

BALLROOM DANCING

With Kaye Edge & Vladimir Rudko



Our Workshop Artists, Kaye Edge & Vladimir Rudko

Hi there, my name is Faye Elizabeth Rudko, and my main focus in life is to continue my competitive career of ballroom dancing. I started Ballroom dancing when I was 5 years old here in England. I have always been very driven and determined with only one vision and I believe that is what allowed me to have the success within my career from an early age. I was shy and not the most confident girl, however dancing allowed me to feel free and in a space where I felt safe and can truly express my inner emotions.

I am a very determined, driven, passionate, giving and loving person who always put the interests of those before myself. Sharing the love of dance is my number one passion in life and to create ways to help others in our world, I personally think, is incredible. For this reason, I am happy to share my workshop on the foundations of Ballroom Dancing with you today. I appreciate this opportunity to show others how wonderful it is to dance, feel free and have something you do truly love.

Kaye Edge and Vladimir Rudko came together as dance partners in 2016. They were both very successful with previous partners; however, this partnership has been a catalyst for great success and they look forward to a time when the world can come together and dance again.



You can access the workshops here, through the two (2)
YouTube video links provided below

Introduction: <https://www.youtube.com/watch?v=IdeZL2csvkl>

Workshop: <https://www.youtube.com/watch?v=kfevRljsxjY>

BALLROOM DANCING - MOVEMENT & MUSIC

From birth, every single person has the natural feel for music. We can dance to, pretty much, anything. However, an untrained dance is lacking structure. It looks repetitive, a bit primitive, and probably chaotic. So, the core of ballroom dancing is based entirely on **STRUCTURE**, which almost instantly gets applied to music. With practice and some help from instructors, you will not only develop a stronger inner feel for music, but will also be able to apply moves to it. Not to mention, it will all be done with a partner.

Ballroom Dancing is partner dancing.



BODY & DEVELOPMENT

You can easily spot a ballroom dancer. Good stance, flow of movement, and the most commonly noticeable factor – The **POSTURE**. Ballet also has “The Posture”. In fact, both Ballroom and Ballet have a lot of things in common. But it seems, that there is an obvious flow in directional movement in a ballroom dancer, which may not be noticed in a ballet dancer.



To give you an example: it is fascinating to watch a ballroom dancer go through a crowded place. Since **FLOOR CRAFT** is trained from an early age, you probably will not see them collide with anyone. Besides, ballroom dancing has a much higher contrast in movement. From slow and continuous to sharp and static. Try running for a minute and a half, make a sudden stop to catch a quick breath, then run faster for another minute and a half, and do that at least 3 more times. Oh, and while you're at it, keep your hands to your sides and don't drop them down. Oh, do it all to the music and with a partner.

ART & CULTURE

Dancing is bodily expression to music. Regardless, if a dancer does choreography or improvises (*which, essentially, means the same thing, since improv is a choreography broken down into elements and danced in a chaotic pattern*). In the case of ballroom dancing, expression to music usually happens with a partner. The culture behind every ballroom dance has been developed over the years, which means, you will be exposed to some history. Of course, the cultural and historical details for each dance will vary depending on the amount of knowledge the instructor has, but generally, the idea of each dance will be clear. The beginning of the learning process will be strict and bold (*"This is Cha Cha, it's coming from Cuba, and this is how you do it..."*), but further into the future, more emphasis will be put into the character of each dance, and the expression it could be danced with.



MUTUAL LOVE & RESPECT

How can ballroom dancing help promote mutual love & respect?

Easy! Lead by Example.



In 1994, Pierre Dulaine – a former competitive ballroom dancer, founded Dancing Classrooms, a Social and Emotional development program for 5th grade children that uses ballroom dancing as a vehicle to change the lives of the children and their families. Kids are required to partner up, learn different dances together and eventually showcase at a local dance competition. Later, Pierre took the project to his home-country – Jaffa, Israel, where children of long-term enemies – Jews and Arabs, had to learn how to dance together. The results were absolutely fascinating!



Author: [Egor Shalvarov](#)

Photography: [Elena Anashina Photography](#)

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The key to dancing well with a partner and enjoying it is the **right balance** of **leading** and **following**. Although choreographed routines are used in competition and performance, ballroom dancing is, at its core, social dancing, which means that it relies on communication between the dancers. One leads, determining the direction they go and how far they move, and the other follows, keeping up with the changes without overstepping. It can be challenging, but with practice, you can make it look just as effortless as the professionals!

Leading

In ballroom dancing, the man generally leads. He almost always steps forward first, usually on his right foot. The man leads his partner through a variety of small movements and weight changes. For example, a slight backward pull of his shoulder indicates that she should step toward him, while a press against her raised hand tells her to step back. It's crucial to maintain a proper dance frame because, without it, those communications can get lost.

The lead has a lot of responsibility in the dance. It's his job to take his follower through every step, which means he has to make decisions on the fly if there's no choreography. This can be daunting, especially for beginners, but leading is just as important as knowing the steps.

Following

It's generally the woman's role to follow in a dance. That sounds easy, but it requires just as much skill as leading. She's just as responsible for maintaining the dance frame, and she must pay attention to all those small changes in her partner's hold. If she gets too close or too far away from him, their connection will be lost, and they'll lose the ability to dance together smoothly.

For many women, following is the hardest part of ballroom dancing. The follower shouldn't move at all until she gets a signal from her lead, regardless if he's off the beat or out of time. Every move she makes should be dictated by the lead, which can be difficult. Following requires trusting your partner to communicate well and make you look good.



Trevor Copp founded Burlington's Tottering Biped Theatre (TBT) in 2009, a professional company that emphasizes highly physical and social issue oriented work - www.totteringbiped.ca. He completed Theatre Studies at Waterloo, a MA at Guelph, and Mime at the Marcel Marceau School in Paris.

As a devised theatre co-creator Trevor performed/directed in TBT's First Dance, The Second Life, Air and MT Space's The Last 15 Seconds and Body 13. These 5 shows performed multiple times at the Theatre Passe Muraille, Grand Theatre, Firehall Theatre and Theatre Aquarius seasons, the IMPACT 09/11/13/15, Magnetic North, Prismatic, Undercurrents, In the Soil, and Canoe Festivals; National tours, and a tour of the Middle East and Albania. As an actor, he also performed in TBT's Thom Pain, Home Free, The Ends of the Earth; Oakville Festival of the Classics' Pericles; Theatre & Company's Beauty and the Beast, Metamorphosis, Ten Times Two, and Barefoot in the Park; and Motus O Dance Theatre's The Shunning.

Trevor is also a former Latin/Ballroom Dance competitor and current coach to Canada's 2 sets of World Amateur Salsa Champions. He co-invented a gender neutral form of partner dancing whose TED.com talk has garnered 500,000 views/international speaking engagements. He went from street busking to professional Mime, creating/touring his solo physical show 'Searching for Marceau'. He has taught/coached physical Theatre for The Shaw Festival, CanStage/Studio 180, Theatre Beyond Words, Pat the Dog Playwright Centre, Zacada Circus, The Iberoamerican Festival in Bogota, and the University Theatre Departments of Guelph, Waterloo, Niagara, Brock and McMaster. He has been recognized with the Burlington Artist of the Year, the Ontario Presenters Artist of the Year, and a Chalmer's Fellowship Awards. His work has been featured in the Canadian Theatre Review, TED.com, CBC Television, and the Dance Current.

Liquid Lead Dancing - It Takes Two to Lead - Trevor Copp and Jeff Fox

Ontario Secondary School DANCEFEST was fortunate to have **Trevor Copp** and **Jeff Fox** give a workshop and lecture at our 2017 dance celebration at St. Clair College - Centre for the Arts in Windsor, Ontario

Liquid Lead Dancing - It takes two to lead | Trevor Copp & Jeff ...

YouTube · TEDx Talks

Dec. 17, 2015



https://www.ted.com/talks/trevor_copp_and_jeff_fox_ballroom_dance_that_breaks_gender_roles?language=en