

Chapter 1 : Jeff Allen | Open Library

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By Dance Reviewer aol. Teachers answer to no one - no authority in dance or the educational system in general. If the packaging is "slick" enough, the unarmed and unaware public will by into it. To teach dancing and not error is a difficult profession. It requires years of experience. Unfortunately, to just show steps as this book does requires none. I find no credentials for the authors and no mention of any dance society that they have been tested by and this is reflected in the gross amount of error that exists in every single step pattern. This is probably why this book until now has not been reviewed by a competent professional ballroom instructor. A book as a tool for dance education is one of great value especially if it is reliable, not one like this, that conflicts with the accepted standards of every dance society that belongs to the National Dance Council of America and good principles of movement. This book leaves the unsuspecting reader with instructions that if followed, would produce flat-footed, awkward, unbalanced, non-musical, and non-rhythmic movement. But many so-called dance instructors quickly find out how easy it is to fool the consumer into believing that if the can dance a little bit, they must also be able to teach. The funny thing about The Complete Book of Ballroom Dance Error and what struck me immediately is that the couple that poses for the pictures throughout the book looks as awkward and uncomfortable as one would expect following this books directions. Here are some of the many errors in technique found in this book that would create problems for the newcomer to dancing and needless to say any other level: Good teachers stress that the elevation of the right hand and arm is MORE important than the left! Another of the many glaring errors starts on the very first figure of this book in the Waltz section. This pattern has many errors and it, unfortunately for any reader, is the most fundamental in all of Ballroom dancing. For instance on step 3 for the man the author writes: Any musician would have told these alleged dance instructors that Waltz begins its diminishment at the half waypoint of count 3 which is why many count Waltz: Splitting the 3rd beat between crescendo and diminishment: The good news is that Ballroom dancers do the same thing! Then the authors tell us on step 4 to reach back obviously from this risen position since they have already missed the moment of lowering to the BALL of the right foot. This would have the impact of taking a backward step off a platform 2 feet from the floor this error is repeated many times in this book of miss-instruction! That would be one for video bloopers, in the same way this book is. I have been a dance instructor for over 10 years in the Northeast corridor. I take great exception to the negative reviews of Mr. Quickstart guides the beginner and helps develop the most important basic dance skills in systematic and incremental fashion. Foundational skills like correct postural movement with a partner, rhythmic movement, and leg action both for the smooth, swing, and Latin dances are wonderfully described in Quickstart. They are either completely omitted or where included, erroneously described the so-called Complete Book! Quickstart guides you through a primary development with easy to use physical instructions and analogies with a direct goal in mind. They do not and will not simply by reading a syllabus, all competent dance instructors know this! Quickstart does a terrific job in addressing these primary and necessary functions. The Complete Book leaves you to your own devices. The Complete Book designed for the next stage of dancing, diversity in patterns, unfortunately is laden with serious error that the beginner would certainly not be aware of in their attempt to follow its syllabus. Quickstart does not pretend to be more than it is, simply the best guide for the beginning stages of your social dance experience. Perhaps these are the reasons why Quickstart to Social Dancing seems to be applauded by dance professionals and others who are willing to provide their names and email addresses for correspondence. I know I recommend it to students and teachers alike. By contrast, you cannot contact even one negative reviewer of Mr. In his book, Mr. Allen provides you with his contact information for questions and further help. I started my study of ballroom dancing in Japan, and as a result of language and cultural barriers, I thought I needed a book, written in English, that would compliment my study of dance. So, I purchased this book. It was the worst purchase I have ever made! The pictures are not the least bit useful for learning steps. The description of the steps and the

foot diagrams are confusing and in some cases wrong. The only good thing about the book is the section on the history of ballroom dancing, but except for that the book is extremely limited. It is just what I have been looking for. It has the history of the various dances, dialogue with footsteps for both man and women, pictures of man and woman in progressive stages of each dance and a listing of songs for each type of dance. My book prompted a request for a copy from two friends Good description of elementary Ballroom steps. The book is quite complete, and although not great, is the best available. Well done, basic figures, American style. By Cindy on Sep 17, Well done introduction to the most popular dances. It teaches about six figures of each dance, plus basic positions, background information, etc. Mostly American variations, left foot first male. While "out of print" I have seen it in many stores. Bought this for a Ballroom Dancing class- didnt have to use it.. I had to basically teach my partner instead of my teachers and using this book to catch up for the one day I missed sucked. Domingo on Oct 18, Good book but wished it had more illustrations. I felt it did not have enough pictures for each dance that was mentioned. Add a Book Review Book Summary: Stephenson , Joseph Iaccarino Contributor. This particular edition is in a Paperback format. It was published by Main Street Books and has a total of pages in the book. To buy this book at the lowest price, [Click Here](#).

**Chapter 2 : NFL's first male dancers will hit the sidelines this season - CNN**

*Quickstart To Social Dancing First Edition Quickstart To Social Dancing provides an excellent foundation for 6 dances - Foxtrot, Waltz, Rumba, Merengue, Cha Cha and Swing - with an easy to understand presentation of the basics and fundamental.*

Characteristics[ edit ] A set is a formation of dancers. The most common formations are longways for as many as will, i. The longways formation occurs in over 12, modern contra dances [4] ; it was also the most popular formation in all the dance publications of the 18th and early 19th centuries. Circles and fixed-length longways sets are also very common, but the possible formations are limited only by the imagination of the choreographer. Thomas Wilson, in , wrote, "A Country Dance is composed of an indefinite number of persons, not less than six, but as many more as chuse, but six are sufficient to perform any figure in the treatise. In fact, there are numerous dances for two couples, and quite a few for three or five dancers. A figure is a pattern that the dancers trace along the floor, simple ones such as Circle Left are intuitive and can be danced with no prior knowledge, while complex moves such as Strip the willow need to be taught. The stepping and style of dancing varies by region and by period. Examples of some of the figures are provided in the Glossary of country dance terms. While some dances may have originated on village greens [10] , the vast majority were, and still are, written by Dancing Masters and choreographers. Each dance consists of a series of figures, hopefully smoothly linked together, designed to fit to the chosen music. The most common form of music is 32 bar jigs or reels, but any music suitable for dancing can be used. In most dances the dancers will progress to a new position so that the next time through the music they are dancing with different people. Country dancing is intended for general participation, unlike folk dances such as clogging , which are primarily concert dances , and ballroom dances in which dancers dance with their partners independently of others. Bright, rhythmic and simple, country dances had appeal as a refreshing finale to an evening of stately dances such as the minuet. Howe, in , wrote, "The term "Country Dance" is the one invariably used in all books on dancing that have been published in England during the last three centuries, while all works issued in France within the same period employ the term Contra Dance, or in French "Contre Danse". As the authority is equally good in both cases, either term is therefore correct. The Country or Contra Dance has been one of the most popular amusements in the British Isles, France, and other continental countries from time immemorial". History[ edit ] A village country dance - engraving by Abraham Bosse, Country dances began to influence country dance in the 15th century [14] and became particularly popular at the court of Elizabeth I of England. Many references to country dancing and titles shared with known 17th-century dances appear from this time, though few of these can be shown to refer to English country dance. While some early features resemble the morris dance and other early styles, the influence of the courtly dances of Continental Europe, especially those of Renaissance Italy , may also be seen, and it is probable that English country dance was affected by these at an early date. This was enormously popular, reprinted constantly for 80 years and much enlarged. Playford and his successors had a practical monopoly on the publication of dance manuals until , and ceased publishing around During this period English country dances took a variety of forms including finite sets for two, three and four couples as well as circles and squares. These usually require a group of eight people, a couple along each side. Dancing in square sets still survives in Ireland, under the name "set dancing" or "figure dancing". For some time British publishers issued annual collections of these dances in popular pocket-books. Jane Austen , Charles Dickens and Thomas Hardy all loved country dancing and put detailed descriptions into their novels. But the vogue for the waltz and the quadrille ousted the country dance from English ballrooms in the early 19th century, though Scottish country dance remained popular. The quadrille evolved into square dance in the United States while in Ireland it contributed to the development of modern Irish set dance. English country dance in Scotland developed its own flavour and became the separate Scottish country dance. English Ceilidh is a special case, being a convergence of English, Irish and Scottish forms. In addition certain English country dances survived independently in the popular repertoire. The contradanza , the Spanish and Spanish-American version of the French contradanse, became an internationally popular style

of music and dance in the 18th century. The contradanza was popular in Spain and spread throughout Spanish America during the 18th century, where it took on folkloric forms that still exist in Mexico, Venezuela, Colombia, Peru, Panama and Ecuador. In Cuba during the 19th century the contradanza became an important genre, the ancestor of danzon , mambo and cha cha cha. Haitians fleeing the Haitian Revolution of brought to the Cuban version a Creole influence and a new syncopation. In Denmark the description "Engelsk" was used for both line and square dances of English origin. In the early 20th century, traditional and historical dances began to be revived in England. Neal, one of the first to do so, was principally known for her work in ritual dances, but Cecil Sharp , in the six volumes of his Country Dance Book, published between and , attempted to reconstruct English country dance as it was performed at the time of Playford, using the surviving traditional English village dances as a guide, as the manuals defined almost none of the figures described. Sharp and his students were, however, almost wholly concerned with English country dances as found in the early dance manuals: The first collection of modern English country dances since the s, Maggot Pie, was published in , though only in the late 20th century did modern compositions become fully accepted.

## Chapter 3 : Social Dance and the Modernist Imagination in Interwar Britain: 1st Edition (Paperback) - Routledge

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## Chapter 4 : Country dance - Wikipedia

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*The upper class in modern societies is the social class composed of people who hold the highest social status, and usually are Quickstart To Social Dancing First.*

## Chapter 9 : Jeff Allen | LibraryThing

*More than photographs and illustrations anchor this guide to social dancing that offers easy, step-by-step instructions for*

*most popular ballroom dances: the waltz, fox-trot, tango, cha-cha.*