

CDTA NATIONAL



CDTA Pre-Professional and Professional Examination Handbook (Ballroom and Specialty Dance)

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INTRODUCTION

The disciplines of the Ballroom & Specialty Dances Division are:

Ballroom:

- International-Style
 - Ballroom/Standard
 - Latin
- American-Style
 - Smooth
 - Rhythm

Specialty Dances:

- Argentine Tango
- West Coast Swing
- Salsa

For Ballroom - International Styles (Standard or Latin):

Applicants may request membership for the following membership levels. Each of the following levels requires an examination. A report sheet and certificate are awarded. Professional accreditation is achieved after completion of the Associate, Licentiate, or Fellow examinations.

Pre-Professional Examinations:

- Student Teacher Member

Professional Examinations:

- Associate Member
- Licentiate Member
- Fellow Member

To become a qualified member, a Professional examination is required. Please see the applicable Manual for details regarding examination requirements at each level. Existing members may also upgrade their accreditation through further Professional Examinations. Please note, an applicant for Licentiate membership must have a minimum of one-year teaching experience as an Associate (or equivalent) before entering for a Licentiate examination. Similarly, an applicant for Fellow membership must have a minimum of two years teaching experience as a Licentiate (or equivalent) before entering for a Fellow examination. (See Appendix: “Ballroom Examination Entry Form”)

If applicants have Ballroom qualifications and credentials from another organization, they may request a review of them to receive CDTA equivalency at any of the above membership levels. They have the option of completing CDTA Professional Examinations at a later date. (See Appendix: “Special Request Form”)

For American Style (Smooth and Rhythm) and for Specialty Dances:

Applicants in these disciplines, currently receive accreditation only through review of existing qualifications/credentials from other recognized certifying bodies.

To become a CDTA member, they may fill out a request form and email it to cdta@cdtanational.ca along with proof of existing qualifications. (See Appendix: "Special Request Form")

For all Special Request Applications: Once the application has been received, the info will be sent to the Ballroom & Specialty Dance Examiners' Committee for review. The Applicant will be notified as soon as possible as to whether or not their request has been granted and, if it has, what fee they will be required to submit to CDTA National.

For clarification as to which dances are **Specialty Dance** and which belong under the **Multicultural** Division, please see page 16 of this Handbook).

MEMBERSHIP LEVELS

Student Teacher Member (offered in Ballroom only)

- Is a person 18 years of age or older who has successfully completed the requirements of a Division to become a Student Teacher and paid the requisite annual membership fee.
- Must take an Associate or Licentiate examination within two years of obtaining a Student Teacher certificate. An extension must be applied for in writing to the Executive Board, giving reason.
- May attend meetings as allowed but does not have a right to vote.
- Is not eligible to serve as a Director on the board.
- Receives information regarding CDTA activities
- May take advantage of CDTA SOCAN and Re:Sound agreements
- May attend workshops and courses at Member rates
- May advertise their membership, including Division, for example, “CDTA Student Teacher – Ballroom”.

The Student Teacher Examination Entry
must be endorsed by a CDTA-qualified member who signs the request form
when they determine the Candidate ready for examination.

Associate Member

- Is a person 18 years of age or older who has successfully completed the requirements of a Division to become an Associate and paid the requisite annual membership fee.
- May attend meetings as allowed and has the right to vote
- Is not eligible to serve as a Director on the board but may serve as a Regional representative on a Divisional committee.
- May be a member in more than one Division, but must successfully complete the membership requirements set by each Division
- Receives information regarding CDTA activities
- May take advantage of CDTA SOCAN and Re:Sound agreements
- May attend workshops and courses
- May enter students in CDTA examinations up to and including the Silver level in the style in which they hold CDTA certification
- May advertise their qualifications, including Division, for example, “CDTA Associate – Ballroom”.
- May add these abbreviations after their signature: “CDTA-A”

Licentiate Member

- Is a person 21 years of age or older, who has successfully completed the requirements of a Division to become a Licentiate and paid the requisite annual membership fee.
- May attend meetings as allowed and has the right to vote.
- Is eligible to serve as a Director on the board and may serve as a Regional representative on a Divisional committee.
- May be a member in more than one Division, but must successfully complete the membership requirements set by each Division.
- Receives information regarding CDTA activities.
- May take advantage of CDTA SOCAN and Re:Sound agreements.
- May attend workshops and courses.
- May enter students in CDTA examinations at all levels, in the style in which they hold CDTA certification
- May advertise their qualifications, including Division, for example, “CDTA Licentiate – Ballroom”.
- May add these abbreviations after their signature: “CDTA-L”

Fellow Member

- Is a person 21 years of age and older who has successfully completed the requirements of a Division to become a Fellow, and has paid the requisite annual membership fee
- Is eligible to serve as a Regional rep on a Divisional committee
- May be a member in more than one Division, but must successfully complete the membership requirements set by each Division
- Receives information regarding CDTA activities
- May take advantage of our SOCAN and Re:Sound agreements
- May attend workshops and courses
- May enter students into examinations at all levels in the Division in which they hold CDTA certification in.
- May advertise their qualifications and must include Division, for example, “CDTA Fellow - Ballroom”
- May add these abbreviations after their signature: “CDTA-F”

ENTRY GUIDELINES

Applicants should complete the **Ballroom Exam Entry Form** for Pre-Professionals and Professionals.

EXAM DATES

Set exam dates are held three times a year (Spring, Summer, and Fall)

- Applications must be submitted or postmarked by the following dates. (Please check that this postmark is legible before mailing.)
 - February 1 for examinations in March
 - June 1 for examinations in July
 - October 1 for examinations in November
- To request a special date, applications must be received 6 weeks in advance. An additional administration fee of \$100 applies.

IN-PERSON EXAMS

- Examinations are available only with Examiner on location at a designated examination centre.

CANCELLATIONS, MISSED EXAMS

- To cancel a pre-professional or professional examination, a minimum of fourteen (14) days' notice of cancellation is required.
- Candidates who fail to attend at the appointed time will forfeit any fees paid.

RETAKE EXAMINATIONS

- Candidates who have not been successful are encouraged to continue their studies and to make sure they have taken enough time to understand the knowledge with a good teacher/examination trainer. It is best to take the trainer's advice as to when you are ready for an examination whether it is your first examination or not.
- There must be an interval of at least three (3) months between a Candidate's unsuccessful examination session and a date to retake it.

GENERAL INFORMATION

- The Examiner will be appointed by the Exam Registrar.
- The Exam Registrar is the contact.
- Examiners may not be contacted directly.
- The Examiner's decision is final.

The Pre-Professional examination (i.e. Student Teacher) consist of parts 1 and 2 below.

Professional examinations (i.e. Associate, Licentiate, or Fellow) each consist of parts 1, 2, and 3 below.

1. PRACTICAL DEMONSTRATION

- Demonstration to music is the first requirement.
- Candidates must pass this section in order to continue with the examination.
- A "classic" demonstration is expected.
- Candidate may choose to be examined as a Leader or Follower.

2. THEORY AND TECHNICAL ANALYSIS

- Questions are confined to the level of the examination.
- Questions progress in difficulty through membership levels:
 - Student Teacher
 - Associate
 - Licentiate
 - Fellow
- The technique and theory are based on the Reference Books. *

3. TEACHING ABILITY

- Candidate's ability to teach is assessed during the examination.
- Does not apply to Student Teacher level.

Note: To further understand examination preparation it is strongly recommended that Candidates study with a Trainer who is a qualified CDTA Teacher. The Trainer can also evaluate the Candidate's knowledge, demonstrations, and overall examination preparedness.

For the Step Lists required for each level, please refer to the applicable CDTA Ballroom Manual:

"CDTA Ballroom Manual – Student Teacher"

"CDTA Ballroom Manual – Associate"

"CDTA Ballroom Manual – Licentiate"

"CDTA Ballroom Manual – Fellow"

Reference Books (Compulsory to Purchase)*

Source	Book
ISTD Imperial Society of Teachers of Dancing www.istd.org	The Ballroom Technique Latin American Technique Part 1 Rumba Latin American Technique – Part 2 – Cha Cha Cha Latin American Technique Part 3 – Paso Doble Latin American Technique Part 4 – Samba Latin American Technique Part 5 – Jive
	The Viennese Waltz By Harry Smith-Hampshire 1985 - Revisionist Press
	Social Rhythm – Teach Yourself Ballroom Dancing (if not available, use the list below) Rhythm dancing figures (Social Foxtrot) Slow or Quick 1. Quarter Turn Right and Left 2. Natural Rock turn (Pivot) 3. Reverse Pivot Turn 4. Back Corte 5. Side Step 6. Promenade Walk and Chasse 7. Additional figures may be used

Method of Marking

Separate grades are given in each dance in two sections:

- Practical Demonstration
- 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 does not dance in time to the music during any portion of the demonstration may be graded as unsuccessful.

Scoring for Professional Examinations

Maximum marks in each dance	100%
Highly Commended	85%
Commended	75%
Pass	65%

EXAM ATTIRE

A well-groomed Candidate will impress the Examiners favourably. The importance of a professional appearance cannot be underestimated. First impressions are very important.

SHOES

Wear clean shoes that are correct for the style of dance.
No jazz shoes or shabby practice shoes.

All Candidates

No jeans. No tail suits or ball gowns. No costume-type clothing.

Ballroom/Standard - The recommended attire for the Candidate is:

For Male:

- a suit, or sport coat and white shirt and tie.
- Optional: a vest may be worn if jacket not suitable for dancing.

For Female:

- Unadorned ballroom length practice type skirt and blouse
- One-piece practice type simple dress in the current ballroom style
- Dress pants and blouse
- Waistline must be covered
- Ballroom shoes are preferable and may change to teaching shoes for Theory if required.

Latin - The recommended attire for the Candidate is:

For Male:

- Suit or pants and vest and long-sleeved shirt, preferably with tie.
- No short sleeves.

For Female:

- Similar to ballroom/standard but with the current Latin practice type skirt (above knees)
- Dress pants and top.
- Latin dance shoes are preferable and may change to teaching shoes for the Theory if required.

****Note: Lady Dancing as a Man**

May wear dress pants and blouse and teaching type shoes for the demonstration of this section.
Option to change only the shoes.

****Note: Man Dancing as a Lady**

Wears same apparel as for Male.

EXAM PREPARATION GUIDE

- Candidate must arrange to bring their own partners, either a Professional or a Student.
- Candidate must bring their own music and provide someone to play the music as required.
- Double-check that music is the correct tempo.

To prepare for a professional examination, a Candidate is required to study the Syllabus (Reference Books) for the style of dance and learn the requirements for each level of examination. They must learn to accurately dance all the syllabus figures, both as leader and follower, before attempting to study all the technical information relevant to each dance and all figures in each dance.

Presentation of Candidate

Whenever possible a Candidate should be presented by the trainer or by the dance partner. The trainer may present the Candidate to the Examiner, play the music, and then leave.

Dance Demonstration

Candidate must be prepared to demonstrate all the dances showing the specified figures. Be aware of the size of the floor for the examination. Do not add figures from a higher level. Remember a “classical” quality of presentation is required including the presentation of your partner on and off the floor.

Theoretical Examination

The Examiner has a limited time to examine this section and it goes by very quickly. The Examiner is directed to make the questions clear, but if for some reason the Candidate wishes to clarify a question, they may do so. Candidate is to answer only the question they are asked; if the Examiner requires more detail, they will ask. Candidate is to demonstrate during this section using all the other elements of the figure such as hold, lead/follow, sway, shape, etc. Candidate should be in proper dance-hold position when answering technical questions.

Teaching Demonstration

Some levels require demonstration of teaching a class to music. Examiner may ask the candidate to “start a class to music” or ask “how to teach” some figures. Candidate is being assessed indirectly on their teaching ability during the examination. If candidate is not familiar with class teaching, they may need to practice this. “How to teach” is also part of some levels, that is, teaching methods and principles. The answers should come from candidate’s own experience in finding ways to assist students to improve their dancing abilities.

Vocabulary of Dance

Dance vocabulary is needed to describe each figure where applicable. Candidate should become familiar with these terms and the application to the figures.

Study of Figures

Initially, Candidate should look for the elements in each dance which are particular to that dance; this will eventually result in understanding a set of rules which may or may not be applied to other dances, and recognizing when there are exceptions to these rules (for example, the inside and outside of turns,

movement forward or backward (NFR)). Alignment or direction allows you to choreograph to the room size, maximizing the ability to move around the space. Candidates must be aware of the size of the examination space and not "squeeze" a figure or the dance demonstration to make it fit, in other words, lessen the degree of alignment to fit a space. Change the figure if that is what is required.

Movement

The Walks are the basis of the dance, moving from one foot to the other. Each dance form incorporates Walks both forward and back, which provide the basis of the dance form. As the technique is applied and the music becomes a factor, the Walks take on a character. For example: the Tango Walks are quite unique vs Feather Step. Walks, incorporated with rise and fall and rotation (CBM), becomes dancing.

Latin American dances also have Walks in their basic structure. For example, and not limited to: Rumba Walks, Walks in Paso Doble, Walks and Cha Cha Locks and Samba Walks, Jive Chasses, etc.

Leg actions and body rhythm are important in the Latin American dances. Candidate should practice all these walks often to gain understanding of their differences.

Musicality

Each figure is given a timing. Each Step within the figure has a number and rhythm pattern for the Step. The Step number helps in describing the steps in the Ballroom section, but in Latin American the count only may be used. Latin American dancing has a specific body rhythm with the timing of the feet. There are several body rhythms relating to the musical counts in the various Latin American dances and their application is described in each dance.

Knowledge of time signatures and counting beats (and/or beats and bars) is a required part of the theory for all ballroom dancing and is important in choreography.

Creation of Dance Movement

Partner dancing is an integral part of the dance styles and will become the application of the technique with the correct poise, weight distribution and hold for both Leader and Follower. The body lines created by the Hold should be symmetrical and balanced. For teaching examinations, the Candidate does not have to have the volume and shape of a high-level competitor, but the dancing should be elegant and without distortion. Figures should be accurate in all aspects. The term used to describe the demonstration is "classical demonstration" which in the dictionary means "refined, recognized excellence, established standards of form, etc.". Candidate must always maintain their centre to their partner even when they are demonstrating without one (i.e. always consider the "imaginary partner" to create a good image).

Description of Figures During Examination Session

Ballroom/Standard – Candidate must show the correct poise, hold, and weight distribution as Leader or Follower during the technical analysis. They are to take a moment to check that they have the correct poise and "hold" before they answer so examiner can see the whole picture. When asked to describe, for example, Steps 1 — 3 of a Natural Turn as man in Waltz, Candidate is to take a position in the room with the correct alignment and demonstrate the steps first, saying what they are going to do, then showing it (rather than trying to talk and demonstrate at the same time). At the end of Step 3, they should not lower with the feet together, but rather commence to take the next step, remembering to not lower immediately onto the heel of the backward step as the weight would drop back. If it is too difficult to balance with weight between feet, then Candidate can show more weight on the front foot. Candidate must always show the direction of the next step, either forward or back. They should pause slightly at the

end of the demonstration of a figure, then turn to face the Examiner for the next question. Candidate should not stand too close to the examiner/s so they can see the whole picture.

Latin – Candidate must show the correct poise, hold, and weight distribution as Leader or Follower during the technical analysis. The dancers may be in a more open hold depending on the figure. For example: Open Facing position with L/R hand hold, take the hold and show how it may change throughout the figure. Candidate should also remember the free arm also moves during the figure and does not stay in a static position. A good example would be the Alemana as a man showing the use of the leading arm and the shape which may be created with the free arm. Candidate should not at the same time forget all the other elements of the figure such as leg action and body rhythm.

Comprehension of the dance

Candidate should understand that it takes a great deal of study to become fully acquainted with the dance style they are going to be examined on. Good technique is based on good dancing whether it is solo or with partner. Candidate needs to allow enough time to properly study the technique — their teacher will know when they are ready for examination. This will depend on candidate's own teaching experience of the dances and how much they study and practice on their own in addition to partnered training. Candidate should trust their trainer and take examination only when the trainer says they are ready.

Technical Expertise

The candidate's complete knowledge of the dances will give them confidence and a professional persona in the exam room.

Results

Notification of examination results, with report sheet, will be sent to the Candidate as soon as possible after the examination. Successful candidates will also be sent a certificate and be invited to join CDTA National as a qualified member and pay the requisite fee. This entitles the Candidate to advertise their newly earned qualifications. All successful candidates will be acknowledged at the annual CDTA National AGM.

During the examination, if the Examiner determines early on that the Candidate has not met the criteria to be successful, the Examiner may stop the examination and spend the remainder of the time explaining to the Candidate what they need to focus on to be successful at another time.

ONE-DANCE PROFESSIONAL EXAM

(Ballroom & Latin - International Style only)

The One-Dance Professional Exam is a “one-dance-at-a-time” method of certification that allows the busy dance teacher the opportunity to obtain professional certification in a unique, supportive, and manageable way. The Exam time for each dance is **45-60 minutes**.

This modular system is available for **Associate, Licentiate, and Fellow** level examinations.

The three components of the Professional (Associate, Licentiate, or Fellow) examination apply to the One-Dance format as well:

- PRACTICAL DEMONSTRATION
- THEORY AND TECHNICAL ANALYSIS
- TEACHING ABILITY

Candidate may take more than one One-Dance Exam at once if they choose.

Candidate has up to (3) years from date of first examination to complete the full examination and receive their membership qualification.

One-Dance method benefits:

- Candidate will receive test scores and feedback via email from the examiner. This information can help candidate prepare more efficiently for the following exams. The experience may allow candidate to be more comfortable and confident on the following examinations.
- Technique will improve from one test to another. Having time to make corrections, will improve results with each examination. Candidate will gain further knowledge and show improvement throughout the process.
- Candidate will be able to pace themselves and become certified in a way that works best for them and their schedules.

Method of Assessment / Mark Scheme

Each One-Dance Exam is divided into the following sections, which are separately marked:

- Demonstration
- Theory
- Timing (in solo demonstration to music)
- Slow & Quick Rhythm (Waltz Module only)

To achieve a passing grade, 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.

Marks are given as follows:

Highly Commended	85-100
Commended	75-84
Pass	65-74
Standard Not Attained	0-64

After all required One-Dance Exams have been completed successfully, the final mark for the membership level (Associate, Licentiate, or Fellow) will be calculated on:

- the average of the Demonstration sections, and
- the average of all the Theory sections across all modules, including the mark for Slow & Quick Rhythm (for Ballroom).

The lower of these averages will be the overall mark, and the relevant result, according to the band above, will be awarded for the whole qualification.

Following that, a CDTA Professional certificate will be awarded.

DETERMINING THE CORRECT DIVISION

CDTA uses the following criteria to determine if a dance belongs in the 'Multicultural' or 'Ballroom & Specialty Dances' Division. A dance may satisfy criteria in one or both column(s). Some points may apply less or not at all.

Question: Is this dance more Column A or B?

Column A Multicultural Division	Column B Specialty Dances Division (Currently Arg. Tango, Salsa, West Coast Swing)
May be defined by the following:	May be defined by the following:
1. Dance as art	1. Dance as sport (recreation/social)
2. Preserving, Historical - (expression of past or present culture) – traditional moves are danced	2. Evolving, Modern (living dances) – new moves are being created, new fusions with other dances
3. Traditional – cultural, religious, secular, recreational, celebratory, performance	3. Contemporary – social dance floor, performance
4. National/regional – associated with specific nation, region, culture, religion	4. International – transcends originating borders/cultures
5. Viewed as uncommon, exotic, setting/culture specific, uncommon	5. Viewed as familiar, identifiable, desirable to dance (popular culture)
6. Danced in a costume or specific attire	6. Danced in modern attire
7. Solo, Duo, Partnered, Group	7. Partnered (Solo for learning, Group for performance)
8. Danced to traditional music that may pre-date the 20 th century and from multicultural music genres	8. Danced to music from the 20 th century and newer music, including mainstream music genres
9. Embraced by its own internal/core community	9. Embraced by an external (ballroom, social dance) community
10. Taught and danced by people from within the originating 'national/cultural' community	10. Taught and danced by people from outside the originating 'national/cultural' community



BALLROOM & SPECIALTY DANCES DIVISION
BALLROOM EXAMINATION ENTRY FORM
(PROFESSIONAL/PRE-PROFESSIONAL)

Email questions, e-transfers, and scanned form to: exams@cdtanational.ca	OR , mail completed form with cheque (payable to CDTA National) to: Exam Registrar 15-700 Regency Drive Sherwood Park, AB, T8A 6N3
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Candidate First and Last Name _____

Birthdate _____ Phone _____ Email _____
(If under 21)

Address _____ Postal Code _____

Discipline (International Style):

Ballroom/Standard Latin

Examination level:

Student Teacher Associate Licentiate Fellow
\$125 **\$200** **\$275** **\$400**

Option, ONE-DANCE professional exam: (\$100 fee per dance)

Associate Licentiate Fellow

Specify discipline and dance(s) to be examined: _____

Requested Exam Month: March July November Other (add \$100) _____

Entry Fee submitted by:

e-transfer to exams@cdtanational.ca

cheque payable to 'CDTA National' (enclosed)

Candidate's Signature: _____ **Date:** _____

For STUDENT TEACHER – Name of endorsing CDTA-accredited Trainer/Mentor:

Name _____ Email _____

CANADIAN DANCE TEACHERS' ASSOCIATION
L'ASSOCIATION CANADIENNE DES PROFESSEURS DE DANSE



BALLROOM & SPECIALTY DANCES DIVISION
SPECIAL REQUEST FORM

(for those applicants holding qualification with another organization)

Email questions, e-transfers, scanned forms to: cdta@cdtanational.ca	Mail completed forms & cheques (payable to CDTA National): Office Administrator PO Box 1402 Humboldt, SK, S0K 2A0
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Submit only one person's membership request per form and include the required membership fee.

Amount payable: **\$ 90.00** annual fee (payable only if application is approved)

Submitted by: e-transfer to cdta@cdtanational.ca cheque payable to 'CDTA National' (enclosed)

Applicant Name

Email Address

Address

City

Postal Code

Contact Phone

Cell

Birthdate (if under 21)

Check the discipline(s) for which you are requesting accreditation.

International-Style: Ballroom/Standard Latin

Specialty Dances: Argentine Tango West Coast Swing Salsa

Check the membership level for which you are applying. Leave blank if unsure.

Student Teacher Licentiate
 Associate Fellow

(Continued next page...)

CANADIAN DANCE TEACHERS' ASSOCIATION
L'ASSOCIATION CANADIENNE DES PROFESSEURS DE DANSE



How many years of teaching experience do you have for requested discipline(s):

Certificates of qualification held: List below and attach photocopy of qualifications.

Teachers with whom you have trained:

Please provide 2 reliable references: One should preferably be a CDTA member.

Reference 1

Reference 2

First and last name

First and last name

Address

Address

Email or Phone

Email or Phone

Occupation

Occupation

Applicant signature (or Parent/Guardian if under 18):

_____ Date _____