

(Optimum) Standards for Dances: (version 2012.05.15):
Timing [Newcomer], Rhythm [Novice], Motion [Intermediate], Character [Advanced],
Pattern Structure, Spatial Structure, Visual Signatures

Waltz

- A progressive dance where stationary posing is reserved for phrase endings.
- Swing and Sway is used to optimize the called motion of "Rise and Fall".
- Heel leads on 1, No Heel leads on 3 (based on context).
- Timing should have split weight on all steps, with extended 2's (based on context).
- No rise on 1, but rise through 2, rhythm is 'cresting and troughing', like a bob on a lake.
- Fluid changes of speed; express and drift; acceleration and deceleration even within basic timing.
- Shaped inclination in movement with positive side action; swing and sway turns as primary.
- Shaped turns (with soft spots), with collection, hover, use of diagonals.
- Connection: lead is by invitation, working with partner, not against partner.
- Primary Core Patterns: Diagonals (Zigzags), Streamlines, Pairs Rotations.
- Some form of closed work should be done.
- Feeling of Elegance, Formality, and Propriety should be performed.

Nightclub

- A stationary dance that refrains from traveling too much, that dances in a blocked space the size of a cozy 'bedroom', or bear rug in front of a fireplace, and may move from small space to small space, but dances parallel across the audience edge of the floor.
- Sway & Counter Sway is the motion of the dance, not Over-Sway, which may not go past point of vertical.
- No Rise and Fall, rhythm is like surf breaking on sand between waves that are slows.
- Split weight on 'slows', over the feet on 'quick's, rhythmically 'quick's' need to be different than the 'slows'
- Separation of the slow growing or blooming from the preparatory quick's is required movement.
- Continuity of collection through a closing of the feet, no rock steps in the basic.
- Inclination of the body gives shaping through movement with, rotation of foot caused by blooming of shoulder at end of slow, also rotation of foot at end of second quick to re-align with partner.
- Sway causes Shaped turns (with soft spots), with pivot turns as primary.
- Patterns geometric with volume and depth, not perpendicular and linear like "Paseo" in Cha.
- Primary Core Patterns: Promenade Passes, Diamonds, Carousels.
- Feeling of Intimacy, Gentleness, and Tenderness; No staring with a distinct connection to the audience; Viewed with obvious emotional connection between partners.

Triple Two

- A progressive dance that curves through connected feathers (like the feathering of a ribbon in the air).
- Curved Sway is the motion, that banks like a small plane or a motorcycle rider going round a curve.
- Inclination in every triple, with opposite inclination in successive triples (based on context).
- Split weight and collection in the walk-walks, and between the triples; rhythm is a constant flow without obvious accent or an edge, but may curl or intertwine back on itself.
- No running square of body in straight lines across multiple triples, but an in-line feather may be used for one triple, but not successive triples.
- No locked triples, but rather 'flared' triples; Balancé's instead of runs; Fluke shape on Laces
- Edging of footwork needed to help create curvature
- Sway causes Shaped turns (with soft spots), with curving pivot (feather) turns; no shuffling of feet, no pitch
- Primary Core Patterns: Loops, Laces, Slaloms.
- Feeling of Friendly Play in a Park; Hand-in-Hand or Arm-in-Arm Reminiscing between Lovers, shows a sense of satisfying contentment sharing a glorious day.

West Coast Swing

- A stationary dance that refrains from traveling too much, that dances in a slotted structure parallel to the audience edge of the floor.
- Backbeat rhythm pulsed in syncopated accent; tethered work with a long track and short cross track.
- Smooth gliding action on the travel pieces, with rhythmic check steps on stationary parts, settling on the anchor, hinging into the next pattern..
- Timing: steps walk and accelerate to the 2, 4, 6, & 8, with an accented groove or 'drift' on these slows.
- Straightening of legs on full counts of music or slows is required (based on context).
- Movement not equal between genders, gals longer in pattern concepts, guys more compact.
- Connection: male lead invites the female follow, working extension and compression, with use of elasticity and plasticity.
- Slotted pattern structure using narrow track and rails characterized by a grounded and sometimes drifted anchor step, finishing with leveraged extension; note that current patterns may dance diagonally in a box, and also use of forward "Paseo", or float sideways altering the line of the slot.
- Primary Core Patterns: Pushes, Passes, Whips
- Feeling is Flirtatious, Coy, and Inviting; filled with feminine provocation eliciting male response.

Two-Step

- A progressive dance where stationary patterns are reserved for phrase endings, no successive stationary patterns.
- Downbeat rhythm pulsed in accented 'slows' (even 'quicks' are really syncopated 'slows'), open work with a propensity of turns.
- Flat, purposeful walking steps, as though moving with a 'mission' in mind, square of body with attacking 'quicks' with aggressive 'slows', acceleration on quicks to deceleration on slows.
- Rotates around outside cylinder or circumference of body, rhythmic with these slows, with pulsed rotational elliptical connection.
- Timing should be slightly forward weighted, but with continuity through drift and collection.
- Movement not equal between genders, gals more open to audience, guys in contra behind
- Fast turns (with hard spots) on 'quicks', pivot turns on the 'slows' as primary, using expansion and contraction to control speed in turns.
- Connection: lead is more controlled, working with extension and elasticity, without compression.
- Primary Core Patterns: Weaves, Streamlines, Sling Shots
- Consistently travels LOD utilizing track and rails in a weaving fashion. Should have weaves (Lariats)!
- Feeling is Fun, Sassy, Bold; a challenge between the sexes in country's best barroom dance.

Cha-Cha

- A stationary dance that refrains from traveling too much, that dances in a 4-way intersection relative to the audience edge of the floor
- Motion in the body works ribcage and hip action in opposition, leads with positive side ribcage
- Side action hips move side to side, forward action hips work back and forth. Has the availability of forward and back 5th position locked progressive triples.
- Energy in movement should match energy of music. Dynamic without overtly staccato.
- No heel leads, ball leads that may use inside ball rolling across foot, some heel weight on breaks.
- Break-steps on 2 with hip release, but no body rotation, with either straight legs, or legs that bend then straighten.
- One leg bent, the other is straight in movement, more specifically on the 'slows'; don't have two bent legs at the same time, therefore at any time, one heel is on the ground. Predominately 5th position footwork.
- Connection: lead is more controlled, working with compression and extension. Lead is visually aggressive, even when done by invitation.
- Primary Core Patterns: Cross Body Basics, Crossover Basics, Intersection Basics (Sliding/Rotational Patterns), relative to the audience edge of the floor.
- Feeling of Male Machismo, Smoldering, Passionate, Fiercely Sexy, male provocation with female response.

Polka

- A progressive dance where stationary patterns are reserved for phrase endings. Outside of phrase endings, shouldn't be danced in spot format for more than 4 counts.
- Travels aggressively down the floor, even with partner rotations.
- Motion is full lilt, going from compressed state of plié to collected relevé, leads with positive side ribcage. Shifting of positive side action happens in the state of relevé between the triples.
- Down on the numbered beats, up on the '&' counts, including '&' counts between triples.
- Body has pitch without hip release (no semi-Cuban), forward weighted, and fully weighted on the beat
- Even though basic of left and right triples repeats after 4 counts, the patterns dance a full eight counts then shift concept, phrased and constructed in 8-count actions.
- Footwork predominately with collection on the '&' counts, done in 3rd position, with locks available to take up rotational momentum. Predominately 3rd position footwork.
- No heel leads, heel touch on compression
- Primary Core Patterns: Runs, Slip Weaves, Partner Rotations
- Feeling of Giddiness, Rural country in origin, with an up tempo 'yee-haw' feeling, Hillbilly in context. Dance of celebration, whether it is for Oktoberfest or Great Smoky Mountains bluegrass.

East Coast Swing

- A stationary dance that refrains from traveling too much, that dances in a rotary with 8-way intersection relative to the audience edge of the floor.
- No lilt, but pulsed rhythm, dancing compressed into the floor, with sympathetic rise back to standing height. Center at standing height or below, never above (based on context).
- Leads with positive side rib cage, forward weighted triple steps and rock steps.
- Shifting hip release from one side of the body to the other side on 'ah' count before each triple, and before each single step of the rock step.
- Rock-step (unlike Cha Cha Break-Step) stays forward compressed, no extension on rock-step.
- Motion is semi-Cuban on triples (digging into the floor with inside ball of foot), double semi-Cuban release on rock steps.
- Connection: lead is more leaned in, often working with the look of constant compression on a short leash.
- Primary Core Patterns: Rotary (Curved) Passes, Lindy Patterns (8-count), Partner Rotations.
- Feeling of Frantic Fun, Jovial, Feisty, high energy action with a Hillbilly Rock orientation, 'Rock-a-Billy'.