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DanceSport:
A Course Book In English-Chinese
体育舞蹈双语教程

A Series of Sport Books in English-Chinese

英汉对照体育双语丛书

总编 申伟华

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体育舞蹈双语教程

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前 言

在当今世界经济文化日趋“全球化”的进程中,全世界各个国家交流与联系日趋紧密,这就使掌握和运用一门通用的“国际语言”变得更加必要。早在1928年国际教育局在卢森堡召开世界第一次双语教育会议上,双语教学还是大多数人反对的对象,可是到了二战以后特别是20世纪80年代中后期,受经济全球化趋势的影响,双语教学开始在许多国家越来越受到重视。双语教学作为现代人文教育的重要组成部分,一直受到联合国教科文组织的重视。如在国际教育局(IBE)中成立有专门负责研究双语教学的国际双语研究中心。国际语言的形成和普及将是人类文化精神日益丰富发展的一个必然趋势。随着我国加入WTO,各行各业与国际接轨的步伐逐步加快。教育和科技与世界接轨也愈来愈密切。为迎接“入世”的机遇与挑战,我国迫切需要掌握专业知识又懂专业外语的高素质复合新型人才。教育部于2001年印发《关于加强高等学校本科教学工作提高教学质量的若干意见》的4号文件,2005年又印发《关于进一步加强高等学校本科教学工作提高教学质量的若干意见》的1号文件,要求本科教育要创造条件,积极推动使用英语等外语进行公共课和专业课教学,力争二三年内,外语教学课程达到所开课程的5%~10%,以培养高素质复合新型人才,实现我国高等教育的可持续发展。可以预见双语教学必将成为我国高等教育各学科课程教学改革的一个热点和发展趋势。

我国高等学校双语教学起步较晚,且多是在个别学科上进行双语教学的实验后,再逐步向多学科推行。双语教学的理论研究也从无到有,从个别学科经验研究向综合性理论研究发展,已形成具有中国特色的双语教学初级阶段理论。这些成果对目前我国高等学校各学科开展双语教学实践,具有积极的指导意义。

目前,国内出版的体育双语书籍还不多见,这无疑是影响我国高等学校开展体育双语教学的因素之一。为了改变这种状况,我们组织部分体育教师编写了英汉对照体育双语丛书。本丛书以运动项目的技术教学为主,这一方面是因为体育技术的教学内容相对比较简单,也便于结合技术动作理解英文;另一方面是因为体育技术教学的开放式教学环境和直观性教学特点,不会因双语教学而造成学科知识的损伤。希望该丛书的编写出版能起到抛砖引玉的作用,为我国体育教学实施双语教学提供一定的帮助。

本丛书根据大量国外最新研究成果和相关教科书编写而成,英文部分依照原文,稍有改动。根据体育教学的现有实际情况,中文部分采用直译的方式进行,因此,其中文叙述方式与同类中文体育书籍稍有不同,这也是本丛书的特色之一。本丛书的排版采用双栏形式,实现英汉对照,以便读者在学习体育知识和技术时,能够同时学习体育英语。本丛书由申伟华任总主编。

《体育舞蹈双语教程》由周龙慧、饶平任主编,周侯涛、王娟、杨英任副主编,其他编写人员有袁毅、周雅丽、张册、李炎、申佳、郑东霞、杨朝晖、翁荣、邓罗平等。全书最后由周龙慧、饶平、申伟华负责编纂定稿。在此要特别感谢湘潭大学出版社对本书出版的大力支持和关心,还要感谢陈宣羽、贺笛、龙梅、杨斯静、刘之林、徐晓聪、艾坤、杨钗等为本书技术动作的部分图片所进行的示范。

由于我们水平有限,在编写过程中既要遵从体育专业理论和专业技术的严密性和准确性,同时又要考虑到英语学习的现实要求,虽然力求兼顾到两方面的需要,但难免有不足之处,甚至错误之处,希望得到专家和广大读者的批评指正。

编 者

2008年8月28日

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CHAPTER 1

INTRODUCTION OF DANCESPORT

第1章 体育舞蹈绪论

1.1 The Nature of DanceSport

In general, DanceSport was what used to be referred to as competitive Ballroom Dancing. Along with its development, this glamorous and exciting leisure activity has been renamed as a demanding sport to suit its modern image. It is now recognized by the International Olympic Committee as a sport and is expected to eventually be included in the Olympic program.

The characteristics of DanceSport consist of physical strength, agility, co-ordination, stamina, discipline and teamwork, and grace, style and musical interpretation. DanceSport provides opportunity for developing athletic discipline of body and mind and as well as artistic creativity through musical interpretation, costume design and choreographic programming.

1.2 The Origins of DanceSport

The desire to dance is one of the primitive instincts of mankind. It has been said the dancing is older than anything except eating, drinking, and love, and that "rhythm is life... and rhythm is the basis of dancing".

It is a fact that emotion stimulates the body into movement. Civilization and conditioning have taught people to suppress this natural response, but the primitive desire is there all the same.

In the days when speech had hardly been born, primitive man expressed his emotions by movements. He danced a kind of mime to act out of his deepest wishes and desires. As time went on language was developed and the immediate need for mime and gesture had no longer existed. However, the expressive movements of early man continued. They were adapted as

1.1 体育舞蹈的性质

一般而言,过去将舞厅舞比赛称之为体育舞蹈。随着舞厅舞的发展,这种富有魅力和激动人心的休闲活动,已变成要求严格的运动项目,以适应其现代形象。作为一种运动项目,体育舞蹈已得到国际奥林匹克委员会的承认,并期待最终成为奥运会的正式比赛项目。

体育舞蹈的特征由体力、敏捷、协调、耐力、严谨、协作以及优雅、时尚和音乐表达等构成。通过音乐表达、服装设计和舞蹈编排,体育舞蹈为发展身体和心理的运动素质以及艺术创造力提供了机会。

1.2 体育舞蹈的起源

渴望舞蹈是人类一种原始的本能。有人说过,除了吃、喝和爱,舞蹈是一种比其他任何事情更原始的本能,“节奏就是生活……节奏是舞蹈的基础”。

事实上,情感刺激着身体的运动。虽然文明和环境压抑着人们这种自然的反应,但是,这种本能的愿望却一点也没有改变。

在人类还没有创造出语言的时候,原始人通过动作表达情感。他们舞蹈一种模拟动作,以表达出自己最深远的心愿和期盼。随着时间的推移,语言开始发展起来,对模仿和手势的直接需要已不再存在,但是,早期人类的表达动作仍在延续,并逐



part of the customs of the tribe and, although their origins were forgotten, they lived on and became the foundation of folk dances.

The origin of DanceSport can trace to Ballroom Dancing. The word "ballroom" denotes a room where balls may be held: that is formal social dances. The word "ball" derives from the Latin "balare" meaning "to dance". This is also the origin of the related words: ballet, ballerina, ballad, etc. Note that this origin is quite different from that of a "ball": a round object used for games. This derives from the Old Norse: "bollr", meaning "to inflate".

Ballroom Dancing is one of the most popular leisure activities in the world. It has universal appeal, for dancing is both tremendously enjoyable and a great social asset. It is also a great way of being together with your partner and away from the television and telephone. And mentally, dancing is a wonderful stress reliever. A busy day of pressure melts into the background when the evening brings you dancing in the arms of another.

Ballroom Dancing is a fun, easy activity suited for all ages. Its steps can be learned quickly by novice, and if taken seriously, it is a challenging competitive sport. Few people are "natural" dancers, but with a little instruction everyone can dance well enough to dance in any ballroom and derive pleasure from every moment.

During the past few years, there has been an explosive growth in the interest in Ballroom Dancing. All age groups and the social levels are involved. As well, the image of ballroom dancers has changed. Instead of couples formally dressed in white tie, tails and gowns, dancing in fancy ballrooms, we now see hundreds of informally dressed couples having fun in studios, community centres and similar locations.

Couples dance, as a dance form, emerged in the 15th century Europe as an adaptation of folk dancing and was refined by the dancing masters of the time. These new dances, gay and lively in character, developed firstly as a social diversion among the aristocracy of France and Italy, and then the expanded to every royal court on the continent - the Minuet, the most stately of all court dances(Fig. 1-1), originally came from the peasants of Poitou; the Gavotte from the people of Provence, both in France, the Waltz from the Landler of folk songs from

渐发展成为部落习俗的一部分。尽管它们的起源已被遗忘,但是它们被留存了下来,并成为民间舞蹈的基础。

体育舞蹈的起源可追溯至舞厅舞。舞厅这个词的意思就是举行正式交际舞舞会的地方。舞会这个词源自拉丁语“balare”,意思是跳舞。与舞蹈起源发展有关的词语还有芭蕾舞、芭蕾舞者、民谣等。值得注意的是,这些词语与用于游戏的圆形“球”这个词完全不同,后者起源于古挪威语“bollr”,意思是充气。

舞厅舞是世界上最普及的休闲活动之一。它引人入胜,深受喜爱,是因为其既能使人享受欢快,又能使人获得巨大的社会资源。它还是使你远离电视和电话,与伙伴一起享受快乐的绝佳方法。在精神上,舞蹈是一种奇妙的舒缓剂。当你在晚间挽着舞伴翩翩起舞时,一天紧张而繁忙的工作压力将逐渐消失。

交际舞是一种欢快轻松的活动,老少皆宜。初学者可以很快掌握交际舞的舞步,如想进一步提高,它又可成为一种极富挑战的竞技项目。天生的舞蹈家很少,只要稍加指导,每个人都可以很好地掌握任何一种舞厅舞,时刻享受其带来的快乐。

过去几年中,人们对舞厅舞的兴趣迅速增长,几乎所有年龄和社会层次的人都参与其中。同时,舞厅舞的景象也已发生变化,舞者们不再系着白领带穿着燕尾服等正式服装在精美的舞厅翩翩起舞,现在我们可以看到,成百上千的人们穿着便装在体育馆、社区中心以及类似场所享受着舞蹈的快乐。

配对双人舞作为一种舞蹈形式,形成于15世纪的欧洲,由民间舞蹈改编而成,并受到了当时的舞蹈大师们的精雕细刻。这些新型舞蹈,即米奴哀小步舞(图 1-1),以欢快活泼为特色,首先作为一种社会娱乐在法国和意大利贵族中流行,并逐渐扩展至欧洲大陆的所有皇宫。它是所有皇宫舞中最庄重的舞蹈,起源于普瓦图的农夫。加伏特舞起源于普罗旺斯。它们都位于法国;华



Fig. 1-1 Louis XIV (1643-1715) at Versailles Dancing the Minuet
路易十四(1643-1715)在凡尔赛跳米奴哀小步舞

Southern Germany and the Polka from Bohemia.

The figures in the modern ballroom dances have now been standardized and categorised into various levels for teaching, with internationally agreed vocabularies, techniques, rhythms and tempos.

These "Standard Ballroom" dances have diverse origins, rhythms, tempos, and aesthetics, but have one thing in common: they are all danced by a couple (usually a man and a lady) in "Closed Hold", maintaining five areas of contact between the partners while performing all the figures of the dances.

- (1) the man's left hand holding the lady's right hand;
- (2) the lady's left hand resting on the top of the man's right upper arm (behind the arm in the Tango);
- (3) the man's right hand placed on the left shoulder blade on the back of the lady;
- (4) the lady's left elbow rests on the man's right elbow;
- (5) the right area of the chest of each partner touches that of the other.

Ideally, in this hold, the lady's upper arms are both held horizontal by a suitable placement of the man's arms and hands. This not only makes it comfortable for the lady to follow the man's lead, but also gives the couple a deportment of regal appearance. This deportment is a characteristic of dances coming from Western Europe, and is a heritage of the origin of ballroom dancing in the royal courts of Europe. The erect and fixed torso is even more evident in Classical Ballet, which had the same origins.

尔兹舞起源于德国南部以民歌伴奏的兰德勒舞和波西米亚的波尔卡舞。

随着现代舞厅舞的术语、动作、韵律和节拍得到国际的广泛认同,其舞步型已标准化,并分类为不同的技术等级以便教学。

虽然这些标准的舞厅舞的起源、韵律、节拍和美学观各不相同,但是有一点是相同的,即它们都是配对“紧密握持”的舞蹈(通常是一男一女配对),并在舞蹈的所有的舞步型中保持舞伴间的5点接触。

- (1)男士左手握持女士右手;
- (2)女士左手放在男士右上臂顶端(肩部,探戈时放在上臂后部);
- (3)男士右手放置在女士背部左肩胛骨下沿;
- (4)女士的左肘放置在男士的右肘上;
- (5)舞伴的右胸部相互接触。

在这种握持中,最理想的是女士的双上臂在握持中成水平状,与男士双臂和双手的相应姿势相适应。这不仅使女士能够舒适地跟随男士的引领,还可使配对舞伴的行为举止表现出帝王般的高雅气质。这种行为举止是西欧舞蹈的一个特征,是起源于欧洲皇室宫廷的一种舞厅舞传统。这种直立挺拔的躯干甚至比同一起源的古典芭蕾舞更加明显。



The peculiar ballroom dancing "Closed Hold" possibly had its origins in the time when men wore swords while dancing. This can be seen in the print by Hans Sebald Beham (1500—1550)(Fig. 1-2), and in the illustrations in Fabrito Caroso's "II Ballarino" of 1581 (Fig. 1-3).



Fig 1-2 Print by Hans Sebald Beham 1537
Peasant dancing in 1537 with both sword and partner
《佩剑的农夫与舞伴跳舞》
汉斯·西博尔德·贝哈姆绘于 1537 年

As most men are right handed, it was conventional to wear the sword and scabbard on the left-hand side of the belt, so as to facilitate the drawing of the sword with the right hand. Thus if a man was to put his arm around a lady's back, she would have to be on his right, or she would keep tripping over the sword. Thus he could only put his right arm around her; and if she was receptive to this advance, she would place her left arm over the man's right. From here it is a simple matter for the man to offer his left hand for the lady to hold for additional balance while dancing.

The resting of the lady's left elbow on the man's right elbow is probably a hangover from the days when lady's were socially restrained from ever making advances to a man, the man always had to take the initiative: he offered, and the lady either accepted or rejected. One aspect of this elbow contact is that the man must keep his right shoulder over his right hip, and the right elbow in front of the line of his shoulders if the lady is to feel comfortable.

The facing of the palm of the man's left hand and the lady's right hand has its origins in the same social gender constraints as described above: the man offers his left hand (palm up), and the lady accepts by putting her right hand (palm down)

舞厅舞以这种特殊的“紧密握持”方式舞蹈,可能源自于当时男士们舞蹈时是佩着剑的。这种情形可以在汉斯·西博尔德·贝哈姆(1500—1550)的版画(图 1-2)中看到,也可以在 1581 年的 F. 卡罗索“II Ballarino”中的插图中看到(图 1-3)。



Fig 1-3 Print by Fabrito Caroso 1581
"II Ballarino": Gentleman dancing with
both sword and partner
《佩剑的德国人与舞伴跳舞》
F. 卡罗索绘于 1581 年

由于大多数男士的利手是右手,为了便于用右手拔剑,通常都将剑和鞘佩带在身体的左侧,因此,当男士将其手臂放置在女士后背时,女士则不得不站位于男士右侧,否则女士将会不时地碰到佩剑。这样一来,男士就只有用右手去围抱女士,如果女士要适应这种状况,她就应将其左手放置在男士的右手上方,以便男士在舞蹈过程中简单而方便地使用左手,为女士提供更加稳定的身体平衡。

女士左肘放置在男士右肘上可能与传统观念有关,当时绝对禁止女士邀请男士,必须始终是男士邀请女士:对于男士的邀请,女士可以接受,也可以委婉地拒绝。这种肘部接触使男士必须保持其右肩部位于右髋之上,右肘在双肩的正前方,这样女士才会感觉舒适。

男士左手手掌和女士右手手掌相对,与上述的社会性别约束有同样的起因:男士伸出手(手掌向上),女士将手(手掌向下)放置在男士手上,表示接受男士邀请。手掌



on the man's. This orientation of palms has the advantage of allowing each partner to keep their wrists straight, and the hand in line with the lower arm, giving aesthetically pleasing lines. This is hard for the man as he also has to keep his left elbow up at the same height as the shoulder, and the left shoulder down, and so it requires the maintenance of a 180 degree twist in the man's wrist. Thus many teachers advocate other easier but less elegant palm alignments.

The social expectation of male initiative is of course also the reason that conventionally in ballroom dancing, the man "leads", and the lady "follows": i.e. the man is basically responsible for the choreography and directions of travel.

1.3 The Development of DanceSport

The first recorded dance competition was a tango tournament organized in Nice, France, by dancer, choreographer and dance instructor Camille de Rhynal in 1907. The dance from the "New World"(U.S.A.) obviously were received with much enthusiasm. It was the real beginning of the Modern Company Dance. It was such a success that held a similar tournament in Paris later that year and made it became an annual event.

Camille de Rhynal, choreographer and dancer, composer and organizer, with a special instinct for super-business, a great Manager for that time, was encouraged by the first success in Nice to organize his "World championships" in Paris in 1909 for the first time. The first World Championships, of course, can't be compared with the present World Championships. However, historically speaking, they are very interesting now.

During the 1920s, more countries became involved in dancing as a sport. In that time there was no split between Amateurs and Professionals, neither between representing countries. You danced as a couple, if the lady was French and the man was Spanish, it didn't matter. Up to 1921 it was possible to go World Championship per dancer. At that time, play in structions and adjudication rules were hardly known. The World Championship of 1911 in Paris was the first competition to be announced as a Pro/Am - competition, which meant a professional and an amateur danced together. In fact, the

的这种姿势,可以使舞伴和自己保持手腕平直,使手与前臂成直线,表现出赏心悦目的审美线条。这种姿势对男士有一定的难度,因为男士还必须使左肘向上保持在与肩同高的位置,当左肩下降时,就需要男士手腕保持在180°旋转的位置。因此,很多舞蹈教师提倡其他不太雅致但更为简便的姿势。

男士主动的社会期望,当然也会毫不例外地在舞厅舞中存在:“男士领舞,女士跟随”,即男士负责舞蹈的动作和行进的方向。

1.3 体育舞蹈的发展

据记载,第一次舞蹈比赛是1907年在法国尼斯举行的探戈锦标赛,该比赛是由舞蹈家、舞蹈指导和舞蹈教师卡米尔·德·日讷尔组织的。来自于“新世界”的美国舞蹈受到了热烈的欢迎和普遍的认可,这是现代配对双人舞的真正开始。次年,他又在巴黎成功地组织了类似舞蹈锦标赛并使之成为年度比赛项目。

在那个时代,舞蹈指导和舞蹈家卡米尔·德·日讷尔,作为舞蹈比赛的设计者和组织者,表现出超群的商业才能和管理能力,在尼斯第一次成功举行探戈锦标赛的鼓舞下,他于1909年在巴黎组织了其首次“世界锦标赛”。当然,该世界锦标赛尚不能与现在的世界锦标赛相提并论,但从历史的观点出发,这依然引起了人们极大的兴趣。

在20世纪20年代,更多的国家开始将舞蹈作为一种运动而参与其中。当时的舞蹈比赛没有职业和业余之分,也不代表各自的国家参赛。如果女士是法国人,男士是西班牙人,也没有关系,两人仅作为舞伴参赛。直到1921年,个人才可以参加世界锦标赛。那时,几乎没有比赛规程和规则。1911年在巴黎举行的世界锦标赛首次进行业余选手和职业选手混合比赛,即一位职业选手和一位业余选手配对参赛。事实上,此时



World Championships were held in London in 1922, when separating competitions for amateurs and professionals were introduced. It was the first time to have an allround competition in all that existing dances.

In the early 30s, on the moment the "Englisch Style" manifested all over Europe, due to the "Great Conference" in London at 14-4-1929, the glory for Camille de Rhynal and his "WC" was over. The real great dancers of that time weren't to be found in Paris at this "WC". The uncrowned worldchampions were to be seen in Blackpool, a festival that started in the 20s end still exists (Fig. 1-4). Also on the "Stage" in London were all world-top-couples present.

业余选手和职业选手分开进行比赛。真正的世锦赛才于1922年在英国伦敦举行。在该锦标赛上,首次就所有的体育舞蹈进行了全能比赛。

由于1929年4月14日在伦敦召开的“划时代会议”宣告了卡米尔·德·日讷尔和其“世锦赛”时代的结束,英国风格的体育舞蹈在30年代早期开始迅速风靡欧洲。在当时巴黎“世锦赛”上,并未产生真正伟大的舞蹈家。在英国黑池,从20世纪20年代末至今,一直存在着“无冕”世锦赛,即一种盛大的节日舞蹈比赛(图1-4)。正是在伦敦这个“舞台上”出现了世界顶级体育舞蹈明星。

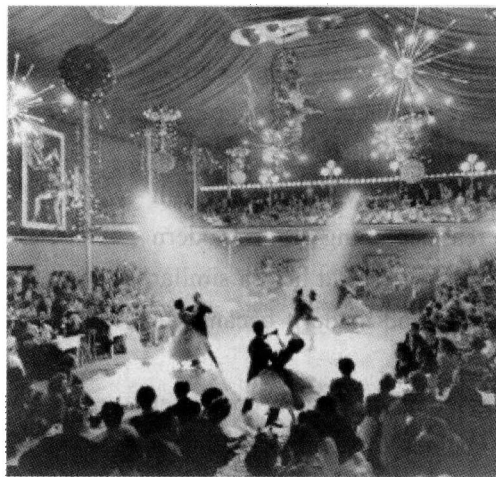


Fig. 1-4 Dance Festival 舞蹈节

The first formal organization of DanceSport was the German Imperial Association for the Promotion of Social Dancing (Reichsverband zur Pflege des Gesellschaftstanzes), commonly known as the RPG. In 1935, the RPG invited English dance officials to join in organizing an international governing body for danceSport.

However, it didn't come about until 1935, when The International Amateur Dancers Federation (Federation Internationale de Dance pour Amateurs), or FIDA, was founded at a meeting in Prague by National Associations representing Austria, Czechoslovakia, Denmark, England, France, Germany, Holland, Switzerland and Yugoslavia.

体育舞蹈的第一个正式组织是德国皇家交谊舞促进会,即众所周知的RPG。1935年,RPG邀请英国舞蹈官员们加盟,组织了一个体育舞蹈的国际管理组织。

然而,直到1935年的布拉格会议,才由奥地利、捷克斯洛伐克、丹麦、英格兰、法国、德国、荷兰、瑞士和南斯拉夫国家舞蹈协会的代表,共同创立了国际业余舞蹈家联合会,即FIDA。



The FIDA staged the first genuine world championship in 1936 at Bad Nauheim, Germany, shortly before the Olympic Games opened in Berlin. Competitors came from 15 countries on three continents.

During World War II, the FIDA fell into disarray. An attempt to revive it in 1950 failed, but a professional group, the International Council of Ballroom Dancing (ICBD) was founded that year by representatives from 12 countries. In that year, the ICBD held the first Blackpool Dance Festival (Fig. 1-4), and remained the Ballroom Dancing as International Standard Dancing after standardizing the ballroom dancing. After that, the Viennese Waltz was added into the International Standard Dancing.

The time from 1946 till 1951 was characterised by the chaos that the 2nd World War left behind in all Europe. The dance, still a true mirror of its time, is still present although the rough post-war time.

The FIDA was put together again in 1953 with six member countries, Austria, Belgium, Denmark, France, Italy and Yugoslavia. Finland, the Netherlands, and Switzerland joined later. But the amateur association wasn't able to work out an agreement with the ICBD and suspended activities once again in January in 1956.

A different organization, the International Council of Amateur Dancers (ICAD), was founded in 1957. The founding member countries were Austria, Denmark, England, France, Germany, Italy, the Netherlands, and Switzerland. Belgium, Norway, Sweden and Yugoslavia joined the following year.

In 1960, Latin American dances were also added into the DanceSports, which were from the folk dances of Africa, Latin America and Spain by standardizing and compiling. The Latin American dances include 5 dances: the Samba, Cha Cha Cha, Rumba, Paso Doble, and Jive.

In 1992, The International Standard Dancing were performed as an exhibition event in Olympic Games.

The International Olympic Committee invited that up to 500 DanceSport couples from the Australian member body of the International DanceSport Federation (IDSF) to participate in the Closing Ceremony of the Games of the XXVII Olympiad, in Sydney, 2000.

在1936年德国柏林奥运会即将开幕之际, FIDA 在德国巴特诺海姆举行了第一次真正的世界锦标赛, 三大洲 15 个国家的运动员参与了比赛。

在第二次世界大战期间, FIDA 陷入混乱状态。在 1950 年试图恢复 FIDA 失败后, 来自 12 个国家职业团体的代表, 当年创建了国际交际舞理事会 (ICBD)。ICBD 于当年主办了其首届黑池舞蹈节 (图 1-4), 并把规范后的舞厅舞命名为国际标准舞。之后国际标准舞中又增加了维也纳华尔兹。

在 1946 年至 1951 年期间, 第二次世界大战使战后的整个欧洲混乱不堪, 尽管如此, 作为时代真实反映的体育舞蹈, 在这段混乱的战后期间依然存在着。

在 1953 年, 6 个 FIDA 的成员国 (奥地利、比利时、丹麦、法国、意大利和南斯拉夫) 再次重建 FIDA, 随后, 芬兰、荷兰和瑞士也参与其中。但该业余协会因未能与 ICBD 达成一致, 在 1956 年 1 月再次被迫暂停活动。

在 1957 年成立了另一个不同的组织, 即国际业余舞蹈家理事会 (ICAD), 其发起国是奥地利、丹麦、英格兰、法国、德国、意大利、荷兰和瑞士等。第二年, 比利时、挪威、瑞典和南斯拉夫也加入进来。

1960 年, 经过对非洲、拉美和西班牙等一些国家的民间舞进行规范加工, 拉丁舞也被增加到体育舞蹈之中, 拉丁舞包括五种舞: 桑巴、恰恰恰、伦巴、牛仔、斗牛。

1992 年国际标准舞被列为奥运会表演项目。

2000 年, 国际奥委会邀请国际体育舞蹈联合会会员国澳大利亚 500 多对体育舞蹈选手参加了悉尼第 27 届奥运会闭幕式表演。



The ICAD was renamed the International DanceSport Federation (IDSF) in November of 1990 and was accepted as an affiliate of the International Olympic Committee in 1997. The same year, DanceSport was added to the World Games program. The organization includes 84 national federations representing about 4 million athletes worldwide. The ISDF is strongly pushing for the inclusion of DanceSport as a medal sport in the Olympic Games.

The ISDF conducts World Championships in standard, latin, and ten-dance categories. Standard Championships comprise the Waltz, Tango, Viennese waltz, Slow Foxtrot, and Quick Step. Latin Championships comprise the Samba, Cha Cha Cha, Rumba, Paso Doble, and Jive. All of the standard and Latin dances are included in ten-dance Championships.

The World Rock and Roll Confederation (WRRC), an associate member of the ISDF, conducts championships in Rock and Roll, Boogie Woogie, and Lindy hop.

The ICBD was renamed the World Dance & DanceSport Council (WD&DSC) in 1996 and changed the name into the World Dance Council (WDC) in 2006. It has 49 member countries.

1.4 Competition Rules

1.4.1 Grades of Competitions

1.4.1.1 IDSF World Championships

There are 2 categories of IDSF World Championships:

(1) Adult and Youth and Junior II

Entitled to participate:

Every IDSF member association has the right to nominate two couples.

Only one couple may represent each member association in IDSF World Ten Dance Championships.

Two teams of each category must be invited from each member country in IDSF World Formation Championships.

(2) Senior

① Entitled to participate:

Every IDSF member association has the right to nominate two couples.

② Age limit:

Competitors in International Senior Championships must

1990年11月, ICAD更名为国际体育舞蹈联合会(IDSF),并于1997年9月4日被接纳为国际奥委会会员组织。同年,体育舞蹈被列入世界竞技计划。该组织包括有84个国家协会,代表着全世界约4百万运动员。IDSF正奋力争取使体育舞蹈成为奥运会的奖牌项目。

IDSF举行的世界锦标赛分为标准舞比赛、拉丁舞比赛和全能比赛。标准舞比赛包括华尔兹、探戈、维也纳华尔兹、慢狐步和快步,拉丁舞比赛包括桑巴、恰恰恰、伦巴、斗牛和牛仔。全能比赛包括所有的标准舞和拉丁舞。

世界摇滚舞联盟(WRRC)是IDSF的协会会员,它举行摇滚舞、摇摆舞和林迪舞锦标赛。

1996年ICBD更名为世界舞蹈和体育舞蹈理事会(WD&DSC),2006年再次更名为有49个成员国的世界舞蹈理事会(WDC)。

1.4 比赛规则

1.4.1 比赛级别

1.4.1.1 IDSF的世界锦标赛

IDSF的世界锦标赛有2种:

(1)成年、青年和少年II锦标赛

参赛资格:

每个会员国有权推荐2对选手。

在IDSF全能比赛中,只能有1对选手代表其会员国参赛。

在IDSF世界队列舞蹈各类比赛中,每个会员国必须有2个队参赛。

(2)元老锦标赛

①参赛资格:

每个会员国有权推荐2对选手。

②年龄限制:

在国际元老锦标赛举办当年,参赛



in the calendar year in which the Championship is held have reached at least their 35th birthday (both partners).

1.4.1.2 IDSF Continental Championships

Adult and Youth

Entitled to participate:

Every IDSF member association has the right to nominate two couples.

Only one couple may represent each member association in IDSF Continental Ten Dance Championships

Two teams of each category must be invited from each member country in IDSF Continental Formation Championships.

1.4.1.3 IDSF Sub-Continental Championships

Entitled to participate:

Each invited member association has the right to nominate two couples. The organizer may invite one further couple from each participating country.

It is not allowed to invite couples from other Sub-Continents than the concerned Sub-Continent.

1.4.1.4 IDSF World Ranking Tournaments

There are 4 categories of IDSF World Ranking Tournaments:

SUPER WORLD CUP

WORLD OPEN

INTERNATIONAL OPEN

IDSF OPEN

The IDSF will conduct a series of these tournaments in Standard and Latin with points for the IDSF Computer World Ranking List in accordance with the Presidium.

Detailed regulations for the conduct of these tournaments will be issued from time to time by the Presidium.

1.4.1.5 International Invitation Competitions

A competition may only be described as an "International Invitation Competition" if it involves couples from at least four countries.

1.4.1.6 International Invitation Competitions for Formation-Teams

A competition may only be described as an "International

者至少应已年满 35 周岁(两舞伴均应如此)。

1.4.1.2 IDSF 洲际锦标赛

成年和青年锦标赛

参赛资格:

每个会员国有权推荐 2 对选手。

在 IDSF 洲际全能比赛中,只能有 1 对选手代表其会员国参赛。

在 IDSF 洲际队列舞蹈各类比赛中,每个会员国必须有 2 个队参赛。

1.4.1.3 IDSF 次大陆锦标赛

参赛资格:

每个受邀成员协会有权推荐 2 对选手。组织者可再邀请每个参赛国增派 1 对选手。

该比赛不得邀请非所属次大陆的其他次大陆的选手参赛。

1.4.1.4 IDSF 排名赛

国际体育舞蹈联盟的排名赛有 4 种:

超级世界杯赛

世界公开赛

国际公开赛

IDSF 公开赛

根据 IDSF 主席团计算机世界排名表的积分,IDSF 将举行一系列上述标准舞和拉丁舞的排名赛。

IDSF 主席团将适时公布上述排名赛的详细竞赛规程。

1.4.1.5 国际邀请赛

只有至少来自于代表 4 个国家的选手参赛的比赛才能称之为国际邀请赛。

1.4.1.6 队列舞国际邀请赛

只有至少来自于代表 4 个国家的