



SOCIAL DANCE

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Curriculum Development Institute
Education Bureau
The Government of the Hong Kong Special Administrative Region
2014**

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This Social Dance Booklet is one of the five booklets included in the Dance Learning and Teaching Package. Its contents are as follows:

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Abbreviations used in this Booklet

S - Slow	RF - Right foot
Q - Quick	LF - Left foot
R - Right	H - Heel
L - Left	Diag. - Diagonally
RH - Right hand	LOD - The line of dance
LH - Left hand	PP - Promenade position

4.1 General Notes

Social Dance, also known as Dancesport, is performed by a male and a female. Considering the age and maturity of students as well as the learning setting, Social Dance is a good learning activity for secondary students. Through Social Dance, students develop a strong sense of self-confidence and become acquainted with the manners relevant to social interaction. The learning process enables students to gain a balanced development in psychomotor, cognitive and affective domains. In the psychomotor domain, students may learn the basic techniques of Social Dance such as matching the dance steps with rhythm, coordinating body movements and balancing, maintaining smooth and steady up / down movement and weight transference, etc. In the cognitive domain, students may learn the key features of different types of dances in terms of melodies, rhythms, line of travel, footwork, manners, etc. Regarding the affective domain, students may experience the great fun of Social Dance and develop cooperation skills through working with partners. They may then apply such skills to make themselves presentable and confident in other social events. Social Dance helps enhance students' aesthetic sensitivity and appreciation.

Social Dance includes two kinds of dance namely Ballroom Dance and Latin Dance. Ballroom Dance comprises five types of dance namely Waltz, Tango, Foxtrot, Quickstep and Viennese Waltz, while Latin Dance also includes five types of dance namely Samba, Rumba, Paso Doble, Cha Cha Cha and Jive. This booklet introduces two types in Ballroom Dance, including Waltz and Blues (Blues is derived from Quickstep); and two types in Latin Dance, including Cha Cha Cha and Jive (Jive is also named Tap - Step Styling). These dances are suitable for teaching in schools. It is also easier for beginners to master the skills.

4.1.1 Leading and Following

Social Dance is performed by a couple of a male and a female. Traditionally, the male takes the lead and the female follows. To simplify the explanation of dance steps of the leader and the follower, this booklet adopts the term of “Man” and “Lady” for the above mentioned roles. In that perspective, Man leads the dance including serving and escorting Lady to the Ballroom, and getting into dance position on the floor. When dancing, Man also determines the LOD, span of each step, pace, and which direction to turn. Lady, then follows and collaborates. This partnership creates a harmony and mood of romance.

When dancing, Man should stand in an upright position, with the upper part of his body rising and his right hand placed on the lady’s back to hint the next step. Man needs to be familiar with the Lady and help her unfold her beauty and elegance through leading her to perform dance steps appropriate to her level and characteristics. Good cooperation and immaculate movements in having good control of body balance in moving forward and backward make a perfect dance. Lady needs not think ahead of the next step or rush to make the next move, but to maintain a joyous mood and follow the lead.

In schools, most students are beginners and there may be more boys than girls, or the vice versa. Hence, students should be allowed to form duos freely regardless of their gender, and learn in a relaxing, pressure-free and comfortable atmosphere, which makes them take greater interest in their learning. At the same time it is wise for teachers to let students have drills for pre-arranged steps and pathways. Having acquiring the skills, they will then be given freedom to design their own combinations of steps and formations.



4.1.2 The Hold

Each dance is featured with its own unique steps as well as various amalgamations and positions. In dancing, the couple's hold and body contact can directly affect the fun of dancing. A bad hold will not only upset the balance or leading but will also cause trouble to partner. Therefore, correct holds are of utmost importance. Below are different kinds of holds for Ballroom Dance and Latin Dance.

Ballroom Dance

Both stand in an upright position, the lady stands slightly to the man's right side, the man holds her in his right arm, his right hand placed below her left shoulder blade, with closed fingers pointed slightly downward. His left hand holds her right hand at a height close to her eyes level, head upright, face slightly turns left over her right shoulder to front; both arms bend at the elbows. The lady places her left arm slightly at man's right arm near his shoulder with finger closed, her right fingers other than the thumb being held in the man's left index finger and thumb, head upright, face turns left and he looks afar over his right shoulder; both partners place RF in between partners' feet at a distance of 4 to 6 inches (10 to 15 centimetres) from each other. The man holds both arms steadily to get ready to lead the lady.



The Hold of
Ballroom Dance

Latin Dance

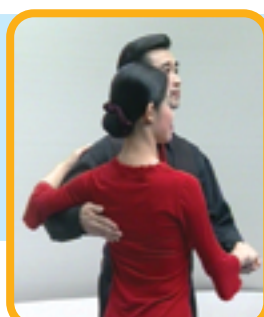
Both partners stand face to face at a distance about 6 inches (15 centimetres) from each other. The lady stands slightly to the man's left. His right hand placed below her left shoulder blade, with closed fingers pointed slightly down; the left hand positioned as Ballroom Dance but slightly higher. It is the normal hold of Latin Dance commonly known as Closed Position. In Jive the man's left hand is positioned close to waist, with inside palm facing upwards and fingers bent in a hook shape. The lady places left hand lightly on the edge of his right shoulder, with her right hand position as Ballroom Dance but slightly higher. The inside of her left palm points down and hooks with his left hand, is commonly known as hooking. Both partners are positioned as Ballroom Dance. The right side of the gentleman is close to or has contact with the lady's left side. Also note that there is no body contact between men's left side and lady's right side to form a V-shape open position, it is generally known as Open Position / Promenade Position (PP).



Hand Position,
Latin Dance Hold



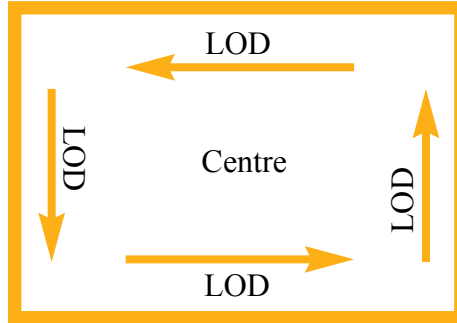
Cha Cha Cha
Hold



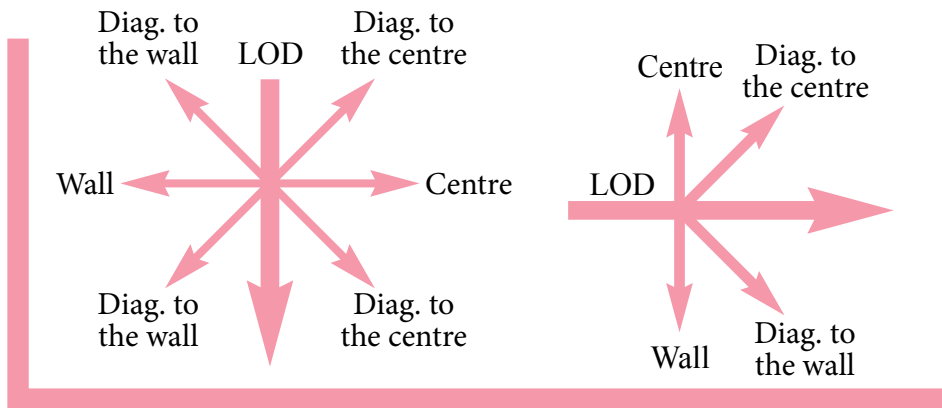
Jive Hold (Open Position / PP)

4.1.3 Line of Dance

Line of Dance (LOD) is a basic direction of dance. It works in an anti-clockwise way along the four walls round the ballroom.



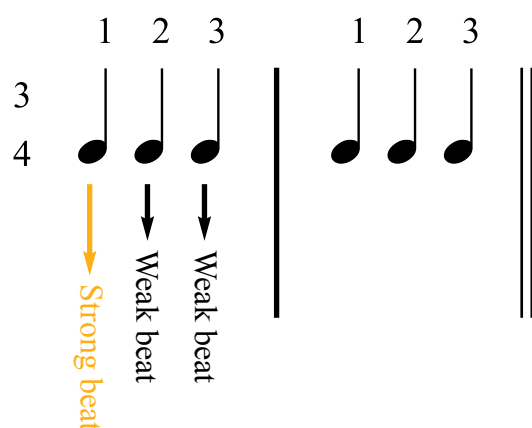
4.1.4 Direction and Position



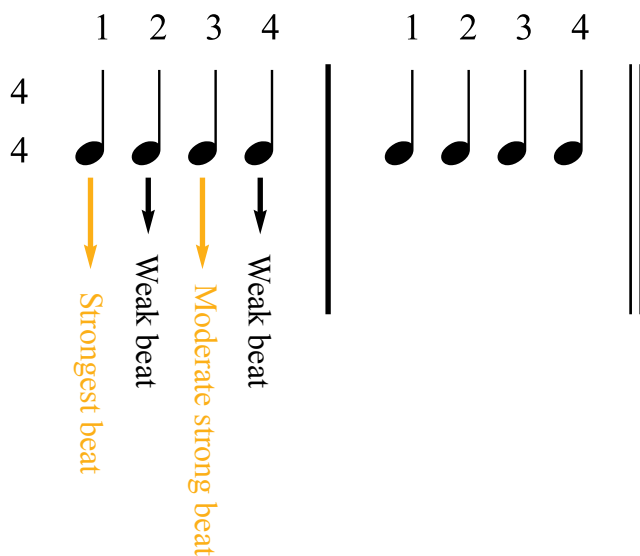
4.1.5 Name of Dance and Music Rhythm

Name	Beat	Tempo (Bars / min)
* Waltz / Slow Waltz	3	28 - 30
# Cha Cha Cha	4	32 - 34
# Blues	4	26 - 30
# Jive - Tap-step Styling	4	42 - 46

* Waltz / Slow Waltz: 3 beats in a bar, with strong accent on first beat and weak on second and third beats.



Blues, Cha Cha Cha and Jive are dances with four beats in a bar, with the strongest beat comes on the first beat, the moderate strong beat comes on the third beat. The weak beats come on the second and last beats.



4.1.6 Commonly Used Terms

The followings are some commonly used terms:

American Spin

Basic Movement

Basic Rock

Change of Hands Behind Back

Chassé

Conversation Piece

Follow My Leading / Leader

Forward Rock

Hesitation Change

Left Closed Change

Link Rock

Natural Turn

New York

Quarter Turns

Reverse Pivot Turn

Reverse Turn

Right Closed Change

Side Step

Spot Turn

Underarm Turns - Cha Cha Cha

Change of Places / Underarm Turns - Jive

Whisk

Whisk and Chassé

Windmill

4.2 Learning Content

4.2.1 Ballroom Dance Series

4.2.1.1 Blues

Background

Originally Blues was the name of a song. Afterwards it became a general term for the Black people songs of the olden days. It sprang up from the United States of America, characterised by slow moving and deep tune, and was used by the black slaves to express their sorrow and feelings.

Blues is composed of four beats in a bar, with 26 - 30 bars in each minute with a slow tempo of clear rhythm; its dance rhythm is basically 'slow, slow, quick, quick'. To make it simple, we may dance at a tempo of 18 - 26 bars with an even tempo of 1, 2, 3, 4.

Blues is a slow form of Ballroom Dance series evolving from the quick version. As such, the direction of steps, body hold, angle of turning and movement direction conform to a certain standard and norm.

Steps Description

Quarter Turns

Man (Commence facing Diag. to the wall)		Lady (Commence facing Diag. to the centre)			
(Beat)		(Beat)			
1.	LF forward	S	1.	RF backward	S
2.	RF forward	S	2.	LF backward	S
3.	LF to side, ready to turn R	Q	3.	RF to side, ready to turn R	Q
4.	RF close to LF, make ¼ turn to R	Q	4.	LF close to RF, make ¼ turn to R	Q
5.	LF backward	S	5.	RF forward	S
6.	RF backward	S	6.	LF forward	S
7.	LF to side, ready to turn L	Q	7.	RF to side, ready to turn L	Q
8.	RF close to LF, make ¼ turn to L	Q	8.	LF close to RF, make ¼ turn to L	Q
(Finish facing Diag. to the wall)		(Finish facing Diag. to the centre)			

Side Step

This step is often used repeatedly.

Man (Commence facing wall)		Lady (Commence backing wall)		
(Beat)		(Beat)		
1.	LF to side	S	1. RF to side	S
2.	Tap RF to LF	&	2. Tap LF to RF	&
3.	RF to side	S	3. LF to side	S
4.	Tap LF to RF	&	4. Tap RF to LF	&
5.	LF to side	Q	5. RF to side	Q
6.	RF close to LF	Q	6. LF close to RF	Q
(Finish facing wall)		(Finish backing wall)		

Forward Rock

Man (Commence facing Diag. to the wall)		Lady (Commence facing Diag. to the centre)		
(Beat)		(Beat)		
1.	LF forward	S	1. RF backward	S
2.	RF backward (small steps)	S	2. LF forward (small steps)	S
3.	LF to side	Q	3. RF to side	Q
4.	RF close to LF	Q	4. LF close to RF	Q
(Finish facing Diag. to the wall)		(Finish facing Diag. to the centre)		

Conversation Piece

Man (Commence with PP facing LOD)		Lady (Commence facing Diag. to the centre)		
(Beat)		(Beat)		
1.	LF forward along LOD	S	1. RF forward along LOD	S
2.	RF forward along LOD	S	2. LF forward along LOD	S
3.	LF forward (Pulling lady with LH and push with RH; aiding lady back to facing position)	Q	3. RF forward (Aided by man, body turns R to man)	Q
4.	RF close to LF	Q	4. LF close to RF	Q
(Finish facing Diag. to the wall, normal holding with lady)		(Finish facing Diag. to the centre and making L ¼ turn, normal holding with man)		

Reverse Pivot Turn

It is used toward the end of LOD, employed to change to another LOD.

Man (Commence facing Diag. to the wall)		Lady (Commence facing Diag. to the centre)		
(Beat)		(Beat)		
1.	LF forward	S	1. RF backward	S
2.	RF backward	S	2. LF forward	S
3.	LF to side, ready to turn L	Q	3. RF to side	Q
4.	RF close to LF, make ¼ turn to L	Q	4. LF close to RF	Q
(Finish facing Diag. to the wall, positioned on a new LOD)		(Finish facing Diag. to the centre, positioned on a new LOD)		

4.2.1.2 Waltz

Background

Waltz is also known as Modern Waltz. It is the most fundamental Social Dance, marked by elegance and grace.

Waltz music is composed of three beats in a bar, with 30 bars per minute; its beats follow the regular pattern of 3 counts, with evenly spaced tempo.

Waltz is generally comprised of three steps. The first one is accompanied by the first beat that is most accented. Beginners need to follow the right sequence of steps repeatedly in order to master basic steps.



Steps Description

Right Closed Change

This is often danced after a complete Right Turn / Natural Turn.

Man (Commence facing wall / centre)		Lady (Commence facing centre / wall)	
(Beat)		(Beat)	
1.	RF forward	1.	LF backward
2.	LF to side	2.	RF to side
3.	RF close to LF	3.	LF close to RF

When practising for coordination, change from left to right and right to left as in Box Practice.

Left Closed Change

This is often danced after a complete Left Turn / Reverse Turn.

Man (Commence facing wall / centre)		Lady (Commence facing centre / wall)	
(Beat)		(Beat)	
1.	LF forward	1.	RF backward
2.	RF to side	2.	LF to side
3.	LF close to RF	3.	RF close to LF

Right Turn / Natural Turn

Man (Commence facing wall)		Lady (Commence facing centre)	
(Beat)		(Beat)	
1. RF forward, ready to turn R	1 } $\frac{1}{4}$ turn to R	1. LF backward, ready to turn R	1 } $\frac{1}{4}$ turn to R
2. LF to side	2	2. RF to side	2
3. RF close to LF (Finish backing LOD)	3	3. LF close to RF (Finish facing LOD)	3
4. LF backward, ready to turn R	1 } $\frac{1}{4}$ turn to R	4. RF forward, ready to turn R	1 } $\frac{1}{4}$ turn to R
5. RF to side	2	5. LF to side	2
6. LF close to RF	3	6. RF close to LF	3
(Finish facing wall)		(Finish backing wall)	

Left Turn / Reverse Turn

Man (Commence facing centre)		Lady (Commence facing wall)	
(Beat)		(Beat)	
1. LF forward, ready to turn L	1	1. RF backward, ready to turn L	1
2. RF to side	2 } $\frac{1}{4}$ turn to R	2. LF to side	2 } $\frac{1}{4}$ turn to R
3. LF close to RF (Finish backing LOD)	3	3. RF close to LF (Finish facing LOD)	3
4. RF backward, ready to turn L	1	4. LF forward, ready to turn L	1
5. LF to side	2 } $\frac{1}{4}$ turn to R	5. RF to side	2 } $\frac{1}{4}$ turn to R
6. RF close to LF	3	6. LF close to RF	3
(Finish facing wall)		(Finish facing centre)	

Whisk

This is often danced after a complete Left Turn / Reverse Turn.

Man (Commence facing wall)		Lady (Commence facing centre)	
	(Beat)		(Beat)
1. LF forward	1	1. RF backward	1
2. RF forward Diag. with strides. Releasing H, with elevating body turning to PP	2	2. LF forward Diag. with strides. Releasing H, with elevating body turning to PP	2
3. Cross LF behind RF, releasing H, looking to L	3	3. Cross RF behind LF, releasing H, looking to R	3
* Finish in PP			

Chassé

This is often danced after a Whisk, commence in PP.

Man		Lady	
	(Beat)		(Beat)
1. Step slightly through with RF along LOD in PP	1	1. Step slightly through with LF along LOD in PP	1
2. Step slightly through LF, releasing H	2	2. Step slightly through RF, releasing H, head preparing to turn L	2
3. RF close behind LF, releasing H	&	3. LF close to RF, releasing H, head continuing to turn L	&
4. LF to side diag. before RF, releasing H	3	4. RF to side RF before LF, releasing H, looking to L	3
(Look to L all the time, finish facing wall)		(Finish facing centre)	

Hesitation Change

This figure forms a link between the first three steps of the Right Turn / Natural Turn and the Left Turn / Reverse Turn to prepare for moving along a new LOD. During the dance, weight is sustained at the same level.

Man (Commence at far end of LOD, backing LOD)		Lady (Commence at far end of LOD, facing LOD)	
	(Beat)		(Beat)
1. LF backward	1	1. RF forward	1
2. Pull RF to side, with weight slightly lowered	2	2. Pull LF to side, with weight slightly lowered	2
3. Hesitate, then brush LF to side of RF, no weight transfer	3	3. Hesitate, then brush RF to side of LF, no weight transfer	3

4.2.2 Latin Dance Series

4.2.2.1 Cha Cha Cha

Background

The Cha Cha Cha is one of the Cuban dances recognisable by its exuberance. It was derived from Mambo that features clear-cut, powerful rhythm and animated atmosphere. The dance of the Cha Cha Cha is lively and elegant and its steps crispy and cute, which instill people with dynamism. Its music is composed of 4 beats in a bar, with 32 - 34 bars per minute, thus creating a rapid moving rhythm.

Tempo

Cha Cha Cha

Count
(2nd beat)

4
4

2 3 4& | 1 2 3 4& | 1 2 3 4& | 1



Steps Description

Basic Movement

Closed position as the commencing position. Each step tends to make a left turn until the whole step completes a $\frac{1}{4}$ turn to right.

Man			Lady		
		(Beat)			(Beat)
1.	LF forward, releasing RH	2	1.	RF backward, releasing LH	2
2.	Replace weight to RF	3	2.	Replace weight to LF	3
3.	LF to side	4	3.	RF to side	4
4.	RF close to LF	&	4.	LF close to RF	&
5.	LF to side	1	5.	RF to side	1
6.	RF backward, releasing LH	2	6.	LF forward, releasing RH	2
7.	Replace weight to LF	3	7.	Replace weight to RF	3
8.	RF to side	4	8.	LF to side	4
9.	LF close to RF	&	9.	RF close to LF	&
10.	RF to side	1	10.	LF to side	1

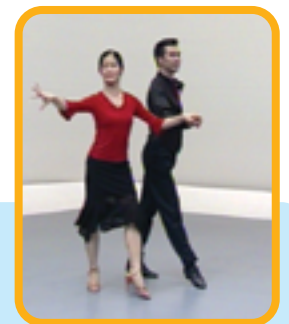
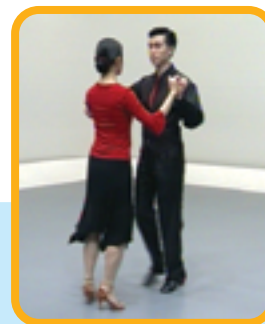
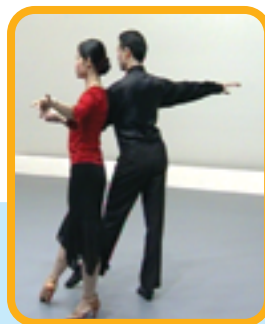
Can follow with a Spot Turn (self turning on spot)

Whisk and Chassé

Often preceded or followed by Basic Movement.

Man		Lady	
	(Beat)		(Beat)
1. LF cross behind RF, releasing RH, standing shoulder to shoulder with partner	2	1. RF cross behind LF, releasing LH, standing shoulder to shoulder with partner	2
2. Replace weight to RF, preparing to face partner	3	2. Replace weight to LF, preparing to face partner	3
3. LF to side	4	3. RF to side	4
4. RF close to LF	&	4. LF close to RF	&
5. LF to side	1	5. RF to side	1
6. RF cross behind LF, releasing LH, standing shoulder to shoulder with partner	2	6. LF cross behind RF, releasing RH, standing shoulder to shoulder with partner	2
7. Replace weight to LF, preparing to face partner	3	7. Replace weight to RF, preparing to face partner	3
8. RF to side	4	8. LF to side	4
9. LF close to RF	&	9. RF close to LF	&
10. RF to side	1	10. LF to side	1
11. LF cross behind RF, releasing RH, standing shoulder to shoulder with partner	2	11. RF cross behind LF, releasing LH, standing shoulder to shoulder with partner	2
12. Replace weight to RF, preparing to face partner	3	12. Replacing weight to LF, preparing to face pattern	3
13. LF to side	4	13. RF to side	4
14. RF cross to LF	&	14. LF cross to RF	&
15. LF to side	1	15. RF to side	1

Follow with a Spot Turn on Man's left and Lady's right

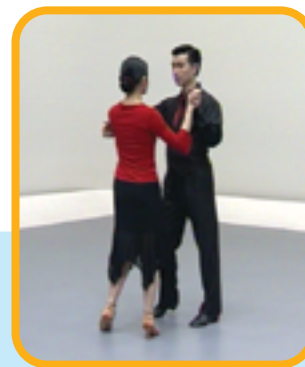
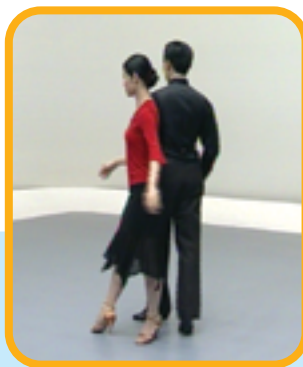
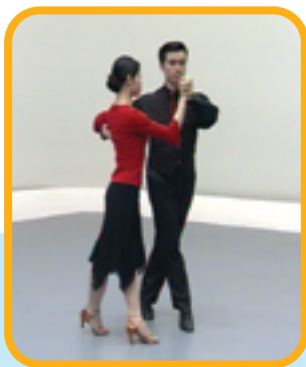


Whisk and Chassé in sequence

Spot Turn

Can repeat Spot Turn with alternate steps and reverse direction.

Man		Lady	
	(Beat)		(Beat)
1. RF cross in front of LF, preparing to turn	2	1. LF cross in front of RF, preparing to turn R	2
2. Replace weight to LF, making a complete Spot Turn	3	2. Replace weight to RF, making a complete Spot Turn	3
3. RF to side	4	3. LF to side	4
4. LF close to RF	&	4. RF close to LF	&
5. RF to side	1	5. LF to side	1



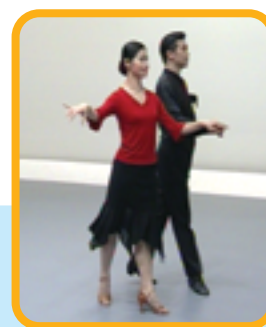
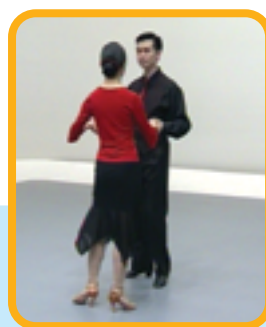
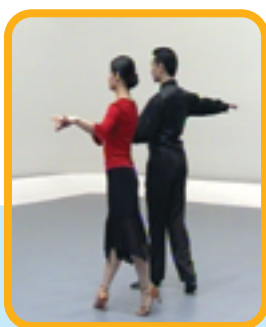
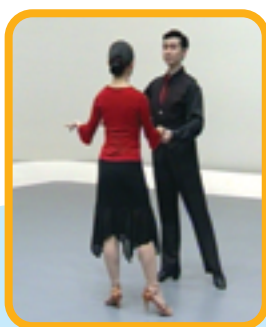
Spot Turn
in sequence

New York

Followed after Underarm Turns or Spot Turn (self turning on spot).

Man		Lady	
	(Beat)		(Beat)
1. LF forward, releasing RH, making ¼ turn to R	2	1. RF forward, releasing LH, making ¼ turn to L	2
2. Replace weight to RF, making ¼ turn to L, facing partner	3	2. Replace weight to LF, making ¼ turn to R, facing partner	3
3. LF to side	4	3. RF to side	4
4. RF close to LF	&	4. LF close to RF	&
5. LF to side	1	5. RF to side	1
6. RF forward, releasing LH, making ¼ turn to L	2	6. LF forward, releasing RH, making ¼ turn to R	2
7. Replace weight to LF, making ¼ turn to R, facing partner	3	7. Replace weight to RF, making ¼ turn to L, facing partner	3
8. RF to side	4	8. LF to side	4
9. LF close to RF	&	9. RF close to LF	&
10. RF to side	1	10. LF to side	1
11. LF forward, releasing RH, making ¼ turn to L	2	11. RF forward, releasing LH, making ¼ turn to L	2
12. Replace weight to RF, making ¼ turn to L, facing partner	3	12. Replace weight to LF, making ¼ turn to R, facing partner	3
13. LF to side	4	13. RF to side	4
14. RF close to LF	&	14. LF close to RF	&
15. LF to side	1	15. RF to side	1

Can complete a Spot Turn (self turning on spot)

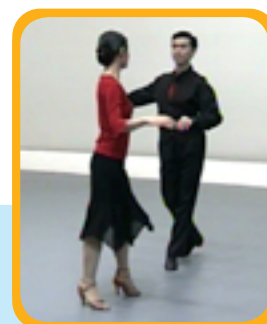
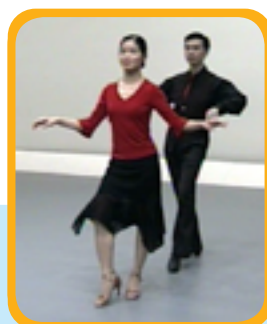
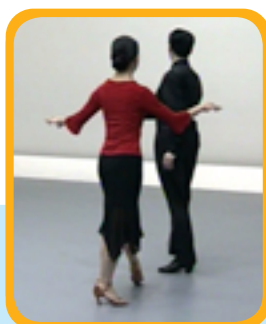
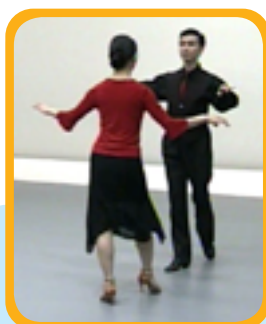


New York
in sequence

Follow My Leading / Leader

Commence with open facing position.

Man		Lady	
	(Beat)		(Beat)
1. LF forward, releasing RH	2	1. RF backward, releasing LH	2
2. Replace weight to RF, making ½ turn to R	3	2. Replace weight to LF	3
3. LF forward	4	3. RF forward	4
4. RF close to LF	&	4. LF close to RF	&
5. LF forward	1	5. RF forward	1
6. RF forward, releasing LH, ready to make a turn to L	2	6. LF forward, releasing RH, ready to make a turn to R	2
7. Replace weight to LF, making ½ turn to L	3	7. Replace weight to RF, making ½ turn to R	3
8. RF forward	4	8. LF forward	4
9. LF close to RF	&	9. RF close to LF	&
10. RF forward	1	10. LF forward	1
11. LF forward, releasing RH, ready to make a turn to R	2	11. RF forward, releasing LH, ready to make a turn to L	2
12. Replace weight to RF, making ½ turn to R	3	12. Replace weight to LF, making ½ turn to L	3
13. LF forward	4	13. RF forward	4
14. RF close to LF	&	14. LF close to RF	&
15. RF forward	1	15. LF forward	1
16. RF forward, releasing LH, ready to make a turn to L	2	16. LF forward, releasing RH, ready to make a turn to R	2
17. Replace weight to LF, making ½ turn to R	3	17. Replace weight to RF, making ½ turn to R	3
18. RF backward	4	18. LF forward	4
19. LF close to RF	&	19. RF close to LF	&
20. LF backward	1	20. RF forward	1



Follow My Leading / Leader
in sequence

Underarm Turns

After completing first five basic steps, commence closed position or with partners holding single hand.

Man		Lady	
	(Beat)		(Beat)
1. RF backward, releasing LH, with raised LH helping partner self turning with centre of his palm, pushing slightly partner's back to finish turn	2	1. LF forward, propelled by partner's palm to begin turning to R	2
2. Replace weight to LF, helping partner to self turning clockwise with raised LH	3	2. Replace weight to RF, making a complete self turning	3
3. RF to side	4	3. LF to side	4
4. LF close to RF	&	4. RF close to LF	&
5. RF to side	1	5. LF to side	1



Underarm Turns
in sequence

4.2.2.2 Jive - Tap-step Styling

Background

Jive was originally named Jitterbug. It first appeared in the United States of America in the 1940s and caused a lot of craze worldwide. Its popularity continued after World War II.



Indeed Jive means Jazz craze. Literally it means ‘a bug with vibrating body’, which had inspired black people to develop such steps. This type of dance is very lively and energetic, and filled with joy and dynamism. The dancers move with swiftness and quick changes. The most remarkable characteristic of Jive is changing position with partners through turning.

Rock N’ Roll music is used in Jive. The rhythm is quick, having four beats in a bar and about 40 bars per minutes. There are three ways to perform the dance. They are, firstly Triple Jive Styling of eight steps, that are adopted in most international Latin dance competitions, secondly Tap-step Styling of six steps, and thirdly the four-step Rock N’ Roll Style. In this booklet we introduce the Tap-Step Styling, which is lively and easy to learn. The beat pattern is “123456”. Each basic figure takes one and a half bar, with the tempo evenly spread.

Steps Description

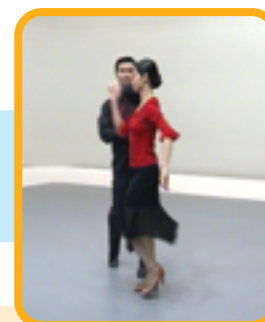
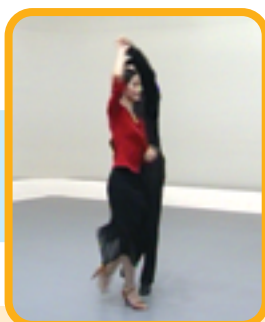
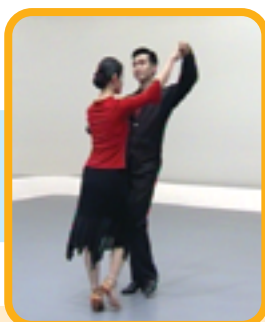
Basic Rock

Other steps are based on “tap step tap step back step”

Man		Lady	
	(Beat)		(Beat)
1.	Tap LF to RF	1.	Tap RF to LF
2.	LF to side	2.	RF to side
3.	Tap RF to LF	3.	Tap LF to RF
4.	RF to side	4.	LF to side
5.	LF cross behind RF	5.	RF cross behind LF
6.	RF slightly raised and step on spot	6.	LF slightly raised and step on spot

Change of Places / Underarm Turns

Man		Lady	
	(Beat)		(Beat)
1. Tap LF to RF, raise LH simultaneously	1	1. Tap RF to LF	1
2. LF back to commencing spot, tiptoe makes a ¼ turn to L, raising L arm and R hand lightly pushes lady's L shoulder blade leading lady to continue her turn to R	2	2. RF steps on spot, completing ¼ turn to R	2
3. Tap RF to LF	3	3. Tap LF to RF, continuing turning	3
4. RF back with small steps, facing partner	4	4. LF steps on spot, completing 5/8 turn, holding single hand, facing man	4
5. LF backward	5	5. RF backward	5
6. Replace weight to RF (Hook with LH, inside palm facing downward)	6	6. Replace weight to LF (hook with RH, inside palm facing upward)	6
		(Turn to L)	
1. Tap LF to RF, raise LH simultaneously	1	1. Tap RF to LF ready to turn L	1
2. LF Side	2	2. RF steps on spot, body continues to turn to L	2
3. RF closes lightly to LF, drop LH	3	3. Tap LF behind RF	3
4. Replace weight to RF, facing partner	4	4. LF steps on spot and continues to turn to L until facing man	4
5. LF backward	5	5. RF backward	5
6. Replace weight to RF	6	6. Replace weight to LF	6

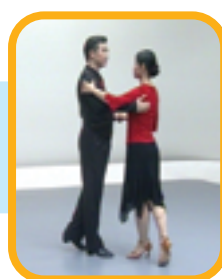


Change of Places / Underarm Turns in sequence

Link Rock

Commence with open facing position, often used in the following ways to change positions.

Man		Lady	
	(Beat)		(Beat)
1. Tap LF to RF	1	1. Tap RF to LF	1
2. LF forward	2	2. RF forward	2
3. Tap RF to LF	3	3. Tap LF to RF	3
4. RF to side, RH holding lady's hand with normal hold	4	4. LF to side, placing hand in normal way on Man's R shoulder	4
5. LF cross behind RF	5	5. RF cross behind LF	5
6. RF raised slightly, step on spot	6	6. LF raised slightly, step on spot	6

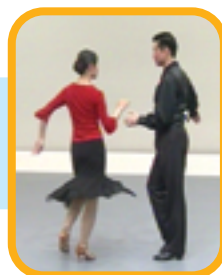
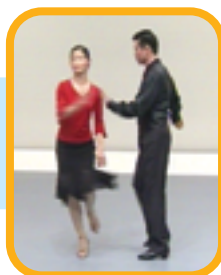
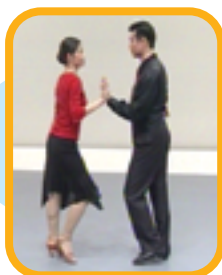


Link Rock
in sequence

American Spin

Commence with open facing position, partners holding each other's both hands or a single hand; often used in Change of Places, Underarm Turns or following Windmill.

Man		Lady	
	(Beat)		(Beat)
1. Tap LF to RF	1	1. Forward slightly, releasing weight	1
2. LF to side	2	2. Turn to R with ball of RF as support, making a complete turn	2
3. RF close lightly to LF	3	3. LF close lightly to RF	3
4. RF to side	4	4. LF to side	4
5. LF cross behind RF rear	5	5. RF backward	5
6. RF raised slightly, step on spot	6	6. LF raised slightly, step on spot	6

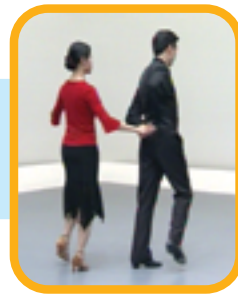
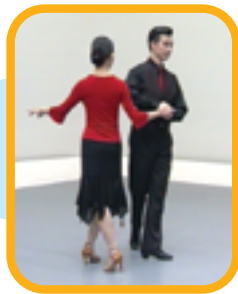


American Spin
in sequence

Change of Hands Behind Back

Commence with open facing position; often used in places change / mid-way in Underarm Turns

Man		Lady (Facing man, using Basic Rock “tap, step, tap, step, back step”)	
	(Beat)		(Beat)
1. LF tap forward ready to turn L	1	1. Tap RF to LF	1
2. LF forward, continuing to turn to L on spot, holding lady’s RH	2	2. RF steps on spot	2
3. Tap RF to LF, back facing lady, releasing LH	3	3. Tap LF to RF	3
4. RF step on spot, still man’s back facing lady, her RH passing over his back and passing to Man’s LH	4	4. LF steps on spot	4
5. LF backward, body turning to L, till facing Lady	5	5. RF backward	5
6. RF back to commencing spot	6	6. LF raised slightly, step on spot	6



Change of Hands
Behind Back
in sequence

Windmill

This step is often danced after Underarm Turns, commencing with partners holding both hands and facing each other.

Man		Lady	
	(Beat)		(Beat)
1. Tap LF to RF, ready to turn to L	1	1. Tap RF to LF, ready to turn to L	1
2. LF to side	2	2. RF to side	2
3. Tap RF to LF	3	3. Tap LF to RF	3
4. RF to side	4	4. LF to side	4
5. LF backward lightly	5	5. RF backward lightly	5
6. RF raised slightly and step on spot	6	6. LF raised slightly and step on spot	6

Finish with Link Rock or second half of Underarm Turns.



4.3 Classroom Organisation

Venue

Social Dance can be taught in dance studio, hall, open playground, covered playground so long as there is ample space.

Costume

When learning Social Dance, teachers may allow students to wear simple casual clothes, sport wear, dance shoes or sports shoes.

Suggested Music

Teachers may freely choose popular pieces of music and songs to arouse students' interest and strengthen their involvement.

Warm-up Exercise

When doing warm-up exercise, teachers may use music or rhythmic cues to guide students doing simple and rhythmic coordinating exercises.

Introducing New Dances

- Brief introduction of dance background
- Analysis of rhythm / beats
- Practice of steps and styles
- Acquisition of personal skills before practice accompanied by music
- Acquisition of partner work skills before practice accompanied by music
(In succeeding lessons, a revision of dance knowledge and skills may replace the introduction of dance background and the analysis of rhythm / beats)

4.4 Example of Classroom Teaching: Cha Cha Cha

Learning Objectives

Upon completion of the lessons, students can:

- Dance with their partners, showing mastery in Basic Steps, Spot Turn and Whisk and Chassé in the Cha Cha Cha when accompanied by four-beat music
- Cultivate aesthetic appreciation and collaboration skills
- Describe the unique beat rhythm and characteristics of the Cha Cha Cha
- Master the significant skills of a follower

Number of lessons

- Two

Suggested music

- Tea for Two

Learning content

1st lesson

Introductory Activity	Learning Focus
<ol style="list-style-type: none"> 1. Do clapping and other simple body activities by following the rhythm of music 2. Receive information on the characteristics of four-beat music 	<ol style="list-style-type: none"> 1. Master music rhythm and accented beats 2. Do simple body movement by following tempo of music
Theme / Skill Development	Learning Focus
Basic steps <ol style="list-style-type: none"> 1. Individual practice 2. Same as above, following music 3. Pair practice 4. Same as above, following music 5. Adding Hand in Hand and Closed position in practice 	<ol style="list-style-type: none"> 1. Watch how joints move, knees bend and stretch 2. Be aware of weight replacement / shifting 3. Enhance coordination with partners
Application	Learning Focus
<ol style="list-style-type: none"> 1. Adapting to different tempos of music 2. Exchanging partners 3. Implementing peer appreciation and evaluation by groups 	<ol style="list-style-type: none"> 1. Enhance adaptation with partners of varying levels of competence 2. Encourage students to practise basic steps with different kinds of music 3. Develop the ability to appreciate
Consolidation	Learning Focus
Summarising essential points	<ol style="list-style-type: none"> 1. Understand the structure of four-beat music 2. Master the characteristics of Cha Cha Cha

2nd lesson

Introductory Activity	Learning Focus
<ol style="list-style-type: none"> 1. Re-visit to music beats by listening to, doing clapping and other simple body movements 2. Coordinating with music to re-visit basic steps <ul style="list-style-type: none"> • Individual • With partner 	<p>Listen carefully to music rhythm, particularly accented beats</p>
Theme / Skill Development	Learning Focus
<p>Spot Turn</p> <ol style="list-style-type: none"> 1. Individual practice 2. Same as above, following music 3. Practising basic steps amalgamation in pairs 4. Same as above, following music 5. Adding Hand in Hand and Closed position in practice <p>Whisk and Chassé</p> <ol style="list-style-type: none"> 1. Learning Whisk and Chassé 2. Same as above, following music 3. Combine with basic steps (Basic Rock) and Sport Turn in practice 4. Same as above, following music 	<ol style="list-style-type: none"> 1. Learn to coordinate with music 2. Master skills to lead and follow dance 3. Watch out for coordination with partners
Application	Learning Focus
<ol style="list-style-type: none"> 1. Choosing own dance steps in sequence 2. Listening to music of different rhythms 3. Exchanging partners 4. Practising dance steps in sequence with varying music pieces of four beats 5. Implementing peer evaluation 	<ol style="list-style-type: none"> 1. Adapt to different partners 2. Develop the ability to perceive and appreciate
Consolidation	Learning Focus
<p>Summarising essential points</p>	<ol style="list-style-type: none"> 1. Understand the role and skills of leader and follower 2. Master the unique qualities of Cha Cha Cha

4.5 Assessment

Curriculum, teaching and assessment are complementary components in the process of learning. Assessment not only evaluates learning outcome but also enhances learning. Effective assessment can reflect students' strengths and areas for improvement. It, moreover, can identify the appropriate way to enhance learning effectiveness, such as adjusting individual learning goals and pace. In the teaching of Social Dance, the following four areas are considered:

1. Skill

- Demonstrating correct steps and foot / leg techniques
- Expressing graceful and correct body alignments, posture and poise
- Expressing holistic smooth flow and interpretation

2. Music and basic rhythm

- Mastering accurate music beats and rhythm
- Interpreting the unique style of the dance appropriately

3. Temperament

- Involving and enjoying in participation
- Coordinating with partners and caring for partners

4. Knowledge / Creativity

- Tapping on prior knowledge to make own choreography
- Being imaginative and creative to coordinate with music, and develop dances of different styles or design simple group patterns



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Acknowledgements

The Social Dance unit of the Dance Learning and Teaching Package has been completed owing to the full support and authorisation for music and material reproduction of the following persons, schools and organisations:

(listed in no particular order)

Dr Rainbow T.H. Ho

Dr Lina P.Y. Chow

Ms Cheung Chai Yan

Mr George S.W. Yip

Ms Lai May Tan

Mr Chung Hon Wing

Ms Kwong Pui Fun

Po Leung Kok Tin Ka Ping Millennium Primary School

Tsung Tsin College

Our special thanks go to **Dr Lina P. Y. Chow**, Assistant Professor of Department of Health and Physical Education, the Hong Kong Institute of Education for her coordination and liaison work as well as design of lesson plans.