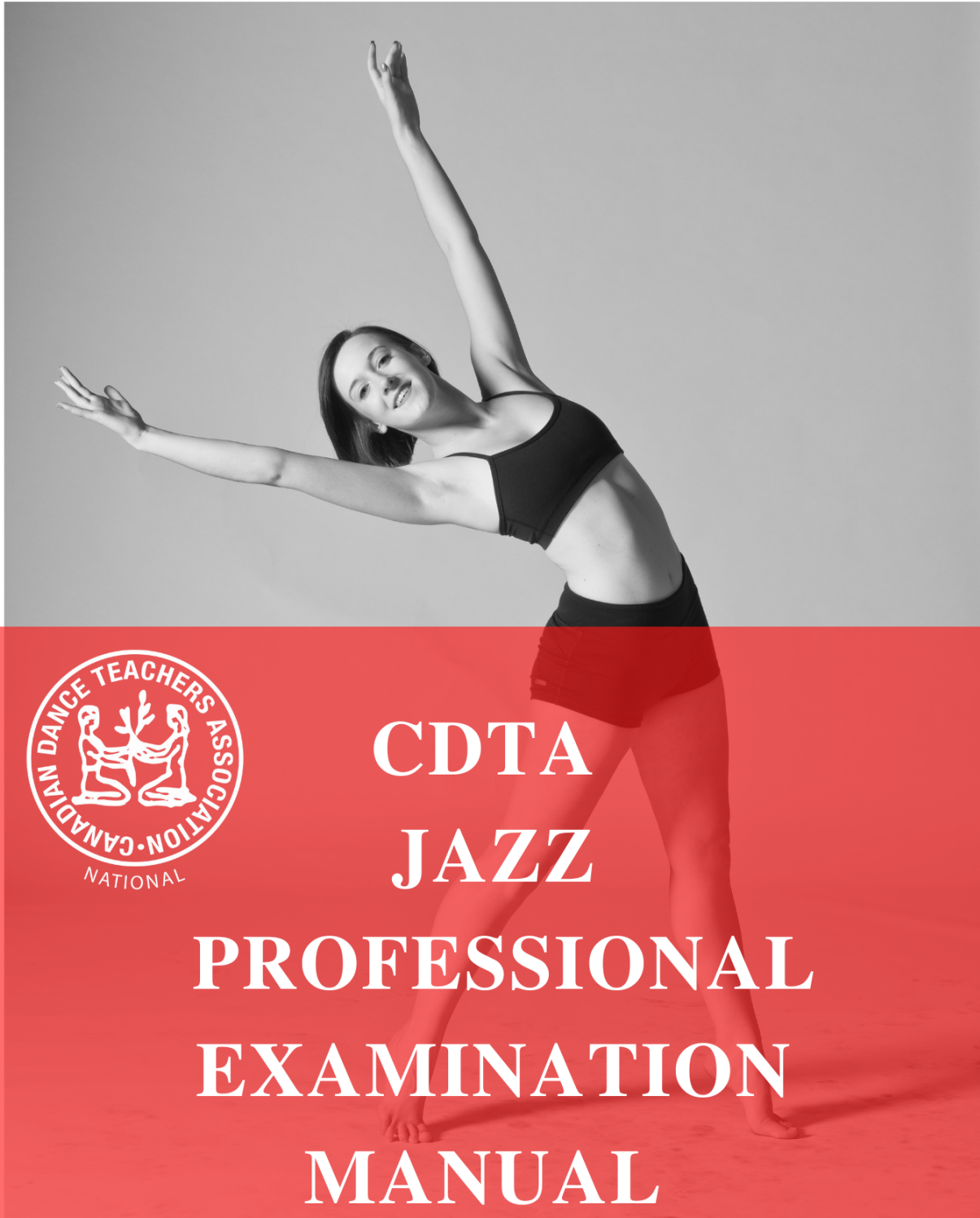


Associate



Steps to Achieving Associate Professional Qualification



7. **Exam Day!!!:** Meet with Examiner (in-person or virtually-approximately 1 hour) for final assessment and evaluation.

6. Send lesson plan and class video link to Examiner two weeks prior to Exam Day.

5. Video your class and choreograph one short combination choosing one musical styles to present to Examiner on Exam Day.

4. Prepare detailed Lesson Plan to send to Examiner.

3. Submit Exam Entry Form (with Biography) to Exam Registrar.

2. Begin study of Technical Training by attending Syllabus Intensive and Teacher Development Courses (TDC) and reading suggested materials. Secure a mentor/teacher to assist with your exam preparation.

1. Join CDTA as a Pre-Associate/Affiliate.and review exam prerequisites (Login as a member on our website to download the "Professional Examination Handbook")

BIOGRAPHY

Please include:

- *Years of Training
- *Teaching Experience
- *Certifications
- *Future Goals

Please submit this bio to the Exam Registrar with your exam entry form, as well as forward it to Examiner with your Written Work

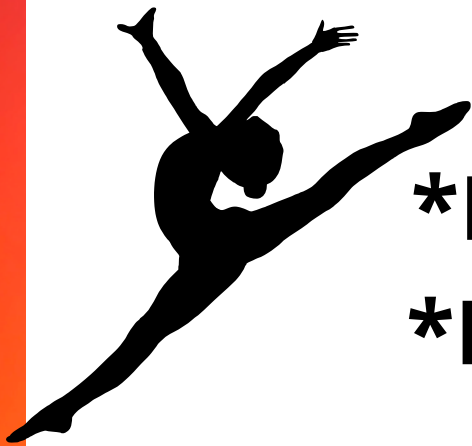
Associate Candidates must attend
our Junior Teacher Intensive.



**CDTA Annual
Syllabus
Intensive for
Teachers**

**Visit
www.cdtanational.ca for
more information**

All Candidates must attend our
"Teacher Development Courses"
(TDC)



- *Anatomy**
- *Dance History**
- *Music Rhythm**
- *Pedagogy**

Visit
www.cdtanational.ca for
more information



Technical Knowledge

Please be familiar with the following concepts as applicable to Jazz Dance:

Shading
Coordination
Opposition
Dynamics
Correct Weight Placement
Improvisation

Associate Candidates will prepare and teach a ***non-syllabus*** class at a Grade two/three level.
(aprox. 45 minutes)

Class will be pre-recorded and video link emailed to the Examiner two weeks prior along with the written lesson plan.

Associate Candidates are required to have full knowledge of the **CDTA Junior Jazz syllabus from Preliminary to Grade Three** (*Terminology, Barre Exercises, Centre Floor, Rhythm Studies and all other exercises*).

Video files and **Syllabi** for each grade are available from the CDTA National website to assist you in mastering the Terminology and Syllabus work required for your examination.

CDTA “**Terminology Tutorials**” are also offered periodically by Zoom.

On Exam Day, the Examiner(s) will ask for some terminology and approximately two exercises per grade to be counted, demonstrated and danced. May be asked to demonstrate to music

The Candidate will be asked to explain the terms used in those exercises and give teaching tips for them. Candidate should also be prepared to describe the purpose of an exercise and development of steps or concepts throughout the grades.

Additional info is listed on pages 6, 9, 10, 12, 13, 16 & 17. (Total time = 1 hr)



Detailed Lesson Plans

For the class you prepare and video, you will need to write a detailed lesson plan. It should include the following:

- counts for each exercise with time signature
- music that you have selected (it is recommended that you choose a slow, medium and fast tempo for each exercise)
- exercises for warm up, barre work, centre work, across the floor, and combination
- the “why-what-where” for every exercise. Include: Why are you doing this exercise? What you will look for? Where you will go with this exercise (next progression)?

Please note that you must use CDTA terminology throughout.

The more you include in your lesson plan the better!

The TDC Pedagogy Course will provide more information on how to plan a class and what to include in different types of lesson plans.

Anatomy

On Exam Day, Examiner(s) will ask two questions based on our TDC “Anatomy Course” (chosen from list below), and on elements observed after viewing Candidate’s submitted videoed classes.

TDC Anatomy Questions

1. What is the diaphragm and what important role does it play for dancers?
2. What establishes turnout?
3. Explain why core strength is so important to dancers and name some of the core muscles?
4. What is pronation of the foot?
5. What role does the pelvis have in achieving efficient and productive turnout?
6. Where are your hip adductors and what are they responsible for?
7. Where are your hip abductors and what are they responsible for?
8. How do you explain proper posture to students?
9. What is the proper alignment of the spine and body when standing?
10. What is hyper mobility?
11. How many joints and bones are in the feet?
12. Name some bones in the foot?
13. How are injuries prevented?
14. Why is temperature an important factor when stretching?

Be prepared to offer suggestions on how you can help students with the following anatomical problems:

“Observe and Guide”

- *Rolling Feet
- *Turned in feet
- *Lack of using plié
- *Shoulder blades protruding like wings
- *Shoulders are tense and raised
- *Difficulty staying up on balls of feet when required
- *Limited flexibility
- *“Sitting” into the standing (supporting) hip
- *Hyperextension (legs, back, arms)
- *Protruding ribcage
- *Twisting in arabesque

Of course, there are many other problems that may arise; these are just some common examples.



Music



Music

On Exam Day, Examiner(s) will ask two questions based on our TDC “Music Rhythm Course” (chosen from list below), and on elements observed after viewing candidate’s submitted videoed classes.

TDC Music Questions

1. Musical notation has changed and developed over the centuries. Describe the form of musical notation used by many musicians today, often referred to as “modern musical notation”.
2. What is the purpose of a “time signature” in music? Give a sample of one and describe what each number in it means. Clap and count that time signature.
3. What is meant by “tempo” in music? Name one musical term that indicates a certain tempo and explain what it means.
4. Name a musical term based on a type of dance. Describe it.
5. Name two musical terms that relate to the volume music is played at.
6. How is “shading” created in music?
7. Explain “syncopated rhythm” in music. Clap two bars of music that include an example.
8. Explain “triplet rhythm” in music. Clap two bars of music that include an example.
9. What is meant by an “anacrusis” in music? Name a dance step that begins with one.
10. What is the purpose of a “metronome” in music and dance?

Musical Styles

The Candidate is to select a piece of music in one of the following musical styles, prepare a short 16-bar combination of their own choreography to it, and perform it on Exam Day.

On Exam Day, the Examiner(s) will play a piece of music in one of the following styles. The Candidate must recognize the style and provide some information and historical facts about it.

List of Common Musical Styles

An audio file of musical styles will be sent to Candidate after their exam entry form is received. Examiner will play one during exam for Candidate to identify.

Beguine (4/4) is a dance and music form similar to a slow rumba with subtle differences. It often has accents on counts 1, 3 and 4 and has a breezier feeling. Popularized in the 1930's coming from the Islands of Guadeloupe and Martinique. Cole Porter was said to have written Begin the Beguine after a layover in St. Lucia.

Charleston While it developed in African-American communities in the USA, the Charleston became a popular dance craze in the wider international community in the 1920's. Despite its origins, Charleston is most frequently associated with flappers and speak easies. Here, these young women would dance alone or together as a way of mocking the "drys", or citizens who supported the Prohibition amendment, as the Charleston was then considered quite immoral and provocative. While the Charleston as a dance probably came from the "star" or challenge dances that were all part of the dance called Juba, the particular sequence of steps which appeared in "Runnin' Wild" were probably newly divided for popular appeal. "At first the step started off with a simple twisting of the feet, to rhythm in a lazy sort of way. (This could well be the Jay-Bird). When the dance hit Harlem, a new version was added. It became a fast kicking step, kicking the feet, both forward and backward and later done with a tap." Further changes were undoubtedly made before the dance was put on stage. In the words of Harold Courlander, it "was a synthetic creation, a newly-devised conglomerate for wide-spread popular appeal." Although the step known as "Jay-Bird", and other specific movement sequences like the snare stare are of Afro-American origin, no record of the Charleston being performed on the plantation has been discovered. Although it achieved popularity when the song "Charleston", sung by Elisabeth Welch, was added in the production "Runnin' Wild", the dance itself was first introduced in Irving C. Miller's Liza in the spring of 1923. The characteristic Charleston beat, which Johnson said he first heard from Charleston dockworkers, incorporates the clave rhythm and was considered by composer and critic Gunther Schuller to be synonymous with the Habanera, and the Spanish Inge. Charleston was one of the dances from which Lindy Hop and Jazz Roots developed in the 1930's, though the breakaway is popularly considered an intermediary dance form. A slightly different form of Charleston became popular in the 1920's and 30's, and is associated with Lindy Hop. In this later Charleston form, the hot jazz timing of the 1920's Charleston was adapted to suit the swing jazz music of the 30's and 40's. This style of Charleston has many common names. Though the most common are Lindy Charleston, Savoy Charleston, 30's and 40's Charleston and Swing (ing) Charleston, in both 20's and Swinging Charleston the basic step takes 8 counts and was danced either alone or with a partner.

Foxtrot It is often said that Foxtrot took its name from its inventor, the vaudeville actor Harry Fox; however the exact origins are unclear. The dance was premiered in 1914, quickly catching the eye of the talented husband and wife duo Vernon and Irene Castle, who lent the dance its signature grace and style. W.C. Handy ("Father of the Blues") notes in his autobiography that Noble Sissle told a story that Handy's Memphis Blues was the inspiration for the Foxtrot. Jim Europe, the Castle's music director, would play slowly the Memphis Blues during breaks from the fast-paced Castle Walk and One-step. The Castles were intrigued by the rhythm and Jim asked why they didn't create a slow dance to go with it. The Castles introduced the "Bunny Hug" in a magazine article. They went abroad and in mid-ocean sent a wireless to the magazine to change the "Bunny Hug" to the "Foxtrot". It was later standardized by Arthur Murray, in whose version it began to imitate the positions of Tango. At its inception, the Foxtrot was originally danced to ragtime. Today, the dance is customarily accompanied by the same big band music to which swing is also danced. From the late teens through the 1940's, the Foxtrot was certainly the most popular fast dance and the vast majority of records issued during these years were Foxtrots. The waltz and tango, while popular, never overtook the foxtrot. (Even the popularity of the Lindy Hop in the 1940's didn't dent the foxtrot because the foxtrot could be danced to those Lindy Hop records, as well.) When rock and roll first emerged in the early 1950's, record companies were uncertain as to what type of dance would be most applicable to the music. Famously, Decca Records initially labeled its rock and roll releases as "Foxtrots", most notably "Rock Around the Clock" by Bill Haley and His Comets. Since that recording by some estimates, went on to sell more than 25 million copies, "Rock Around the Clock" is technically the biggest-selling "Foxtrot" of all time. Over time, Foxtrot split into slow (Foxtrot) and quick (Quickstep) versions. In the slow category, further distinctions exist between the International amor English style of Foxtrot and the continuity American style, both built around a slow-quick-quick rhythm as the slowest tempo, and the social American style using a slow-slow-quick-quick- rhythm at a somewhat faster pace. In the context of International Standard category of ballroom dances, for some time Foxtrot was called Slow Foxtrot, or Slowfox. These names are still in use, to distinguish from other types of Foxtrot.

Jive is a dance style in 4/4 time that originated in the United States from African Americans in the early 1940's. It is a lively and uninhibited variation of the Jitterbug, a form of swing dance. Jive is one of the five International Latin dances. In competition it is danced at a speed of 44 bars per minutes. Although in other cases this is reduced to between 32 and 40 bars per minute. Many of its basic patterns are similar to those of the East Coast Swing with the major difference of highly syncopated rhythm of the Triple Steps (Chasses), which use straight eights in ECS and hard wing in Jive. To Jazz musicians who were the players of swing music in the 1930's and 1940's "Jive" was an expression denoting glib or foolish talk. American soldiers brought Lindy Hop/Jitterbug to Europe around 1940, where this dance swiftly found a following among the young. In the United States the term "Swing" became the most common word used to describe the dance. In the UK, variations in technique led to styles such as Boogie-Woogie and Swing Boogie, with "Jive" gradually emerging as the generic term. After the war, the boogie became the dominant form for popular music. It was, however, never far from criticism as a foreign, vulgar dance. The famous ballroom dancing guru, Alex Moore, said that he had "never seen anything uglier." English instructors developed the elegant and lively ballroom Jive, danced to slightly slower music. In 1968 it was added as the fifth Latin dance in International competition. The modern form of ballroom jive in the 1990's-present, is a very happy and poppy dance, the lifting of knees and the bending or rocking of the hips often occurs.

March is a European and American musical style that can be traced back to the military music of the Ottoman empire. The martial purpose of the music was to regulate the functioning of armies in the field by communicating orders, and keeping time during marching and maneuvers. The tempo matches the pace of soldiers walking in step. Today, a military music event where various marching bands and units perform is called *tattoo*.

Marches can be written in any time signature, but the most common time signatures are 2/4, 4/4 and 2/2 (cut time). A march consists of a strong and steady percussive downbeat, reminiscent of military field drums, followed by a weaker upbeat. Each section of a march typically consists of 16 or 32 bars, which may repeat.

As Tap became more refined and organized, the style of military tap to marching music came into the dance scene. Steps incorporated in military tap are: marches, time steps in military style, falling off the log, cramp rolls (sound like drum rolls), double 4 count pickups, trenches, pivot turns, over the top, and Buffaloes.

Ragtime (alternately spelled Ragged-time) is an originally American musical genre which enjoyed its peak popularity between 1897 and 1918. Its main characteristic trait is its syncopated, or “ragged”, rhythm. It began as dance music in the red-light districts of American cities such as St. Louis and New Orleans years before being published as popular sheet music for piano. It was a modification of the march made popular by John Philip Sousa, with additional polyrhythms coming from African music. The ragtime composer Scott Joplin became famous through the publication in 1899 of the “Maple Leaf Rag” and a string of ragtime hits that followed, although he was later forgotten by all but a small, dedicated community of ragtime aficionados until the major regime revival in the early 1970’s. For at least 12 years after its publication, the “Maple Leaf Rag” heavily influenced subsequent ragtime composers with its melody line, harmonic progressions or metric patterns.

Soft shoe is a type of tap dancing that was performed in a slow 4/4 time (staccato chords or light percussion), originally without metal taps on shoes. The Soft Shoe grew out of a dance called the Essence of Old Virginia, which mimicked the slow, shuffling movements of the plantation slaves. It was a rapid and pigeon-toed dance slowed down and popularized by Billy Kersands in the 1870’s. The elegant, flowing style of the soft shoe we see now was popularized by the famous Canadian dancer of Irish-American descent, George Primrose, in the days of Vaudeville. The rhythm of the Soft Shoe was generated by tapping and sliding the feet (sometimes using sand scattered on the floor to enhance the sound of sliding feet). It had a smooth, relaxed, and easy style. Even with metal taps on the shoes, the style and feel of the dance are still reminiscent of the “old Soft Shoe”.

Swing music, also known as swing jazz or simply swing, is a form of jazz music that developed in the early 1930’s and became a distinctive style by 1935 in the United States. Swing uses a strong rhythm section of double bass and drums as the anchor for the lead section of brass instruments such as trumpet and trombones, woodwinds including saxophones and clarinets, and sometimes stringed instruments such as violin and guitar; medium to fast tempos; and a “lilting” swing time rhythm. Swing bands usually featured soloists who would improvise a new melody over the arrangement. The danceable swing style of bandleaders such as Benny Goodman and Count Basie was the dominant form of American popular music from 1935-1945.

Tango is a style of music that originated among European immigrant populations of Argentina and Uruguay (Rioplatenses). It is traditionally played by the sextet, known as the orquesta típica, which includes two violins, piano, double bass, and two bandoneons. Earlier forms of the ensemble sometimes included flute, clarinet and guitar. Tango music may be purely instrumental or may include a vocalist. Tango music is well-known across much of the world, along with the associated tango dance. The most famous and recognizable tango songs of all time is La Cumparsita tango uruguayan of Gerardo Matos Rodríguez.

Waltz is a form of classical dance music in 3/4 time signature. Popular in Austrian, German, and French culture, the waltz was among the most common ballroom dance forms in the nineteenth and twentieth centuries. The accents in a waltz are S w w, S w, w (Strong, weak, weak). In Tap, we often dance a **waltz clog**, which is a historical tap step with Irish and German roots. It is traceable back to clog dancing where it took its name from the wooden shoes that were worn. Made famous by the showman, Pat Rooney, in the late 19th century, it combines Step + Shuffle + Ball Change in a 3/4 waltz rhythm (1&2&3). As in a waltz, there is a heavier, downward feeling on the first beat of the bar.



HISTORY

On Exam Day, Examiner(s) will ask two questions based on our TDC “History Course” (chosen from list below), and on elements observed after viewing Candidate’s submitted videoed classes.

TDC Jazz History Questions

1. What are the origins of jazz?
2. Jazz developed in the 1920’s from a fusion of what?
3. What are some examples of music that has influenced jazz?
4. Name someone who has contributed to the development of jazz dance?
5. What are some steps/dances that contributed to the evolution of jazz dance?
6. When did jazz move from the stage to commercial dance studios and complexes?
7. What was a famous nightclub where jazz music and dance was enjoyed during the Harlem Renaissance?
8. Who were some great jazz masters/teachers that shaped jazz dance in the 70s and 80s?
9. What are some popular dance shows of today that bring attention to jazz dance?
10. What jazz dancer past or present has had the most influence on you?

Choreography and Stagecraft

“On exam day, you will be asked questions on choreography and stagecraft, similar to the samples listed below:”

What do you feel are the first steps to creating a dynamic piece of choreography?

What are some ways you can make your choreography interesting?

What is meant by using “different levels” in choreography?

What is meant by “age appropriate” in reference to choreography?

What are some different formations you can use in your choreography?

Appendix - Additional Reading Material

Conditioning with Imagery for Dancers by Donna Krasnow
ISBN- 9781550772074-

Motor Learning and Control for Dance by Donna H. Krasnow
ISBN 9781450457415

Dancer Wellness by Mary Virginia Wilmerding and Donna Krasnow
IADMS ebook ISBN 9781492585817 / 9781492580294 Paperback
9781492515814

Safe Dance Practice by Edel Quin and Soniq Rafferty
ISBN 9781450496452 ebook ISBN 9781492584865/
9781492513520 / 9781492579342

Dance Anatomy by Jacqui Greene Haas ISBN 9781492545170
ebook ISBN 9781492581055