



DanceSport Australia

**Level 2 Coach / Championship Adjudicator
Technical Assessment**

Candidate Assessment Information

Latin American Style

COACH / CHAMPIONSHIP ADJUDICATORS ACCREDITATION

LATIN STYLE

Level 2, Practical & Technical Module; Duration 2.5 Hours.

Refer to the five separate publications covering the Cha Cha Cha, Samba, Rumba, Paso Doble and Jive as published by the *Imperial Society of Teachers of Dancing* and the respective Questions & Answers books created by Elizabeth Romain and published by *Dancesport International*.

It is essential that candidates study the information given in all publications prior to the Technical Analyses. A sound general knowledge of the Syllabus dances is required.

Candidate will be assessed on General, Practical, Theoretical, and Technical knowledge of Dances as required by the DSA Syllabus for Coach /Adjudicator Level 2 Latin Style

Assessment Criteria Details:

Candidate will be required to:

1. Perform as own gender only, the five Latin dances to music with a partner. Specified Syllabus figures must be included in demonstration.
2. Dance solo to music as man or lady, an amalgamation as selected by the assessing panel, of two or three syllabus figures from any of the five Latin Dances.
3. Count in Beats and Bars any figure of each time signature, as chosen by the Assessors.
4. Explain, describe and/or demonstrate a competent knowledge of Technical Terms as applicable to the Latin American style.
5. Give a technical analysis of any selected syllabus figure.

The Assessment will be based upon technique of the five Latin American dances, as published in the ISTD Latin American technique books, and the Questions and Answers books devised by Elizabeth Romain and published by DSI London.

Whilst the data base of questions for Level 2 is, *in the greater part*, selected from the Associate, Licentiate and Fellows sections of the Questions and Answers books [as referred to above], some questions will also be drawn from the technical notes given at the start of each dance.

Syllabus Dances & Figures

In the following Table, the Level 2 Figures (aligned with ISTD Licentiate Syllabus) are shown within the clear cells. The Figures shown in the blue cells are Level 3 Figures included in the Level 2 assessment. The Figures in the grey cells are Level 3 Figures not included in the exam.

Syllabus Dances & Figures

	<i>Cha Cha Cha</i>		<i>Samba</i>
1	Basic Movements (Closed, Open & In Place)	1	Basic Movements (Natural, Reverse, Side & Progressive)
2	New York (To L or R Side Position)	2	Whisks (Also with Lady's Underarm Turn)
3	Spot Turns to L or R (Including Switch & Underarm Turns).	3	Samba Walks (Promenade, Side & Stationary)
4	Shoulder to Shoulder (L Side & R Side)	4	Rhythm Bounce
5	Hand to Hand (To R and L Side Position)	5	Volta Movements
6	Three Cha Cha Chas (Forward & Back)	6	Travelling Bota Fogos Forward
7	Side Steps (To L or R)	7	Criss Cross Bota Fogos (Shadow Bota Fogos)
8	There and Back	8	Travelling Bota Fogos Back
9	Time Steps	9	Bota Fogos to Promenade & Counter Promenade
10	Fan	10	Criss Cross Voltas
11	Alemana	11	Solo Spot Volta
12	Hockey Stick	12	Foot Changes
13	Natural Top	13	Shadow Travelling Volta
14	Natural Opening Out Movement	14	Reverse Turn
15	Closed Hip Twist	15	Corta Jaca
16	Open Hip Twist	16	Closed Rocks
17	Reverse Top	17	Open Rocks
18	Opening Out from Reverse Top	18	Back Rocks
19	Aida	19	Plait
20	Spiral Turns, (Spiral, Curl, Rope Spinning)	20	Rolling off the Arm
21	Cross Basic	21	Argentine Crosses
22	Cuban Breaks (inc Split Cuban Breaks)	22	Maypole
23	Chase	23	Shadow Circular Volta
24	Advanced Hip Twist	24	Contra Bota Fogos
25	Hip Twist Spiral	25	Roundabout
26	Turkish Towel	26	Natural Roll
27	Sweetheart	27	Reverse Roll
28	Follow My Leader	28	Promenade and Counter Promenade Runs
29	Foot Changes	29	Three Step Turn
		30	Samba Locks
		31	Cruzados Walks and Locks
	<i>Rumba</i>		
1	Basic Movements (Closed, Open, In Place & Alternative)		
2	Cucarachas (LF & RF)		<i>Paso Doble</i>
3	New York (To L or R Side Positions)	1	Sur Place
4	Spot Turns to L or R (Including Switch & Underarm Turns)	2	Basic Movement
5	Shoulder to Shoulder (L Side & R Side)	3	Chasses to Right or Left (Including Elevations)
6	Hand to Hand (To R & L Side Position)	4	Drag
7	Progressive Walks-Forward or Back	5	Displacement (Also Attack)
8	Side Steps (to L or R)	6	Promenade Link (Also Promenade Close)
9	Cuban Rocks	7	Promenade
10	Fan	8	Ecart (Fallaway Whisk)
11	Alemana	9	Separation
12	Hockey Stick	10	Separation with Lady's Caping Walks
13	Natural Top	11	Fallaway Ending to Separation

	<i>Rumba (continued)</i>			<i>Paso Doble (continued)</i>
14	Opening Out to R & L		12	Huit
15	Natural Opening Out Movement		13	Sixteen
16	Closed Hip Twist		14	Promenade & Counter Promenade
17	Open Hip Twist		15	Grand Circle
18	Reverse Top		16	Open Telemark
19	Opening Out from Reverse Top		17	La Passe
20	Aida		18	Banderillas
21	Spiral Turns (Spiral, Curl, Rope Spinning)		19	Twist Turn
22	Sliding Doors		20	Fallaway Reverse Turn
23	Fencing		21	Coup de Pique
24	Three Threes		22	Left Foot Variation
25	Three Alemanas		23	Spanish Lines
26	Hip Twists (Advanced, Continuous & Circular)		24	Flamenco Taps
			25	Syncopated Separation
	<i>Jive</i>		26	Travelling Spins from Promenade Position
1	Basic in Place		27	Travelling Spins from Counter Promenade Posn
2	Fallaway Rock		28	Fregolina (also Farol)
3	Fallaway Throwaway		29	Twists
4	Link		30	Chasse Cape (Including Outside Turn)
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 & 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 Break			

Performance Criteria Practical Assessment Worksheet

Candidate will dance the five Latin dances to music with a partner. Specified figures must be included in demonstration. A minimum of 1½ choruses of music is required. *Candidate will only be required to dance as own gender.*

Candidate is required to also dance solo to music, as man or lady, an amalgamation of their own choice of two or three syllabus figures from any one of the five Latin dances, as selected by the Assessors

Rating criteria: A – A high standard of performance, ability to demonstrate at a high skill level
 B – A competent standard of performance C – A low standard of performance
 E – A poor standard of performance that presents minimal ability

Assessment: An overall competency rating score of 60 is required for each Dance

Typical example of assessment

RHYTHM/ DANCE	RATING Marks	5	10	20	25	ASSESSMENT
Samba	Timing	E	C	B	A x	70
	Poise /Holds	E	C	B x	A	
	Technique	E	C	B	A x	

Assessment: An overall competency rating score of 60 is required for each Dance

	RATING	5	10	20	25	ASSESSMENT
Cha Cha Cha	Timing	E	C	B	A	
	Poise/Holds	E	C	B	A	
	Technique	E	C	B	A	
Samba	Timing	E	C	B	A	
	Poise/Holds	E	C	B	A	
	Technique	E	C	B	A	
Rumba	Timing	E	C	B	A	
	Poise/Holds	E	C	B	A	
	Technique	E	C	B	A	
Paso Doble	Timing	E	C	B	A	
	Poise/Holds	E	C	B	A	
	Technique	E	C	B	A	
Jive	Timing	E	C	B	A	
	Poise/Holds	E	C	B	A	
	Technique	E	C	B	A	
Solo	Timing	E	C	B	A	
	Poise/Holds	E	C	B	A	
	Technique	E	C	B	A	

Result

NYC

COMPETENT

Comments

D.S.A Assessor

The Level 2 Technical Assessment will be made over a series of 30 questions covering *General Technical Knowledge* of the Latin dances plus a series of 20 specifically related questions in each of the 5 syllabus dances. Note that these latter 20 questions also cover a small selection of Level 3 figures in addition to the full coverage of Level 2 figures, as indicated in the Technical Data Base of possible Questions listed below.

Each correct answer will carry a maximum of 5 Marks

Marks awarded will be at the discretion of each Assessor depending upon the degree of accuracy and will be averaged out. 90% is the Competency Benchmark for the General Questions Section, with the Benchmark for the Specific Technical Questions being 80% for each dance.

Coach / Adjudicator Technical Assessment Level 2 Data Base of Questions.

Reference material for questions is: **ISTD Questions and Answers: Elizabeth Romain**
Note that the Question numbers here relate directly to the Question numbers in the ISTD book.
All questions may be asked.

CHA CHA CHA

Level 2:

- Q.56 Do you know a more advanced method for the Man's steps 3-5 of Alemana or Hockey Stick?
- Q.57 When he dances the Ronde Chasse in this manner does it change his foot position of the third step?
- Q.58 Give the foot positions of the Ronde Chasse together with the use of knees and hips.
- Q.59 As Man dance the Fan using the Twist Chasse on 8-10.
- Q.60 Where is the Slip Chasse used?
- Q.61 Describe a Left Foot Time Step, using Guapacha timing.
- Q.62 Give the beat value of each step.
- Q.63 Name figures other than the Time Steps which are suited to Guapacha timing.
- Q.64 Does the Man dance a normal length step on 6 of the Open Hit Twist?
- Q.65 Give Lady's amount of turn on the Open Hip Twist.
- Q.66 Is there any change in the Lady's amount of turn when the Open Hip Twist is ended in Open Position?
- Q.67 When the Open Hip Twist is ended in Open Counter Promenade Position what differences occur?
- Q.68 When ending the Open Hip Twist in Contact Position what are the foot positions for Man and Lady on the last chasse (steps 8-10)
- Q.69 Are the Lady's steps of the Reverse Top the same as in Rumba?
- Q.70 What are the foot positions on these chasses?
- Q.71 What do the Man and Lady dance on 3-5 of the Natural Opening Out Movement preceding the Reverse Top?
- Q.72 Give three follows to steps 1-10 of the Reverse Top.
- Q.73 Give the Man's foot positions for the Opening Out from Reverse Top.
- Q.74 When dancing step 4 is there anything special to remember?
- Q.75 Dance, as Lady, steps 1-5 of the Curl into the Aida, giving her foot positions and amount of turn on the Aida when danced from this position.
- Q.76 Name the finishing positions for the Spiral.
- Q.77 Explain how you would dance the Spiral ended in Left Side Position.
- Q.78 What type of chasses are used on the Rope Spinning (steps 3-5 and 8-10)?
- Q.79 Give the Man's foot positions on the Cross Basic.
- Q.80 Are the crossing steps "Cuban Crosses"?
- Q.81 Is the R heel lowered on step 6?
- Q.82 Is there anything special to remember about the footwork on steps 1 and 6?
- Q.83 What is the inclination of the body on the Cross Basic?

- Q.84 What is the foot position on the preceding step to the Cross Basic?
 Q.85 Is there anything else the Man should do to facilitate the lead into the cross?
 Q.86 When not following with another Cross Basic, is the foot pattern of the second chasse changed in any way?
 Q.87 Can you end the Cross Basic in other positions?
 Q.88 When dancing the Underarm Turn to R following steps 1-5 of the Cross Basic, does the Man continue to turn to L?
 Q.89 Give the foot positions on a LF Cuban Break.
 Q.90 Is every step "ball flat"?
 Q.91 What is a Split Cuban Break?
 Q.92 In which positions may the Cuban Break be danced?
 Q.93 Give an example of an amalgamation dancing the Cuban Break facing each other without hold.
 Q.94 May the Split Cuban Break be danced with hold?
 Q.95 Explain a popular way of dancing the Split Cuban Breaks from Open Promenade Position or Open Counter Promenade Position.
 Q.96 Is there a more advanced way of dancing this?
 Q.97 Now give a eight bar amalgamation including Cuban Breaks danced in Left Side Position.
 Q.98 Give the beat value of each step of the Cuban Break followed by the Split Cuban Break.
 Q.99 Explain the first five steps of the Chase.
 Q.100 Give the Lady's amount of turn on the last three steps of the Chase (steps 18-20)

Level 3:

- Q.106 As Man give the foot positions for the Hip Twist Spiral
 Q.107 What is the Lady dancing on steps 3 – 5 of the Hip Twist Spiral?
 Q.108 Now give the Lady's amount of turn from step 6 on her Hip Twist Spiral
 Q.109 Describe the lead for the Turkish Towel
 Q.110 What is the Lady's foot position when the Man has led her to Right Side Position on step 25?
 Q.111 What are the alternative holds for the Turkish Towel?
 Q.112 What is the position of the arms on step 5 of the Sweetheart?
 Q.113 Give the Lady's foot positions on each chasse for the Sweetheart
 Q.114 Is there an alternative hold for the Sweetheart?
 Q.115 What do the Man's steps 6 and 7 of Follow My Leader resemble?
 Q.116 Give the Man's amount of turn on Follow My Leader
 Q.117 How does the Man lead the Lady to follow behind his back on step 9?

SAMBA

Level 2:

- Q.99 How many types of Rocks do you know?
 Q.100 What are the main differences between the Closed and Open Rocks?
 Q.101 Are the lady's foot positions identical to those of the Closed Rocks?
 Q.102 Is her footwork the same?
 Q.103 Explain the lead for the Open Rocks.
 Q.104 What does the Lady do with her free hand on steps 4 & 7?
 Q.105 What is the Lady's foot position on step 1 of the following Reverse Turn?
 Q.106 As Man dance two Closed Rocks (1-6), followed by the Open Rocks and Reverse Turn.
 Q.107 Dance the Back Rocks as Man giving the foot positions and alignments.
 Q.108 What do you understand by "Polka Bounce"?
 Q.109 When dancing figures using normal Samba Bounce there are two complete bounce actions over a bar (measure of music). Does this occur when dancing the Polka Bounce?

- Q.110 On steps 2 & 5 of the Back Rocks, the Man must allow the Lady to place full weight on her back foot; how is this achieved?
- Q.111 Explain the pelvic action on the Back Rocks.
- Q.112 Is it necessary to start the Back Rocks with the RF for Man and LF for Lady?
- Q.113 As Man dance the Back Rocks, followed by the Plait and then repeat the Plait starting with the LF
- Q.114 Now dance the same amalgamation as Lady.
- Q.115 Give the Man's foot positions on the Plait.
- Q.116 Now explain the action for the Man when he dances the Plait.
- Q.117 When does the Man lower his back heel when dancing the Plait?
- Q.118 Are all the steps of the Plait of equal length?
- Q.119 Is it necessary to retain hold on the Plait?
- Q.120 Give the Lady's foot position on the Plait.
- Q.121 Now explain the Lady's action.
- Q.122 What other important points should be remembered?
- Q.123 May the Plait be curved?
- Q.124 What is the commencing position for the Rolling off the Arm?
- Q.125 What may precede this figure?
- Q.126 Dance a Side Samba Walk into the Criss Cross Bota Fogos, a LF Stationary Samba Walk with Lady's underarm turn into Right Side Position, then one (or three) Samba Walks into Rolling off the Arm.
- Q.127 How much turn does the lady make on her underarm turn in this case?
- Q.128 the Man is dancing a Whisk to Left and a Whisk to Right while leading the Lady to roll out of his arm and back again. Are these Whisks normal?
- Q.129 Give the Lady's Foot Positions on steps 1-3.
- Q.130 Now give her amount of turn and alignment on these three steps.
- Q.131 Give the Lady's footwork on steps 1-3.
- Q.132 Give the three finishing positions for the Rolling off the Arm.
- Q.133 When following with a Whisk what differences occur?
- Q.134 Please explain what happens when the Rolling off the Arm is ended in Close Position, to follow with a Reverse Turn.
- Q.135 Explain the Foot Change ending to the Rolling off the Arm.
- Q.136 What is the timing of each bar (measure) of the Argentine Crosses?
- Q.137 As Man give the amount of turn on the Argentine Crosses.
- Q.138 Is it possible to make more turn overall on Argentine Crosses?
- Q.139 Now explain the inclination of the body that is used on the Argentine Crosses.
- Q.140 May the Argentine Crosses start with the other foot?
- Q.141 What is the construction of the Maypole and how many bars of music may be used?
- Q.142 What preceded may be used when the Maypole is danced with man turning to left?
- Q.143 What are the precedes when the Man turns to R on the Maypole?

Level 3:

- Q.144 How do the second and third steps of the Contra Bota Fogos differ from the other Bota Fogos?
- Q.145 How is R Contra Position achieved?
- Q.146 Explain the methods that may be used for Foot Change No. 5?
- Q.154 Is a Bounce action used when dancing a Natural or Reverse Roll?
- Q.155 Describe as Lady the inclination of the body on the Natural Roll
- Q.156 Give the amount of turn on the Natural Roll as Man
- Q.170 Give the Man's foot positions on the first three steps of the Samba Locks
- Q.171 Give the Lady's amount of turn on 1 – 6 of the Samba Locks
- Q.172 Now give the alignment of Samba Locks as Man
- Q.176 Are the Cruzados Locks similar to the Samba Locks?
- Q.177 In which positions may we dance the Cruzados Walks and/or Locks?
- Q.178 How many Cruzados Locks are usually danced?

RUMBA

Level 2:

- Q.102 Please explain the more advanced method of dancing the Fan (the Development)
- Q.103 How does the Man lead steps 3 & 4 of the Open Hip Twist?
- Q.104 What must the Lady do on step 3 in order to accept this lead?
- Q.105 How much turn is made to the Left when ending the Open Hip Twist in Contact Position?
- Q.106 What is the foot position on step 6 when this figure is ended in Contact Position?
- Q.107 For what reason would you end the Open Hip Twist in Contact Position?
- Q.108 Give the Man's foot positions on steps 1&2 of the Reverse Top.
- Q.109 Now give the Lady's foot positions on steps 1&2.
- Q.110 Explain the third step of the Natural Opening Out Movement when it precedes the Reverse Top.
- Q.111 Where is the centre of the turn on the Reverse Top?
- Q.112 What is the size of the Man's RF steps on the Reverse Top?
- Q.113 What may follow 6 steps of the Reverse Top?
- Q.114 What does the Opening Out from Reverse Top resemble?
- Q.115 Is the Man's foot position on step 2 the same as step 2 of the actual Reverse Top?
- Q.116 What may precede 4-6 of the Reverse Top?
- Q.117 In which position would you end these precedes?
- Q.118 How would you teach the Reverse Top?
- Q.119 What is the construction of the Aida?
- Q.120 What may precede the Aida? (Give three precedes of your choice)
- Q.121 What are the endings to the Aida?
- Q.122 Do you know another way of dancing the Aida?
- Q.123 What differences occur when it is danced in this way?
- Q.124 What is a Spiral Turn?
- Q.125 Give the Lady's amount of turn on the Spiral.
- Q.126 What is the Lady's footwork on step 3?
- Q.127 Why is it necessary for the Lady to step forward and slightly across on step 5 of the Spiral?
- Q.128 Compare the Lady's third step of the Natural Opening Out Movement and the third step of the Spiral?
- Q.129 What is the Close Spiral?
- Q.130 How much turn does the Lady make over 5 & 6 of the Close Spiral?
- Q.131 In what other finishing positions could you end the Spiral?
- Q.132 What are the principle differences between the Spiral and the Curl?
- Q.133 How does the Man lead the Lady to dance her Spiral Turn at the beginning of the Rope Spinning?
- Q.134 Explain the Man's inclination of the body during the Rope Spinning.
- Q.135 Dance the Rope Spinning as Lady, giving the amount of turn.
- Q.136 Give three precedes to the Rope Spinning.

Level 3:

- Q.139 Compare Steps 1 – 4 of the Sliding Doors with 1 – 4 of the Hockey Stick
- Q.141 What is Right Shadow Position?
- Q.143 How would you achieve Right Shadow Position?
- Q.145 How does the Man lead the Lady in step 3 of Fencing?
- Q.146 Explain the Lady's third step of Fencing?
- Q.147 What may follow the Fencing?
- Q.153 Are steps 1 – 3 of the Three Threes the same as those of the Open Hip Twist for the Man?
- Q.154 On steps 3, 6 and 9 of the Three Threes, where is the Lady's turn commenced in relation to the music?

- Q.157 May the Three Threes end in a different position?
 Q.164 How many Hip Twists do you know?
 Q.165 In which position is the Advanced Hip Twist commenced?
 Q.166 Explain the amount of turn used on the Advanced Hip Twist, first as Man then as Lady

PASO DOBLE

Level 2:

- Q.95 Dance La Passé as Man counting in beats and bars.
 Q.96 Now give the foot positions as Man.
 Q.97 What footwork is used on the forward steps 7,10 & 13?
 Q.98 Now dance La Passe as Lady and explain the steps that differ from those of the Sixteen.
 Q.99 What differences occur on the last two steps of La Passe when the Banderillas are to follow?
 Q.100 What other precedes do you know to the Banderillas other than La Passe?
 Q.101 Explain the commencing position for the Banderillas.
 Q.102 Describe the Banderillas as Man.
 Q.103 Now give the Lady's amount of turn on the Banderillas.
 Q.104 When dancing the Banderillas where are the eyes focused?
 Q.105 What do the first four steps of the Twist Turn resemble?
 Q.106 Describe the foot positions for the Man's steps 5 and 6 of the Twist Turn.
 Q.107 What is his footwork on the actual Twist?
 Q.108 Give the Lady's alignment for the Twist Turn.
 Q.109 Explain the shaping used on the Fallaway Reverse Turn.
 Q.110 What is the Man's footwork on step 5 of the Fallaway Reverse Turn (The Pivot)?
 Q.111 How much turn may be made on this Pivot?
 Q.112 Give the Lady's foot positions on the Fallaway Reverse Turn.
 Q.113 Now give the Lady's amount of turn.
 Q.114 As Man or Lady, dance the Coup de Pique counting in beats and bars.
 Q.115 Now give the Beat value on each step.
 Q.116 On which steps of the Coup de Pique is elevation used?
 Q.117 May the Coup de Pique be commenced in other alignments?
 Q.118 On which steps of the Coup de Pique do the heels not touch the floor?
 Q.119 May more turn be made on the Coup de Pique?
 Q.120 When are the arms lowered, and when are they returned to their normal position?
 Q.121 Explain the alternative ways of dancing the Coup de Pique and give the beat values for each step.
 Q.122 Dance the LF Variation as Man counting in beats and bars.
 Q.123 Dance the LF Variation as Lady giving the beat value on each step.
 Q.124 What is the foot position on step 3 as Man and Lady?
 Q.125 What practical use has the LF Variation?
 Q.126 Is there any turn on this figure?
 Q.127 Explain the arm position on step 3 and 4 of a Spanish Line.
 Q.128 Name the Precedes to the Spanish Line in Inverted Counter Promenade Position.
 Q.129 What may follow the Spanish Line in Inverted Counter Promenade Position?
 Q.130 Explain the Flamenco Taps in Inverted Counter Promenade Position and give the beat value on each step.
 Q.131 Show the Displacement as Man, explaining the suggested styling that could be used for the more advanced pupils.

Level 3:

- Q.139 Explain the Man's steps for the Travelling Spins from Promenade Position

- Q.140 Is the shaping on the first two steps similar to the Promenade or other figures that start with an Appel to Promenade Position?
- Q.141 On which step of the Travelling Spins from Promenade Position does the Man release hold with his Right hand?
- Q.153 How do the Man's steps 1 – 8 of the Fregolina differ from those of the Sixteen?
- Q.154 For how many beats does the Man hold his position when dancing the Fregolina?
- Q.155 For how many beats does he hold his position when dancing a Farol?
- Q.160 Dance the Twists as Man giving the beat value on each step
- Q.161 What footwork does the Man use on each Twisting action?
- Q.162 What is the finishing position for the Man on each Twist?
- Q.169 What may precede the Chasse Cape?
- Q.170 Explain everything you know about the first step of the Chasse Cape as Man
- Q.171 Does the Man have an alternative way of dancing steps 2 and 3 of the Chasse Cape?

JIVE

Level 2:

- Q.73 Give the Man's foot positions for the Reverse Whip.
- Q.74 Is the Man's amount of turn on the first two steps the same as for the normal Fallaway Rock?
- Q.75 What are the Lady's foot positions on steps 3-5 of the Reverse Whip?
- Q.76 Give the Man's foot pattern of the chasses for the Windmill.
- Q.77 Now as Lady.
- Q.78 Explain the use of arms and inclination of the body for the Windmill.
- Q.79 What differences occur on the Overturned Fallaway Throwaway when comparing it to the normal Fallaway Throwaway?
- Q.80 Explain a more advanced way of dancing the Walks.
- Q.81 Describe this Merengue action in details.
- Q.82 What is the Lady dancing on these steps?
- Q.83 As Man dance the Spanish Arms twice, using the Spin ending on the second.
- Q.84 Now dance this as Lady, counting in beats and bars.
- Q.85 What differences occur when you dance the Spin ending to the Spanish Arms?
- Q.86 Describe the Rolling off the Arm as Man.
- Q.87 Now give the Lady's amount of turn.
- Q.88 What other holds may be used for the Rolling off the Arm?
- Q.89 Which hold do you feel is easier?
- Q.90 Are there alternative methods of dancing the Link?
- Q.91 Do the Man and Lady dance these alternatives at the same time or individually?
- Q.92 Why is the Simple Spin so called?
- Q.93 What may precede the Simple Spin?
- Q.94 How is this position achieved?
- Q.95 What are the Man's foot positions for the Simple Spin?
- Q.96 How much turn is made by the Lady?
- Q.97 How does the Man lead the Miami Special?

Level 3:

- Q108 When dancing the Shoulder Spin what does the Man do with his R arm on steps 6 – 8 (the second chasse)?
- Q.109 What do the last three steps of the Shoulder Spin resemble?
- Q.110 Is the Shoulder Spin ended with L or R or R to R Hand Hold?
- Q.111 As Lady give the foot positions on steps 1 – 5 of the Toe Heel Swivels

- Q.112 How does the Man lead the Toe Heel Swivels?
- Q.114 Is there an alternative timing for the Toe Heel Swivels?
- Q.119 What type of action does the Man use when dancing the Chicken Walks?
- Q.120 What must the Man do to prevent the Lady stepping back on the first step of the Chicken Walks?
- Q.121 Explain the Lady's foot positions on the first two steps of the Chicken Walks
- Q.122 What part of the foot does she use on her point?
- Q.124 May the Chicken Walks be counted in another way?
- Q.125 Give an advanced precede to the Chicken Walks