



DVIDA

DANCE VISION INTERNATIONAL DANCERS ASSOCIATION™

INTERNATIONAL STYLE LATIN BRONZE PROGRAM

DVIDA Expert Advice

Intermediate Bronze Level

At the conclusion of this level, the Student/s should have a better understanding of the Lead/Follow aspects of the dance through hold, hand connections, posture, and should show a more rhythmical action through stronger use of the feet and legs.

Full Bronze Level

At the conclusion of this level, the Student/s should have a good understanding of the technique required to show the characteristics of the dance through good balance, foot and leg control, poise, styling and overall presentation.

N A M E		

A D D R E S S		

C I T Y	S T A T E	Z I P

D A Y P H O N E	E V E N I N G P H O N E	

E M A I L		

B I R T H D A Y	S T A R T D A T E	

International Style

Cha Cha - (Bronze)

Fig FP T L/F S

Full Bronze	Intermediate Bronze	1 A) Basic Movement					
		1 B) The Locking Action Forwards & Backwards					
		2 Fan					
		3 The Alemana					
		4 Hockey Stick					
		5 The 3 Cha Chas					
		6 Intro to Cha Cha Chassés					
		7 Hockey Stick to Counter Promenade Position					
		8 Natural Top					
		9 Natural Opening Out Movement					
		10 A) Closed Hip Twist					
10 B) Closed Hip Twist Alternative Endings							

Origin

The Cha Cha evolved from one of three versions of the Mambo, a dance born in Cuba and introduced to the west in 1947. The "Triple Mambo", one of those versions, became very popular in the early 1950's and was subsequently renamed the Cha Cha. As music always dictates the dance, the triple or split-beat steps were inserted when a slower version of Mambo music was being played. In 1952, visitors from England took this dance back to Europe and it has evolved, quite separately from the American version, into the International Cha Cha of today.

Music

Danced in 4/4 timing, the music has 4 even beats with the accent on the first beat of the bar. Often the music also has an additional half beat between the fourth and first beat.

Characteristics:

The Cha Cha is a non-progressive, lively, fun dance, which uses a "ball flat" foot action and keeps the body over the feet. The legs and hips are used to produce a strong rhythmical movement that compliments the music. This dance has closed position as well as single handhold and double handhold movements. Often at an advanced level, the couple may be in apart or solo position. Because of this dance's easy adaptation to modern music, the Cha Cha is probably the most popular of the Latin dances.

International Style

Samba - (Bronze)

Fig FP T L/F S

Full Bronze	Intermediate Bronze	1 A) Natural Basic Movement					
		1 B) Reverse Basic Movement					
		2 A) Natural Alternative Basic Movement					
		2 B) Reverse Alternative Basic Movement					
		3 A) Progressive Basic Movement					
		3 B) Progressive Alternative Basic Movement					
		3 C) Outside Basic Movement					
		3 D) Outside Alternative Basic Movement					
		4 Whisks Right & Left					
		5 Samba Walks in Promenade Position					
		6 A) Traveling Bota Fogo [Forward]					
		6 B) Traveling Bota Fogo [Backward]					
		7 Bota Fogos to P.P. & C.P.P.					
		8 Reverse Turn					
		9 Corta Jaca					
		10 Closed rocks					

Origin

Known to have originated in Brazil and to this day exhibited in the street festivals and celebrations there, the Samba, a free spirited, festive dance, was formalized and introduced into Europe in 1956. This version, very unlike the original, has evolved into the internationally accepted Samba of today. This dance has been greatly influenced by the music of the times. From the South American Bands of the 40's and 50's through the Ballroom Orchestras of the 60's, 70's and 80's to the Disco style music of the 90's, the Samba has continued to change and keep pace with the current musical styles.

Music

Danced in 2/4 timing, the music has 2 strong, recurring, even beats.

Characteristics:

This is a progressive dance, traveling around the floor in a counter-clockwise direction. A variety of rhythms are used, some with a slight "bounce" action and others with a flatter hip action or "tic".

Fig Figures **FP** Foot Positions **T** Timing **L/F** Lead or follow **S** Style



International Style

Rumba - (Bronze)

Fig FP T L/F S

Full Bronze	Intermediate Bronze	1 A) The Basic Movement					
		1 B) Close Body Position (Body Contact)					
		2 The Fan					
		3 The Alemana					
		4 Hockey Stick					
	5 Progressive Walks Forward & Backward						
	6 Alternative Basic						
	7 The Hockey Stick (Ending in Counter Promenade Position)						
	8 The Alemana With Additional Endings						
	9 A) Natural Top						
9 B) Natural Top w/Alternative Ending							
		10 Natural Opening Out					

Origin

The Rumba mostly evolved in Cuba in the 16th century with great influence from the African slaves. Although this Spanish/African mix is considered to be Cuban, versions of this dance were to be seen on other Caribbean islands and in Latin America generally. In the late 1920's, such Band Leaders as Xavier Cugat introduced the Rumba into the U.S.A. In the 1930's this dance became popular in London and was subsequently formalized into an officially recognized dance in 1955.

Music

Danced in 4/4 timing, the music has 4 even beats with the accent on the first beat of the bar. Slow sensual melodies are used, often with vocals.

Characteristics:

Considered the "Dance of Love" in the international style, this dance should display a sensuous movement of the hips and a sense of flirtation between the man and lady. The various rhythms and body expressions make this a very popular dance to watch and to participate in.

International Style

Paso Doble - (Bronze)

Fig FP T L/F S

Full Bronze	Intermediate Bronze	1 Sur Place					
		2 Basic Movement					
		3 Appel					
		4 Chasses to Right or Left (with or without Elevation)					
		5 Promenade Link					
		6 Displacement					
		7 Separation					
		8 Fallaway Ending to Separation					
		9 The Huit (Cape)					
		10 Sixteen					

Origin

One of many folk dances associated with the Spanish way of life, the Paso Doble (Spanish for "Two Step") is from Spain and is based on the Bullfight. The man portrays the part of the Matador and the Lady the part of his cape. The style of music is a "march" or "two step", played during the procession that precedes the Bullfight. The survival of this dance is due to its popularity in Paris in the 1930's. This would account for many of the figures having French names.

Music

Danced in 2/4 timing, this music has 2 very distinct beats associated with a "march". "The Spanish Gypsy Dance" is the single most popular music used for this dance, and at a competitive level, the choreography is usually designed to fit it.

Characteristics:

The character of this dance is taken from the matador and displays a sense of strength, passion and arrogance. The lady will portray the use of the cape by the Matador with many dramatic movements and poses. This is a strong, powerful dance that progresses in a counter-clockwise direction, as it tells the story of the classical Bullfight.

Fig Figures **FP** Foot Positions **T** Timing **L/F** Lead or follow **S** Style

