- * Slip Appel, Man back, Lady forward
- * Attack method of dancing Displacement
- * Slip Attack method of dancing Displacement
- * "Slip" Ecart
- 11. Fallaway Ending to Separation
- 12. Huit
- 13. Sixteen
- 14. Promenade and Counter Promenade
- 15. Grand Circle
- 16. Open Telemark

Silver/ Member Paso Doble

- * Sur Place with Elevation
- * Overturned Promenade & Counter Promenade
- * Methods of Changing Feet
- 17. La Passe
- 18. Banderillas
- 19. Twist Turn
- 20. Fallaway Reverse Turn
- 21. Coup de Pique (including Alternative Methods A & B)
- 22. Left Foot Variation
- 23. Spanish Lines: Inverted Promenade or Inverted Counter Promenade Position
- 24. Flamenco Taps, Method 1

Gold/Fellow Paso Doble

- * Fallaway Reverse Turn with Open Telemark Ending
- * Flamenco Taps, Method 2
- 25. Syncopated Separation and Endings 1, 2 and 3
- 26. Traveling Spins from Promenade Position
- 27. Traveling Spins from Counter Promenade Position
- * Traveling Spins from Counter Promenade Position Development
- 28. Fregolina
- * The Farol
- 29. Twists
- 30. Chasse Cape and Endings 1, 2 and 3
- * Outside Turn Development

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INTERNATIONAL STYLE LATIN SYLLABUS LIST - CONTINUED

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Pre-Bronze

- * Chasses: Side; Compact; Forward; Backward; Turning
- 1. Basic in Place
- 2. Fallaway Rock and all Alternative Methods
- 3. Fallaway Throwaway
- 4. Link
- 5. Change of Places Right to Left
 - * Change of Places Right to Left with Change of Hands (Methods 1 and 2)
- 6. Change of Places Left to Right
 - * Change of Places Left to Right with Change of Hands (Method 1)
- 7. Change of Hand Behind the Back including Alternate "hold"
- 8. Hip Bump (Left Shoulder Shove)

Bronze/Associate Jive

- * Double Link
- * Development of 1-5 of Fallaway Rock turning 3/8 to Right over 2-5
- * Change of Places Left to Right
- * Change of Places Left to Right with Change of Hands (Method 2)
- 9. American Spin
- 10. The Walks
- 11. Stop and Go
- 12. Mooch
- 13. Whip
- 14. Whip Throwaway

JIVE

Silver/ Member Jive

- * Chasses: Fwd/Bwd Locks; Fwd/Bwd Running
- * Overturned Fallaway Throwaway
- * Alternatives to 1-2 of Link: A. Flick (or Point) Ball-Change;
B. Hesitation Ball-Change
- * Change of Places Right to Left with Lady's Spin
- * American Spin Alternative Method
- * Walks with Man's Merengue Action
- 15. Reverse Whip
- 16. Windmill
- 17. Spanish Arms
 - * Spin Ending to Spanish Arms
- 18. Rolling off the Arm
- 19. Simple Spin
- 20. Miami Special

Gold/Fellow Jive

- * Overturned Fallaway Throwaway with Lady's Locks or Forward Runs
- * Overturned Change of Places Left to Right with Lady's Locks or Forward Runs
- * Stop and Go with Lady's Free Turn
- * Mooch with Boppy Hops or Flick Cross
- * Spin Ending to Rolling off the Arm
- * Simple Spin from Tandem Position
- 21. Curly Whip
 - * Curly Whip with "Opening Out" entry
- 22. Shoulder Spin
- 23. Toe Heel Swivels
 - * Break Ending to Toe Heel Swivels
- 24. Chugging
- 25. Chicken Walks
 - * Chicken Walks Alternative Timing
- 26. Catapult
- 27. Stalking Walks, Flicks into Break

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AMERICAN STYLE SMOOTH SYLLABUS LIST

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FOXTROT

Pre-Bronze

1. Forward Basic
2. Quarter Turns: A. In Line; B. Outside Partner
3. Left Rock Turn
4. Swing Step
5. Promenade Walk A; Promenade Walk with Right Underarm Turn B
6. Cross Body Lead

Bronze/Associate Foxtrot

7. Simple Twinkle
 - * Simple Twinkle with Man's 1/4 Turn to Left
8. Twinkle with Promenade Chasse Ending
 - * Also with Man's 1/4 Turn to Left
9. Twinkles Forward
10. Twinkles Back
11. Promenade Turn
 - * Promenade Turn at Corner

Recognized Variations

- BRV1. Left and Right Foot Closed Changes
BRV2. Left Turn A, B, and C
BRV3. Right Turn A, B, and C
BRV4. Twist to Left from Promenade Position

Silver/Member Foxtrot

12. Open Simple Twinkle
 - * Open Simple Twinkle w Man's 1/4 Turn to Left
13. Open Twinkle with Promenade Chasse Ending
 - * Also with Man's 1/4 Turn to Left
14. Open Twinkles Forward
15. Open Twinkles Back
16. Open Left Turn
17. Open Right Turn
18. Grapevine
19. Promenade and Counter Promenade Runs
20. Curved Three Steps
21. Fallaway Reverse Turn, Slip Pivot, Syncopated Curved Three
22. Open Left Turn to Cross Swivels

Recognized Variations

- SRV1. Single Wrap
SRV2. Shadow Open Left Turn
SRV3. Single Wrap to Shadow Right Turns
SRV4. Syncopated Right Underarm Turn

Gold/Fellow Foxtrot

23. Running Weave to Throwaway
24. Contra Check to Grapevine and Apart Turn
25. Whirlpool
26. Underarm Combination
27. Side by Side Variation
28. Element 1: Contra Check
 - S.A. 1: Open Left Turn to Contra Check
 - S.A. 2: Curved Walks to Contra Check
 - S.A. 3: Chasse to the Right to Contra Check
 - S.A. 4: Side Hover to Contra Check
 - S.A. 5: Promenade Rondé to Contra Check
29. Element 2: Throwaway Oversway commenced in PP
 - S.A. 1: Chasse in PP to Throwaway Oversway to Grapevine
30. Element 3: Throwaway Oversway commenced with RF Back
 - S.A. 1: 1-3 Open Left Turn to Throwaway Oversway to Hover

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AMERICAN STYLE SMOOTH SYLLABUS LIST - CONTINUED

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WALTZ

Pre-Bronze

1. Left and Right Foot Closed Changes
2. Left Turn A. Left Box Step, No Turn; B. 1/4 Turn; C. 3/8 Turn
3. Right Turn A. Right Box Step, No Turn; B. 1/4 Turn; C. 3/8 Turn
4. Hesitation A, Forward and Back; B, Side
5. Cross Body Lead

Bronze/Associate Waltz

6. Simple Twinkle
 - * Simple Twinkle with Man's 1/4 Turn Left
7. Twinkle with Promenade Chasse Ending
 - * Also, with Man's 1/4 Turn Left
8. Twinkles Forward
9. Twinkles Back
10. Twist to Left from Promenade Position

Recognized Variations

- BRV1. Box with Right Underarm Turn
BRV2. Promenade Turn

Silver/ Member Waltz

11. Open Simple Twinkle
 - * Open Simple Twinkle with Man's 1/4 Turn Left
12. Open Twinkle with Promenade Chasse Ending
 - * Also, with Man's 1/4 Turn Left
13. Open Twinkles Forward
14. Open Twinkles Back
15. Open Left Turn
16. Open Right Turn
17. Single Wrap
18. Shadow Open Left Turn
19. Single Wrap to Shadow Right Turns
20. Syncopated Right Underarm Turn

Recognized Variations

- SRV1. Grapevine
SRV2. Promenade and Counter Promenade Runs
SRV3. Curved Three Steps
SRV4. Fallaway Reverse Turn, Slip Pivot, Syncopated Curved Three
SRV5. Open Left Turn to Cross Swivels

Gold/Fellow Waltz

21. Tornillo
22. Open Right Turn to Arabesque
23. Side by Side Combination
24. Fallaway Reverse to Tele Rondé
25. Same Foot Lunge to Throwaway Oversway
26. Element 1: Steps 1-3 Open Left Turn
 - S.A. 1: to Reverse Pivot to Contra Check to PP
 - S.A. 2: to Lady's Left Underarm
 - S.A. 3: to Chasse to PP
 - S.A. 4: to RF Back Contra Check

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AMERICAN STYLE SMOOTH SYLLABUS LIST - CONTINUED

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TANGO

Pre-Bronze

1. Basic A. In Line; B. Outside
2. Promenade Basic
3. Corte
4. Corte with Roll Out
5. Promenade to Fan

Bronze/Associate Tango

6. Turning Corte to Outside Swivel
7. Continuous Basic
8. Basic Left Turn
9. Contra Rock to Circular Fans
10. Oversway

Silver/ Member Tango

11. Open Left Turn to Quick Fans
12. Same Foot Fans
13. Double Rondé
14. Shadow Open Left Turn
15. Pivots to Open Same Foot Lunge
16. Corte to Leg Hooks
17. Promenade Flicks and Twist to Trap
18. Rock Turn to Turning Lock
19. Fallaway to Open Check

Gold/Fellow Tango

20. Viennese Crosses to Contra Check and Rudolph Rondé
21. Outside Swivel to Stalks to Inverted Swivel
22. Promenade Turn to X Lines
23. Inverted Swivel to Shadow Viennese Crosses
24. Outside Spin to Side by Side Points
25. Tango Shadow Grapevine

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AMERICAN STYLE SMOOTH SYLLABUS LIST - CONTINUED

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VIENNESE WALTZ

Pre-Bronze

1. Left Turn
2. Right Turn
3. Hesitations Forward and Back
4. Side Hesitations
5. Progressive Forward and Back Hesitations

Bronze/Associate Viennese Waltz

6. Fifth Position Breaks
7. Progressive Fifth Position Breaks
8. Cross Body Lead to Left Underarm Turn
9. Underarm Turn to the Right
10. Left Underarm Turn to In and Out Hesitations

Silver/ Member Viennese Waltz

11. Progressive Fifth Position with Hand Change
12. Left Turns with Lady's Underarm Turns
13. Canter Turns
14. Back to Back Box
15. Promenade Hesitation and Run
16. Turning Hesitation to Back Lock
17. Fan Kicks
18. Shadow Turns to Right
19. Rondé to Throwaway
20. Underarm Spin to Throwaway

Gold/Fellow Viennese Waltz

21. Underarm Passes
22. Promenade and Counter Promenade Runs
23. Open Right Turn to Developpe
24. Traveling Crosses
25. Traveling Crosses – Short Version #1
26. Traveling Crosses – Short Version #2
27. Open Runs and Turns
28. Underarm Turns to Swivels

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AMERICAN STYLE SMOOTH SYLLABUS LIST - CONTINUED

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PEABODY

Bronze/Associate

1. Eight Count Right Turn
2. Six Count Right Turn
3. Eight Count Left Turn
4. Six Count Left Turn
5. Running Steps
6. Lock and Run
7. Twinkles Forward
8. Twinkles Back
9. Right Underarm Turn
10. Left Underarm Turn

Silver/ Member Peabody

11. Double Back Lock
12. Offset Grapevine
13. Promenade Grapevine
14. Fallaway Grapevine
15. Continuous Forward Locks
16. Left Rock Spin
17. Right Pivots
18. Promenade and Counter Promenade Runs
19. Grapevine to Side By Side

Gold/Fellow Peabody

20. Open Left Turn to Reverse Pivot and Progressive Swivels
21. Weave to Promenade Run with Lady's Underarm Turn
23. Shadow Twinkles
24. Shadow Open Left Turn
25. Grapevine Variation

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AMERICAN STYLE RHYTHM SYLLABUS LIST

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RUMBA

Pre-Bronze

1. Box
2. Right Underarm Turn
3. Side Breaks
4. Progressive Rocks
5. Fifth Position Breaks

Bronze/Associate Rumba

6. Cross Body Lead
7. Cross Body Lead to Cuban Walks Back
8. Cross Body Lead to Outside Breaks
9. Open Break with Right Underarm Turn to Cross Over Breaks
10. Forward and Back Spot Turns

Recognized Variations

- BRV1. (Cha Cha Cha) Cross Over Breaks to Switch Turn
- BRV2. (Cha Cha Cha) Right Left Right Underarm Turns
- BRV3. (Bolero) Right Side Pass
- BRV4. (Bolero) Back Spot Turn
- BRV5. (Mambo) Right Underarm Turn to Advanced Hip Twist
- BRV6. (Mambo) Shadow Breaks to Lady's Spiral

Silver/Member Rumba

11. Open Box
12. Snap Cross
13. Quick Underarm Turns Right and Left
14. Sliding Doors Variation
15. Quick Underarm Turn to Wraparound
16. Grapevine to Spiral
17. Sit Checks to Right and Left
18. Grapevine to Left Underarm Turn to Solo Spin
19. Rope Spinning to Left Underarm Turn
20. Curl to Shadow Foot Swivels to Same Foot Lunge

Gold/Fellow Rumba

21. Open Telemark to Passé and Rondé
22. Cross Over Break to Rondés and Swivel
23. Shadow Walks and Swivels
24. Spiral to Rudolph Rondé
25. Outside Swivel to Roll Turns and Body Roll

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AMERICAN STYLE RHYTHM SYLLABUS LIST - CONTINUED

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CHA CHA CHA

Pre-Bronze

1. Cha Cha Cha Basic
2. Forward and Back Basic
3. Cross Over Breaks and Switch Turn
4. Right Underarm Turn
5. Right Left Right Underarm Turns
6. Three Cha Cha Chas Forward and Back

Bronze/Associate Cha Cha Cha

7. Cross Body Lead
8. Outside Breaks
9. Cross Over Side Steps, Back and Forward Runs
10. Left Side Pass

Recognized Variations

- BRV1. (Rumba) Fifth Position Breaks
BRV2. (Mambo) Right Underarm Turn to Advanced Hip Twist
BRV3. (Mambo) Shadow Breaks to Lady's Spiral
BRV4. (Mambo) Chase Turns
BRV5. (Bolero) Right Side Pass
BRV6. (Bolero) Back Spot Turn
BRV7. (Swing) Peek-a-Boo

Silver/ Member Cha Cha Cha

11. Cross Over Breaks with Apart Turns
12. Grapevine to Fencing
13. Syncopated Cross Over into Knee Lift with Right Underarm
14. Underarm Chase to Side Pass
15. Opening Out to Side Checks
16. Three Chas with Solo Turns
17. Foot Change from LF Cross Over Breaks ending in Right Side by Side
- 17a. Foot Change from Right Side by Side ending in Closed or Open Facing
18. Foot Change from RF Cross Over Breaks ending in Left Side by Side
- 18a. Foot Change from Left Side by Side ending in Closed or Open Facing
19. Left and Right Underarm Turns to Passing Changes
20. Side by Side Variation

Gold/Fellow Cha Cha Cha

21. Open Right Turn to Split Weight Breaks
22. Backward Cuban Breaks to Cross Triples
23. Lady's Pivot Turns to Syncopated Locks
24. Telerondé and Body Drop
25. Ripple and Rondé Apart Variation

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BOLERO

Pre-Bronze

1. Bolero Basic
2. Cross Body Lead
3. Open Break
4. Right Underarm Turn
5. Fifth Position Breaks

Bronze/Associate Bolero

6. Outside Breaks
7. Cross Over Break and Switch Turn
8. Left Side Pass
9. Right Side Pass
10. Back Spot Turn

Recognized Variations

- BRV1. (Rumba) Side Breaks
BRV2. (Rumba) Open Break w R Underarm turn to Cross Over Breaks
BRV3. (Rumba) Forward and Back Spot Turns
BRV4. (Cha Cha Cha) Right Left Right Underarm Turns
BRV5. (Mambo) Shadow Breaks to Lady's Spiral

Silver/ Member Bolero

11. Passing Changes
12. Shadow Wraps
13. Left Side Pass with Lady's Underarm Turn to Left
14. Outside Break to Aida
15. Crossover Break to Aida (option to Figure 4)
16. Traveling Cross to Switch Turn
17. Lunge to Lady's Free Turn to Right
18. Right Side Pass, Back Spot Turn into Rudolph Rondé
19. Back Spot Turn with Underarm Turns Left and Right
20. Eros Line in Shadow Position to Double Contra Check

Gold/Fellow Bolero

21. Oblique Line to Apart Rondé
22. Pivots to Eros Line and Knee Drop
23. Rondé to Lady's Developpe
24. Open Point Break to Lady's Pivots and Body Roll
25. Oversway to Same Foot Lunge and Body Drop

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AMERICAN STYLE RHYTHM SYLLABUS LIST - CONTINUED

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MAMBO

Pre-Bronze

- 1a. Mambo Basic
- 1b. Progressive Basic
- 2a. Forward and Backward Breaks
- 2b. Side Breaks
3. Cross Body Lead
4. Right Underarm Turn
5. Fifth Position Breaks

Bronze/Associate Mambo

6. Cross Body Lead Right Side Pass
7. Cross Over Breaks and Switch Turn
8. Chase Turns
9. Right Underarm Turn to Advanced Hip Twist

Silver/ Member Mambo

11. Turning Side Breaks
12. Mambo Wraps
13. Opening Out to Side Checks
14. Outside Check and Swivel
15. Catapult
16. Open Left Turn in Shadow
17. Foot Change from Open Facing to Right Shadow
- 17a. Foot Change from Right Shadow to Open Facing
18. Advanced Sliding Doors
19. Back Drop
20. Kick and Swivel

10. Shadow Breaks with Lady's Spiral Turn

Recognized Variations

- BRV1. (Rumba) Open Break w R Underarm Turn to Cross Over Breaks
- BRV2. (Rumba) Forward and Back Spot Turns
- BRV3. (Cha Cha Cha) Right Left Right Underarm Turns
- BRV4. (Cha Cha Cha) Outside Breaks
- BRV5. (Bolero) Back Spot Turn

Gold/Fellow Mambo

21. Reverse Catapult
 22. Salsa Wraps
 23. Chase Turns to Sit Drops
 24. Underarm Turn to Swivel Taps
 25. Same Foot Rondé to Diagonal Breaks
 26. Solo Variations
- Solo Variation A: (Side Points)
- Solo Variation B: (Progressive with Taps)
- Solo Variation C: (Knee Lifts)
- Solo Variation D: (Kick Swivel to Slide)
- Solo Variation E: (Full Chase Turn, Rondé to Twist)

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AMERICAN STYLE RHYTHM SYLLABUS LIST - CONTINUED

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SWING

Pre-Bronze

1. Swing Basic
2. Throwaway
3. Underarm Turns Right and Left
4. Sweetheart
5. American Style Spin

Bronze/Associate Swing

6. Four Kicks
7. Peek-a-Boo
8. Lindy Whip
- 9a. Lindy Whip with Right Underarm Turn
- 9b. Lindy Whip with Left Underarm Turn
- 9c. Lindy Whip with Hand Change Turn
10. Back Pass
11. Hitch Kicks

Silver/ Member

12. Sailor Shuffles
13. Chicken Walks
14. Crossover Back to Back
15. Catapult
16. Promenade Walks
17. Double Underarm Turn to Open Tuck-In
18. Toe Heel Swivels
19. Sweetheart with Double Underarm Turn
20. Passing Triples
21. Boogie Walks in Right Shadow

Gold/Fellow Swing

22. The Double Tunnel
23. Charleston Points in Right Shadow
24. Circular Tunnel
25. The Pinwheel
26. Apart Variation