

**SYLLABUS OUTLINE OF IDC MODULAR PROFESSIONAL  
EXAMINATIONS**

**LATIN AMERICAN FACULTY**

**April 2024**

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## Associate Syllabus Content

Five modules. Module 1 should be passed first.

Candidates for this examination must firstly register for it on a separate form - Professional Dancesport Modular Qualifications Candidate Registration Form. This can be downloaded from <https://idcdance.co.uk/syllabus-outlines/> and must be returned to the UK Examinations department at least 4 weeks before examination entry, which must also be made in the normal way.

Candidates must be 17 years of age or over

## **Module 1 – Rumba**

**Duration of Exam – 45 minutes**

### **Practical Demonstration**

Candidates are required to:

Dance the **Rumba** with a partner to music using a selection of the specified figures. Additional figures from the Licentiate syllabus may be danced. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Rumba figures of the examiner's choice.

Start an imaginary class to music in the Rumba.

### **Theory (Oral Examination)**

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-16 below)
- 2) Describe the following basic principles and apply them to the specified figures listed below:  
Basic Action in the Rumba including Leads, Hip movements and Types of Rumba Walks. Body positions and holds. Time, Tempo & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Amount of Turn, Footwork. Cuban Cross.
- 3) Have knowledge of 2 precedes and follows to each specified figure

Specified figures 1 – 16:

- 1) Basic Movements (Closed, Open, In Place & Alternative)
- 2) Cucarachas (LF and RF)
- 3) New York (To Left or Right Side Position)
- 4) Spot Turns to Left or Right (Including Switch and Underarm Turns)
- 5) Shoulder to Shoulder (Left Side and Right Side)
- 6) Hand to Hand (To Right and Left Side Position)
- 7) Progressive Walks Forward or Back
- 8) Side Steps (To Left or Right)
- 9) Cuban Rocks
- 10) Fan
- 11) Alemana
- 12) Hockey Stick
- 13) Natural Top
- 14) Opening Out to Right and Left
- 15) Natural Opening Out Movement
- 16) Closed Hip Twist

## Module 2 – Cha Cha Cha

**Duration of Exam – 30 minutes**

### **Practical Demonstration**

Candidates are required to:

Dance the **Cha Cha Cha** with a partner to music using a selection of the specified figures. Additional figures from the Licentiate syllabus may be danced. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Cha Cha Cha figures of the examiner's choice.

Start an imaginary class to music in the Cha Cha Cha

### **Theory (Oral Examination)**

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-15 below)
- 2) Describe the following basic principles and apply them to the specified figures listed below:  
The Cha Cha Cha Chasses and Alternatives, Time, Tempo & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Amount of Turn, Footwork.
- 3) Have knowledge of 2 precedes and follows to each specified figure
- 4) Answer questions on Class teaching methods in Cha Cha Cha

Specified figures 1 – 15:

- 1) Basic Movements (Closed, Open and In Place)
- 2) New York (To Left or Right Side Position)
- 3) Spot Turns to Left or Right (Including Switch and Underarm Turns)
- 4) Shoulder to Shoulder (Left Side and Right Side)
- 5) Hand to Hand (To Right and Left Side Position)
- 6) Three Cha Cha Chas (Forward and Back)
- 7) Side Steps (To Left or Right)
- 8) There and Back
- 9) Time Steps
- 10) Fan
- 11) Alemana
- 12) Hockey Stick
- 13) Natural Top
- 14) Natural Opening Out Movement
- 15) Closed Hip Twist

## **Module 3 – Samba**

**Duration of Exam – 30 minutes**

### **Practical Demonstration**

Candidates are required to:

Dance the **Samba** with a partner to music using a selection of the specified figures. Additional figures from the Licentiate syllabus may be danced. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Samba figures of the examiner's choice.

Start an imaginary class to music in the Samba

### **Theory (Oral Examination)**

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-16 below)
- 2) Describe the following basic principles and apply them to the specified figures listed below: Rhythms in the Samba, Phrasing, Normal Hold and Poise in the Samba. Part Weight. Minimal Weight. The Samba Bounce. Time, Temp & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Alignments, Amount of Turn, Footwork.
- 3) Have knowledge of 2 precedes and follows to each specified figure

Specified figures 1 – 16:

- 1) Basic Movements (Natural, Reverse, Side and Progressive)
- 2) Whisks (also with Follower's underarm turn)
- 3) Samba Walks (Promenade, Side and Stationary)
- 4) Rhythm Bounce
- 5) Volta Movements
- 6) Travelling Boto Fogos Forward
- 7) Criss Cross Bota Fogos
- 8) Travelling Boto Fogos Back
- 9) Boto Fogos to Promenade and Counter Promenade
- 10) Criss Cross Voltas
- 11) Solo Spot Volta
- 12) Foot Changes
- 13) Shadow Travelling Volta
- 14) Reverse Turn
- 15) Corta Jaca
- 16) Closed Rocks

## **Module 4 – Jive**

**Duration of Exam – 30 minutes**

### **Practical Demonstration**

Candidates are required to:

Dance the **Jive** with a partner to music using a selection of the specified figures. Additional figures from the Licentiate syllabus may be danced. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Jive figures of the examiner's choice.

Start an imaginary class to music in the Jive.

### **Theory (Oral Examination)**

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-14 below)
- 2) Describe the following basic principles and apply them to the specified figures listed below:  
Basic Action in the Jive and the Jive Chasse including the different types. Leads in Jive. Time, Temp & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Amount of Turn, Footwork.
- 3) Have knowledge of 2 precedes and follows to each specified figure
- 4) Answer questions on Class teaching methods in Jive

Specified figures 1 – 14:

- 1) Basic in Place
- 2) Fallaway Rock
- 3) Fallaway Throwaway
- 4) Link
- 5) Change of Places Right to Left
- 6) Change of Places Left to Right
- 7) Change of Hands Behind Back
- 8) Hip Bump (Left Shoulder Shove)
- 9) American Spin
- 10) Walks
- 11) Stop and Go
- 12) Mooch
- 13) Whip
- 14) Whip Throwaway

## **Module 5 – Paso Doble**

### **Duration of Exam – 30 minutes**

#### **Practical Demonstration**

Candidates are required to:

Dance the **Paso Doble** with a partner to music using a selection of the specified figures. Additional figures from the Licentiate syllabus may be danced. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Paso Doble figures of the examiner's choice.

Start an imaginary class to music in the Paso Doble.

#### **Theory (Oral Examination)**

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-16 below)
- 2) Candidates will be able to apply the following principles to the specified figures:  
Phrasing, Posture, Hold & Use of Arms in the Paso Doble. Promenade and Counter Promenade Shaping. Forward and Backward Walks. The Appel, Elevation. Body positions and holds. Time, Tempo & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Alignments, Amount of Turn, Footwork.
- 3) Have knowledge of 2 precedes and follows to each specified figure

Specified figures 1 – 16:

- 1) Sur PLace
- 2) Basic Movement
- 3) Chasses to Right or Left (including Elevations)
- 4) Drag
- 5) Displacement (also Attack)
- 6) Promenade Link (also Promenade Close)
- 7) Promenade
- 8) Ecart (Fallaway Whisk)
- 9) Separation
- 10) Separation with Follower's Caping Walks
- 11) Fallaway Ending to Separation
- 12) Huit
- 13) Sixteen
- 14) Promenade and Counter Promenade
- 15) Grand Circle
- 16) Open Telemark



## Licentiate Syllabus Content

Five modules. Module 1 should be passed first.

Candidates for this examination must firstly register for it on a separate form - Professional Dancesport Modular Qualifications Candidate Registration Form. This can be downloaded from <https://idcdance.co.uk/syllabus-outlines/> and must be returned to the UK Examinations department at least 4 weeks before examination entry, which must also be made in the normal way.

Candidates must be 21 years of age or over, with a minimum of 2 years teaching experience

## **Module 1 – Rumba**

**Duration of Exam – 50 minutes**

### **Practical Demonstration**

Candidates are required to:

Dance the **Rumba** with a partner to music using a selection of the specified figures. Additional figures from the Fellowship syllabus may be danced. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Rumba figures of the examiner's choice.

Start an imaginary class to music in the Rumba.

### **Theory (Oral Examination)**

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-21 below)
- 2) Describe the following basic principles and apply them to the specified figures listed below:  
Basic Action in the Rumba including Leads, Hip movements and Types of Rumba Walks. Body positions and holds. Time, Tempo & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Amount of Turn, Footwork. Cuban Cross.
- 3) Have knowledge of 3 precedes and follows to each specified figure
- 4) Show practical methods of teaching and correction of common faults for specified figures
- 5) Answer questions on class teaching methods in the Rumba

Specified figures 1 – 21:

- 1) Basic Movements (Closed, Open, In Place & Alternative)
- 2) Cucarachas (LF and RF)
- 3) New York (To Left or Right Side Position)
- 4) Spot Turns to Left or Right (Including Switch and Underarm Turns)
- 5) Shoulder to Shoulder (Left Side and Right Side)
- 6) Hand to Hand (To Right and Left Side Position)
- 7) Progressive Walks Forward or Back
- 8) Side Steps (To Left or Right)
- 9) Cuban Rocks
- 10) Fan
- 11) Alemana
- 12) Hockey Stick
- 13) Natural Top
- 14) Opening Out to Right and Left
- 15) Natural Opening Out Movement
- 16) Closed Hip Twist
- 17) Open Hip Twist
- 18) Reverse Top
- 19) Opening Out from Reverse Top
- 20) Aida
- 21) Spiral Turns (Spiral, Curl and Rope Spinning)

## **Module 2 – Cha Cha Cha**

**Duration of Exam – 35 minutes**

### **Practical Demonstration**

Candidates are required to:

Dance the **Cha Cha Cha** with a partner to music using a selection of the specified figures. Additional figures from the Fellowship syllabus may be danced. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Cha Cha Cha figures of the examiner's choice.

Start an imaginary class to music in the Cha Cha Cha

### **Theory (Oral Examination)**

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-23 below)
- 2) Describe the following basic principles and apply them to the specified figures listed below:  
The Cha Cha Cha Chasses and Alternatives. Time, Tempo & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Amount of Turn, Footwork.
- 3) Have knowledge of 3 precedes and follows to each specified figure
- 4) Show practical methods of teaching and correction of common faults for specified figures
- 5) Answer questions on class teaching methods in the Cha Cha Cha

Specified figures 1 – 23:

- 1) Basic Movements (Closed, Open and In Place)
- 2) New York (To Left or Right Side Position)
- 3) Spot Turns to Left or Right (Including Switch and Underarm Turns)
- 4) Shoulder to Shoulder (Left Side and Right Side)
- 5) Hand to Hand (To Right and Left Side Position)
- 6) Three Cha Cha Chas (Forward and Back)
- 7) Side Steps (To Left or Right)
- 8) There and Back
- 9) Time Steps
- 10) Fan
- 11) Alemana
- 12) Hockey Stick
- 13) Natural Top
- 14) Natural Opening Out Movement
- 15) Closed Hip Twist
- 16) Open Hip Twist
- 17) Reverse Top
- 18) Opening Out from Reverse Top
- 19) Aida
- 20) Spiral Turns (Spiral, Curl and Rope Spinning)
- 21) Cross Basic
- 22) Cuban Breaks (including Split Cuban Breaks)
- 23) Chase

## **Module 3 – Samba**

**Duration of Exam – 35 minutes**

### **Practical Demonstration**

Candidates are required to:

Dance the **Samba** with a partner to music using a selection of the specified figures. Additional figures from the Fellowship syllabus may be danced. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Samba figures of the examiner's choice.

Start an imaginary class to music in the Samba

### **Theory (Oral Examination)**

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-23 below)
- 2) Describe the following basic principles and apply them to the specified figures listed below: Rhythms in the Samba, Phrasing, Normal Hold and Poise in the Samba. Part Weight. Minimal Weight. The Samba Bounce. Time, Temp & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Alignments, Amount of Turn, Footwork.
- 3) Have knowledge of 3 precedes and follows to each specified figure
- 4) Show practical methods of teaching and correction of common faults for specified figures
- 5) Answer questions on class teaching methods in the Samba

Specified figures 1 – 23:

- 1) Basic Movements (Natural, Reverse, Side and Progressive)
- 2) Whisks (also with Follower's underarm turn)
- 3) Samba Walks (Promenade, Side and Stationary)
- 4) Rhythm Bounce
- 5) Volta Movements
- 6) Travelling Boto Fogos Forward
- 7) Criss Cross Bota Fogos
- 8) Travelling Boto Fogos Back
- 9) Boto Fogos to Promenade and Counter Promenade
- 10) Criss Cross Voltas
- 11) Solo Spot Volta
- 12) Foot Changes
- 13) Shadow Travelling Volta
- 14) Reverse Turn
- 15) Corta Jaca
- 16) Closed Rocks
- 17) Open Rocks
- 18) Back Rocks
- 19) Plait
- 20) Rolling off the Arm
- 21) Argentine Crosses
- 22) Maypole
- 23) Shadow Circular Volta

## **Module 4 – Jive**

**Duration of Exam – 35 minutes**

### **Practical Demonstration**

Candidates are required to:

Dance the **Jive** with a partner to music using a selection of the specified figures. Additional figures from the Fellowship syllabus may be danced. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Jive figures of the examiner's choice.

Start an imaginary class to music in the Jive.

### **Theory (Oral Examination)**

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-20 below)
- 2) Describe the following basic principles and apply them to the specified figures listed below: Basic Action in the Jive and the Jive Chasse including the different types. Leads in Jive. Time, Temp & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Amount of Turn, Footwork.
- 3) Have knowledge of 3 precedes and follows to each specified figure
- 4) Show practical methods of teaching and correction of common faults for specified figures
- 5) Answer questions on class teaching methods in the Jive

Specified figures 1 – 20:

- 1) Basic in Place
- 2) Fallaway Rock
- 3) Fallaway Throwaway
- 4) Link
- 5) Change of Places Right to Left
- 6) Change of Places Left to Right
- 7) Change of Hands Behind Back
- 8) Hip Bump (Left Shoulder Shove)
- 9) American Spin
- 10) Walks
- 11) Stop and Go
- 12) Mooch
- 13) Whip
- 14) Whip Throwaway
- 15) Reverse Whip
- 16) Windmill
- 17) Spanish Arms
- 18) Rolling off the Arm
- 19) Simple Spin
- 20) Miami Special

## **Module 5 – Paso Doble**

**Duration of Exam – 35 minutes**

### **Practical Demonstration**

Candidates are required to:

Dance the **Paso Doble** with a partner to music using a selection of the specified figures. Additional figures from the Fellowship syllabus may be danced. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Paso Doble figures of the examiner's choice.

Start an imaginary class to music in the Paso Doble.

### **Theory (Oral Examination)**

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-24 below)
- 2) Candidates will be able to apply the following principles to the specified figures: Phrasing, Posture, Hold & Use of Arms in the Paso Doble. Promenade and Counter Promenade Shaping. Forward and Backward Walks. The Appel, Elevation. Body positions and holds. Time, Tempo & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Alignments, Amount of Turn, Footwork.
- 3) Have knowledge of 3 precedes and follows to each specified figure
- 4) Show practical methods of teaching and correction of common faults for specified figures
- 5) Answer questions on class teaching methods in the Paso Doble.

Specified figures 1 – 24:

- 1) Sur Place
- 2) Basic Movement
- 3) Chasses to Right or Left (including Elevations)
- 4) Drag
- 5) Displacement (also Attack)
- 6) Promenade Link (also Promenade Close)
- 7) Promenade
- 8) Ecart (Fallaway Whisk)
- 9) Separation
- 10) Separation with Follower's Caping Walks
- 11) Fallaway Ending to Separation
- 12) Huit
- 13) Sixteen
- 14) Promenade and Counter Promenade
- 15) Grand Circle
- 16) Open Telemark
- 17) La Passe
- 18) Banderillas
- 19) Twist Turn
- 20) Fallaway Reverse Turn
- 21) Coup de Pique
- 22) Left Foot Variation
- 23) Spanish Lines
- 24) Flamenco Taps

## Fellowship Syllabus Content

Five modules. Module 1 should be passed first.

Candidates for this examination must firstly register for it on a separate form - Professional Dancesport Modular Qualifications Candidate Registration Form. This can be downloaded from <https://idcdance.co.uk/syllabus-outlines/> and must be returned to the UK Examinations department at least 4 weeks before examination entry, which must also be made in the normal way.

Candidates must have held the Licentiate qualification for minimum of three years.

## Module 1 – Rumba

**Duration of Exam – 55 minutes**

### **Practical Demonstration**

Candidates are required to:

Dance the **Rumba** with a partner to music using a selection of the specified figures plus suitable variations, if so desired. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Rumba figures of the examiner's choice.

The presentation of dancing and depth of knowledge for this examination must be of a high quality.

Start an imaginary class to music in the Rumba.

### **Theory (Oral Examination)**

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-26 below)
- 2) Describe the following basic principles and apply them to the specified figures listed below:  
Basic Action in the Rumba including Leads, Hip movements and Types of Rumba Walks. Body positions and holds. Time, Tempo & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Amount of Turn, Footwork. Cuban Cross.
- 3) Have knowledge of all work in the Licentiate examination plus additional figures and precedes and follows (minimum of 2) to each specified figure
- 4) Show practical methods of teaching and correction of common faults for specified figures
- 5) Answer questions on class teaching methods in the Rumba

Specified figures 1 – 26:

- 1) Basic Movements (Closed, Open, In Place & Alternative)
- 2) Cucarachas (LF and RF)
- 3) New York (To Left or Right Side Position)
- 4) Spot Turns to Left or Right (Including Switch and Underarm Turns)
- 5) Shoulder to Shoulder (Left Side and Right Side)
- 6) Hand to Hand (To Right and Left Side Position)
- 7) Progressive Walks Forward or Back
- 8) Side Steps (To Left or Right)
- 9) Cuban Rocks
- 10) Fan
- 11) Alemana
- 12) Hockey Stick
- 13) Natural Top
- 14) Opening Out to Right and Left
- 15) Natural Opening Out Movement
- 16) Closed Hip Twist
- 17) Open Hip Twist
- 18) Reverse Top



- 19) Opening Out from Reverse Top
- 20) Aida
- 21) Spiral Turns (Spiral, Curl and Rope Spinning)
- 22) Sliding Doors
- 23) Fencing
- 24) Three Threes
- 25) Three Alemanas
- 26) Hip Twists (Advanced, Continuous and Circular)

## **Module 2 – Cha Cha Cha**

**Duration of Exam – 40 minutes**

### **Practical Demonstration**

Candidates are required to:

Dance the **Cha Cha Cha** with a partner to music using a selection of the specified figures plus suitable variations, if so desired. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Cha Cha Cha figures of the examiner's choice.

The presentation of dancing and depth of knowledge for this examination must be of a high quality.

Start an imaginary class to music in the Cha Cha Cha

### **Theory (Oral Examination)**

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-29 below)
- 2) Describe the following basic principles and apply them to the specified figures listed below:  
The Cha Cha Cha Chasses and Alternatives. Time, Tempo & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Amount of Turn, Footwork.
- 3) Have knowledge of all work in the Licentiate examination plus additional figures and precedes and follows (minimum of 2) to each specified figure
- 4) Show practical methods of teaching and correction of common faults for specified figures
- 5) Answer questions on class teaching methods in the Cha Cha Cha

Specified figures 1 – 29:

- 1) Basic Movements (Closed, Open and In Place)
- 2) New York (To Left or Right Side Position)
- 3) Spot Turns to Left or Right (Including Switch and Underarm Turns)
- 4) Shoulder to Shoulder (Left Side and Right Side)
- 5) Hand to Hand (To Right and Left Side Position)
- 6) Three Cha Cha Chas (Forward and Back)
- 7) Side Steps (To Left or Right)
- 8) There and Back
- 9) Time Steps
- 10) Fan
- 11) Alemana
- 12) Hockey Stick
- 13) Natural Top
- 14) Natural Opening Out Movement
- 15) Closed Hip Twist
- 16) Open Hip Twist
- 17) Reverse Top
- 18) Opening Out from Reverse Top
- 19) Aida
- 20) Spiral Turns (Spiral, Curl and Rope Spinning)
- 21) Cross Basic
- 22) Cuban Breaks (including Split Cuban Breaks)
- 23) Chase
- 24) Advanced Hip Twist
- 25) Hip Twist Spiral
- 26) Turkish Towel
- 27) Sweetheart
- 28) Follow My Leader
- 29) Foot Changes

### **Module 3 – Samba**

**Duration of Exam – 40 minutes**

#### **Practical Demonstration**

Candidates are required to:

Dance the **Samba** with a partner to music using a selection of the specified figures plus suitable variations, if so desired. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Samba figures of the examiner's choice.

The presentation of dancing and depth of knowledge for this examination must be of a high quality

Start an imaginary class to music in the Samba

## Theory (Oral Examination)

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-31 below)
- 2) Describe the following basic principles and apply them to the specified figures listed below: Rhythms in the Samba, Phrasing, Normal Hold and Poise in the Samba. Part Weight. Minimal Weight. The Samba Bounce. Time, Temp & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Alignments, Amount of Turn, Footwork.
- 3) Have knowledge of all work in the Licentiate examination plus additional figures and precedes and follows (minimum of 2) to each specified figure
- 4) Show practical methods of teaching and correction of common faults for specified figures
- 5) Answer questions on class teaching methods in the Samba

Specified figures 1 – 31:

- 1) Basic Movements (Natural, Reverse, Side and Progressive)
- 2) Whisks (also with Follower's underarm turn)
- 3) Samba Walks (Promenade, Side and Stationary)
- 4) Rhythm Bounce
- 5) Volta Movements
- 6) Travelling Boto Fogos Forward
- 7) Criss Cross Bota Fogos
- 8) Travelling Boto Fogos Back
- 9) Boto Fogos to Promenade and Counter Promenade
- 10) Criss Cross Voltas
- 11) Solo Spot Volta
- 12) Foot Changes
- 13) Shadow Travelling Volta
- 14) Reverse Turn
- 15) Corta Jaca
- 16) Closed Rocks
- 17) Open Rocks
- 18) Back Rocks
- 19) Plait
- 20) Rolling off the Arm
- 21) Argentine Crosses
- 22) Maypole
- 23) Shadow Circular Volta
- 24) Contra Boto Fogos
- 25) Roundabout
- 26) Natural Roll
- 27) Reverse Roll
- 28) Promenade and Counter Promenade Runs
- 29) Three Step Turn
- 30) Samba Locks
- 31) Cruzados Walks and Locks

## **Module 4 – Jive**

**Duration of Exam – 40 minutes**

### **Practical Demonstration**

Candidates are required to:

Dance the **Jive** with a partner to music using a selection of the specified figures plus suitable variations, if so desired. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Jive figures of the examiner's choice.

The presentation of dancing and depth of knowledge for this examination must be of a high quality.

Start an imaginary class to music in the Jive.

### **Theory (Oral Examination)**

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-27 below)
- 2) Describe the following basic principles and apply them to the specified figures listed below:  
Basic Action in the Jive and the Jive Chasse including the different types. Leads in Jive. Time, Temp & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Amount of Turn, Footwork.
- 3) Have knowledge of all work in the Licentiate examination plus additional figures and precedes and follows (minimum of 2) to each specified figure
- 4) Show practical methods of teaching and correction of common faults for specified figures
- 5) Answer questions on class teaching methods in the Jive

Specified figures 1 – 27:

- 1) Basic in Place
- 2) Fallaway Rock
- 3) Fallaway Throwaway
- 4) Link
- 5) Change of Places Right to Left
- 6) Change of Places Left to Right
- 7) Change of Hands Behind Back
- 8) Hip Bump (Left Shoulder Shove)
- 9) American Spin
- 10) Walks
- 11) Stop and Go
- 12) Mooch
- 13) Whip
- 14) Whip Throwaway
- 15) Reverse Whip
- 16) Windmill
- 17) Spanish Arms
- 18) Rolling off the Arm
- 19) Simple Spin

- 20) Miami Special
- 21) Curly Whip
- 22) Shoulder Spin
- 23) Toe Heel Swivels
- 24) Chugging
- 25) Chicken Walks
- 26) Catapult
- 27) Stalking Walks, Flicks and

## **Module 5 – Paso Doble**

**Duration of Exam – 40 minutes**

### **Practical Demonstration**

Candidates are required to:

Dance the **Paso Doble** with a partner to music using a selection of the specified figures plus suitable variations, if so desired. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles if desired.

Demonstrate solo to music, as leader or follower as requested, an amalgamation of 2 or 3 of the specified Paso Doble figures of the examiner's choice.

The presentation of dancing and depth of knowledge for this examination must be of a high quality.

Start an imaginary class to music in the Paso Doble.

### **Theory (Oral Examination)**

Candidates are required to:

- 1) Show technical knowledge of the specified figures (1-30 below)
- 2) Candidates will be able to apply the following principles to the specified figures:  
Phrasing, Posture, Hold & Use of Arms in the Paso Doble. Promenade and Counter Promenade Shaping. Forward and Backward Walks. The Appel, Elevation. Body positions and holds. Time, Tempo & Rhythm, Counting in Beats and Beats & Bars, Foot Positions, Alignments, Amount of Turn, Footwork.
- 3) Have knowledge of all work in the Licentiate examination plus additional figures and precedes and follows (minimum of 2) to each specified figure
- 4) Show practical methods of teaching and correction of common faults for specified figures
- 5) Answer questions on class teaching methods in the Paso Doble

Specified figures 1 – 30:

- 1) Sur Place
- 2) Basic Movement
- 3) Chasses to Right or Left (including Elevations)
- 4) Drag
- 5) Displacement (also Attack)
- 6) Promenade Link (also Promenade Close)
- 7) Promenade
- 8) Ecart (Fallaway Whisk)
- 9) Separation
- 10) Separation with Follower's Caping Walks
- 11) Fallaway Ending to Separation
- 12) Huit
- 13) Sixteen
- 14) Promenade and Counter Promenade
- 15) Grand Circle
- 16) Open Telemark
- 17) La Passe
- 18) Banderillas
- 19) Twist Turn
- 20) Fallaway Reverse Turn
- 21) Coup de Pique
- 22) Left Foot Variation
- 23) Spanish Lines
- 24) Flamenco Taps
- 25) Syncopated Separation
- 26) Travelling Spins from Promenade Position
- 27) Travelling Spins from Counter Promenade Position
- 28) Fregolina (also Farol)
- 29) Twists
- 30) Chasse Cape (Including Outside Turn)

## Method of Assessment / Mark Scheme

For each Module, the examination is divided into sections, which are separately marked, i.e.:

- Demonstration
- Theory
- Timing (in solo demonstration to music)

In order to award each module, the candidate must attain more than or equal to 65 marks in each section, and be successful in the 'Timing in solo demonstration to music' section.

Candidates are unsuccessful in the examination if they achieve less than or equal to 64 marks in any one section.

All 5 modules need to be passed before the full qualification is gained, which will be indicated with a final transcript of all Modules achieved and a certificate. The final mark will be calculated on the average of the Demonstration sections, and the average of all the Theory sections, across all modules. The lower of these two figures will be the overall mark, and the relevant result according to the band below will be awarded for the whole qualification.

Results are indicated using the following bands:

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

Candidates have a maximum of 5 years to complete the qualification.