



**LABLAST
LINE DANCING
CERTIFICATION MANUAL**

LaBlast® Line Dancing Instructor Certification

Boot, Scoot and... Ballroom?

Welcome to LaBlast® Line Dancing, the newest format introduced by the LaBlast® brand!

Ballroom dancing is traditionally recognized as partner dancing, enjoyed both socially and competitively worldwide. LaBlast® has completely changed the course of ballroom social dancing by adding multiple partner-free formats: LaBlast® Fitness, LaBlast® Splash, and LaBlast® Line Dancing. No partner? No problem!

Line Dancing has been enjoyed for many years and is believed to have its origins in folk dancing. Contra dancing, a type of American folk dance where dancers form two parallel lines and perform a sequence of dance moves while moving down the line with different partners, most likely influenced the line dances of today.

LaBlast® Line Dancing now brings the traditional line Dancing format out of the saddle and onto the ballroom (or fitness room!) floor. These exciting dance combinations move the dancers beyond the world of country by capturing the essence of all the ballroom dances, such as Cha Cha and Samba, Foxtrot and Lindy Hop, and famously fun solo dances like Disco and Hustle.

While LaBlast® Fitness has a strong focus on calorie blasting workouts featuring the true skill of dance, LaBlast® Line Dancing focuses on both the social experience and added health benefits. When dance is made accessible to anyone, more people join in, which has a positive effect on the community. LaBlast® Line Dancing is that perfectly adaptable format ready to energize your next party, entertain your family and friends at social gatherings, or hold public classes in virtually any space or venue.

LaBlast® has every intent to certify their instructors with knowledge, inspiration and integrity. Quality is important to build longevity and ever-growing classes and events.

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Introduction

The LaBlast® Story

LaBlast® was created after the second season of TV's "Dancing with the Stars". Louis was paired with celebrity partner, Lisa Rinna, who had such an amazing experience working with Louis on the show, that she searched for a way to continue dancing after the season ended. Lisa's search for programs offered for non-dancers did not result in many options. It quickly became apparent to the two friends that Louis had an opportunity to create a new and exciting dance fitness program. This program would be accessible to all, be completely different from any program out there, and make everyone feel like a star!

The premise was simple: create a partner-free dance program that anyone could participate in and learn to dance while getting fit and having fun. With Lisa's help, Louis launched his first class in a small dance studio with five friends. In just a few weeks, the class was jam-packed! More classes were added, and before he knew it, Louis was teaching eight classes a week. After two years, the classes had become so popular that he was inspired to develop a program that would be suitable for both dance and fitness facilities worldwide.

In 2009, Louis was partnered with Kelly Osbourne for the ninth season of "Dancing with the Stars". They had a very successful season, and Kelly lost 25 pounds during the three months that they danced together on the show. Following Season 9, Louis flew to his native country of the Netherlands to launch the LaBlast® program in several dance and fitness studios. The response was overwhelmingly positive. With this success, Louis returned to the United States with a determination to bring LaBlast® to students all across America.

Louis' mission for LaBlast® is "to get people moving from all corners of the world, regardless of their fitness level, age, or background, all through the power of dance!"

What is LaBlast® Line Dancing?

LaBlast® Line Dancing is a program designed for participants of all fitness levels and dance backgrounds. The motto is the same as LaBlast® Fitness: "if you can clap it, you can dance it™". LaBlast® Line Dancing is taught partner-free and progresses from learning the patterns forward-facing to performing the patterns to all four walls, which is the premise of line Dancing in general.

LaBlast® Line Dancing differs from traditional line Dancing in the following ways:

- Based on logic (4x8 counts per wall);
- Each dance can be done to many songs;
- Many different dances and forms;
- Can be done as one-, two-, or four-wall;
- Each dance is convertible into levels;
- Is a natural extension of other LaBlast® formats;
- Structured to be accessible to anyone;
- Brings solo social dancing to all;
- Revolutionizes ballroom partner-free social dancing.

According to the International Association for Dance Movement and Science, “One of the most important things that research in motor learning has revealed is an understanding of repetition. Research on dance skill acquisition indicates that continuing practice can improve a motor skill. Once the appropriate neurological pattern is set up (i.e., the movement is being executed correctly and efficiently), repetition will ingrain the skill into the body, much the same way as walking on the neighbor’s perfect yard will wear a path through it.” (2009)

LaBlast® Line Dancing is based upon repetition of movement. Students learn the line dances through repetition and practice. Through motor learning they cognitively acquire the patterns, thereby allowing them to dance physically, mentally and emotionally all at the same time.

The Success of LaBlast® Line Dancing

The LaBlast® brand of classes is wildly successful in a variety of environments. Dance studios, gyms (large and small), and community centers worldwide, have all realized the potential of LaBlast®’s partner-free, fun, high-energy format. LaBlast® classes are changing the way people experience dance fitness, and we are achieving this with our overall philosophy and teaching methods. LaBlast® is successful because:

LaBlast® is Accessible to All. ALWAYS.

Too often we judge, segregate, and put people into categorical boxes. At LaBlast®, we pride ourselves on the fact that anyone can take our classes regardless of age, fitness level, gender, or ethnicity. When instructors are aware of everyone’s needs, and provide variations within each dance, each student can accomplish their goals and feel like winners.

Our Unique Movement Philosophy

Dance is not just doing choreography to the music, but rather dance is moving the whole body “with” the music. Becoming the dance holistically - with mind, body and soul – is what makes dance not only fulfilling, but results in achieving the best fitness benefits. Teach movement, not steps!

Educate our Instructors on All Aspects of Being a Fitness Professional

We wear many different hats as fitness instructors. This training will not only cover the philosophy of movement and the interchangeable patterns used in LaBlast® Line Dancing sequences, but we will also address many other important roles that will ultimately lead to success, such as teaching a safe and effective class, proper cueing, motivating approaches to coaching, dance history, music selection, and entrepreneurial business skills.

We’re so happy you’ve chosen to extend your group fitness/dance skills to include LaBlast® Line Dancing. During this training, if you have questions on our other formats (LaBlast® Fitness and LaBlast® Splash), please make sure to ask your Master Trainer!

Training Agenda

The training schedule is comprised of one, six-hour training day, including:

- LaBlast® Line Dancing Master Class
- What is LaBlast® Line Dancing
- Review of Safety, Injury Prevention and Exercise Science
- Teaching Dance Fitness

- The LaBlast® Movement Philosophy
- The Dances
- Music and Application
- Questionnaire
- Business Skills
- Q & A Session

Overview of the Training

The LaBlast® Line Dancing training consists of education in LaBlast® teaching techniques, unique dance theory, the individual dances, and overall class design. We place a special emphasis on the skills needed to safely and effectively instruct LaBlast® Line Dancing classes. Our training teaches instructors how to blend dance, fitness, and fun – creating a high-energy, one-of-a-kind class experience for students of all levels.

Training Objectives

- Gain a complete understanding of LaBlast® Line Dancing teaching techniques and theory.
- Learn how exercise science principles are applied in the LaBlast® Line Dancing program.
- Explore and learn different teaching and coaching techniques to apply to your LaBlast® Line Dancing class.
- Communicate the importance of teaching to all levels.
- Prepare participants to instruct a safe and effective LaBlast® Line Dancing class.

Teaching Dance Fitness

Teaching a safe and successful dance class depends on the instructor’s ability to apply solid instructional principles and practices. Inadequate teaching skills can adversely affect class participation. Even though instructing is intuitive to some people, without proper training and knowledge, teaching skills are under-utilized and can impact a participant’s overall class experience. Exploring the elements of effective teaching, applying those essential elements, and gaining knowledge of the learning process, will improve overall teaching skills.

LaBlast® Movement Philosophy

LaBlast® has a unique philosophy that has the potential to change and affect lives in many ways like no other. Dance is a very powerful medium and should be experienced by body, mind and soul. Whether it’s LaBlast® Fitness as a studio workout, LaBlast® Splash in the pool, or LaBlast® Line Dancing on the dance floor, all people can participate on many levels. Those levels can be very personal and difficult to express, therefore it’s imperative for instructors to learn, practice and convey this philosophy to their students.

What is Movement?

Movement has no beginning and no ending. As humans we move our whole body at all times, physically, mentally and emotionally. This is a very powerful statement. Like time, movement never stops. This means steps, arms and positions don’t exist. The satisfaction of dance is experienced from within as a whole and cannot, nor should be, separated. It’s the journey to a balanced self that is freeing and

fulfilling. It is said this movement philosophy can bring students closer to their higher self, similar to meditation. Movement has a universal language that radiates through the body when you dance and can bring so much joy to many people when this philosophy is applied. Instructors are the disciples of joy, happiness, health, and wellness.

When instructors teach movement holistically, the students will experience a natural flow, which makes learning easier. Requiring students to look only at your feet will result in them missing 90% of the information. Don't teach steps; teach movement. Remind the student to look at your whole body so they get ALL the information needed to dance successfully and feel satisfied, not only physically, but also mentally and emotionally.

Stimulate your students to watch listen and give up control. This supports faster learning and gets students into their happy place instantly.

Stages of Learning

To teach LaBlast® Line Dancing effectively, an instructor should have knowledge of the various stages of learning. Learning models theorize that there are three stages of learning for a motor skill: cognitive, associative and autonomous.

Cognitive State (mental): Students make many errors and have highly variable performances. They know they are doing something wrong, but they do not know how to improve their performance. At this stage, dance exercise seems uncoordinated.

The instructor must make a number of corrections, and the participant does not have the skills or knowledge to correct the errors on their own.

Associative Stage (physical and emotional): Students have learned the basic fundamentals or mechanics of the skill. Their errors tend to be less uncoordinated in nature, and they can now concentrate on refining their skills. During this stage, LaBlast® participants are able to detect some errors, and you as the instructor only need to make an occasional correction.

Autonomous Stage: The skill becomes automatic or habitual. Students can now perform without thinking and can detect their own errors.

Motivating Participants

Motivation is a key component of effective learning. A common characteristic associated with a student dropping out of an exercise program is a lack of self-motivation. The instructor should create an atmosphere that enhances participant self-motivation. The extent to which people are self-motivated depends on the degree to which they perceive and control their own behavior.

Most people are motivated by challenge, growth, achievement, and recognition. A LaBlast® instructor can enhance motivation by offering variety within the classes, by individualizing dances, and by giving more responsibility to the students.

Characteristics that encourage good relationships with students include empathy, respect, warmth, and sincerity. The instructor should serve as a role model for the students. By being knowledgeable, cheerful, encouraging, and genuinely enthusiastic about dancing, a positive environment is created.

Instructors can use these motivational strategies to enhance the overall LaBlast® Line Dancing experience for class participants:

- Provide solid exercise leadership;
- Provide feedback;
- Provide opportunities for self-monitoring and for keeping record of progress;
- Ensure a slow rate of exercise progression to minimize injuries;
- Provide opportunities for making social contacts;
- Vary the exercise program by changing your dance order and playlist;
- Recognize individual accomplishments with extrinsic rewards such as certificates of accomplishment;
- Provide opportunities for having fun!

Having fun within a social environment is an important motivator for people to continue exercising. LaBlast® Line Dancing provides the perfect opportunity to have fun. Using a variety of music and dance styles and providing opportunities for social interaction all contribute to a fun exercise environment.

Cueing and Instructing Line Dancing

It is imperative that a LaBlast® Line Dancing instructor use clear and concise verbal and non-verbal cueing. Verbal cueing includes specific cues to clearly convey the patterns. In Line Dancing the instructor verbally cues the movements without music. He/she should use directions and numerical cues to help participants learn the line dances prior to adding music. When beginning a routine, the instructor should clap the rhythm first. As we say at LaBlast®, “If you can clap it, you can dance it™”. That statement is so true we trademarked it!

There are five types of cueing:

FOOTWORK: Indicates which foot moves in which direction, such as “left foot in front when you move to the left”, or “right foot in front when you move to the right”.

DIRECTIONALS: Tells the students which direction to move: “forward and backward”, “up and down”, or “wall-to-wall”.

RHYTHMIC: Indicates the correct rhythm of the routine, such as “single, single, double”.

NUMERICAL: Refers to counting the rhythm, such as “1 and 2, 3, 4”.

STEP: Refers to the name of the step, such as “chasse”, “triple step”, or “rock step”.

When music is added, the instructor should use both verbal and non-verbal cueing. Non-verbal visual cueing can include pointing in the direction the participants need to travel.

Safety and Injury Prevention

Room Design and Class Setup

Facilities vary in size, space and amenities. An ideal facility will have the following characteristics:

- Good ventilation
- Shock-absorbing flooring
- Sufficient space for students to move comfortably
- Mirrors
- A good sound system and microphone

With LaBlast® Line Dancing, it's possible that you'll be teaching in a more social setting. Instructors should make sure the room/venue is properly arranged to ensure the safety of all participants. Inspect your space first to ensure you have a way to get from wall to wall. All students should be able to hear the coaching and cueing instructions, and see all demonstrations clearly. With LaBlast® Line Dancing, you may find it easier to face the same direction as the students, as they will be traveling to all four walls with you. Be sure each student has enough room to successfully execute all arm movements. To ensure the safety of all participants, make sure the students are spread out with sufficient space to execute all dance movements.

Teaching a Safe and Effective Class

There are many factors that could cause an injury during a class. Classes will have a low rate of injury when held in a safe environment with good instructional supervision and a proper warm-up and cool-down. The majority of injuries that occur in dance-exercise classes involve the foot, ankle, shin, lower back, shoulder, or knee. Injuries can be caused by overuse or by placing too much stress on one part of the body over an extended period of time. Dancing on the appropriate floor surface and the use of proper footwear can prevent injuries.

Floor Surface:

The ideal floor provides both cushion and stability. The best surface is a suspended, wood floor. If classes are held on less desirable floor surfaces, such as carpeting, the class design should be modified to ensure a safe workout, with special consideration given to the ankles and knees.

Shoes:

The use of appropriate shoes is important for shock absorption and injury prevention. A good shoe will have the following features:

- **Shock Absorption:** For dance exercise, the most important feature of a shoe is its ability to absorb shock, especially in the forefoot where much of the impact occurs.
- **Lateral Support and Stability:** The shoe must have a sole wide enough to provide a solid platform for the foot. A rigid heel counter is necessary to hold the foot in place, and provide stability to the ankle.

- Flexibility at the Ball of the Foot: The ball of the foot is the only area in which a dance exercise shoe should be flexible. General flexibility or flexibility in the rear foot is not desirable.
- Fit and Comfort: Overall fit and comfort are extremely important. Even though a tight fit is often desirable for dance, for exercise the fit should be free of irritation or pressure points. New students should get their shoes professionally fitted. Shoes should be suitable for an individual's activity pattern with consideration given to both floor surface and type of foot.

Emergency Procedures

In case of an emergency, the instructor should immediately assist the injured participant.

If 911 or emergency services need to be called, the instructor should remain with the injured participant, designate a staff member to call 911, and report back to the instructor with the estimated arrival time.

There should always be a secondary staff member (front desk staff, general manager) available to assist in case of an emergency.

If the participant is injured, but does not require emergency care, the instructor should remain with the participant until another staff member arrives to take over care of the injured participant, and assist them from the studio.

All class incidents should be fully documented in accordance with facility and company policies and procedures.

Even with good shoes, a hardwood floor, and proper technique, injuries can occasionally happen. Remember that only a physician can diagnose an injury and prescribe specific treatment. Instructors should make sure not to advise treatment of any kind or attempt to diagnose injuries or ailments. There are, however, general guidelines for managing injuries, such as R.I.C.E.

R.I.C.E

Swelling, caused by bleeding or inflammation in and around the injured area, is the body's response to injury. If swelling is controlled and minimized, the injured area is less painful and normal movement can be resumed sooner. Swelling is best controlled by Rest, Ice, Compression, and Elevation.

Rest: Stop an activity until symptoms subside.

Ice: Apply for 20-30 minutes at a time, as often as possible, during the first 48-72 hours after the injury. Ice should never be applied directly to the skin.

Compression: Wrap the injured area with an Ace bandage, or any appropriate bandage.

Elevation: Raise the injured area above the level of the heart to minimize swelling.

Exercise Science and Benefits of LaBlast® Line Dancing

Five Components of Physical Fitness

There are five components of physical fitness. Each component is of equal importance, and no one component should be emphasized over the others. The five components defined below are health-related as opposed to skill-related. The development of a high degree of motor skill is sometimes confused with physical fitness, but these two attributes are not necessarily related to each other. A highly skilled person may have a low level of physical fitness, and the reverse may also be true.

Muscular Strength

Muscular strength refers to the amount of force a muscle can exert in a single effort.

Muscular Endurance

Muscular endurance refers to the ability of a muscle to perform a continuous effort without fatiguing.

Cardiovascular Endurance

Cardiovascular endurance or aerobic fitness is the capacity of the heart-lung system to deliver blood and oxygen to the working muscles during sustained exercise.

Flexibility

Flexibility refers to a joint's ability to express its full range of motion. An adequate degree of flexibility is important to prevent injury and to maintain mobility.

Body Composition

Body composition is the makeup of the body using a two-component model of a lean body mass and body fat. Lean body mass, consisting of the muscles, bones, nervous tissue, skin, and organs, represents the metabolically active part of the body that makes a direct and positive contribution during exercise. Body fat represents body tissue that stores energy for use during some forms of exercise, but otherwise does not contribute directly to exercise performance. Body fat is further classified into essential body fat that is necessary for maintenance of life and reproductive function; 3-6% of body fat is generally thought to be essential for men, and 8-12% for women. Excess body fat is contained in the fatty deposits or fat pads found both under the skin and internally. While body fat levels change with age, the percentage of body fat can be maintained at a suitable level throughout a lifetime. Participating in LaBlast® classes on a regular basis can help students improve cardiovascular endurance, tone and sculpt muscles, increase flexibility, and improve overall fitness.

Improving Cardiovascular Endurance

Dance fitness classes are an effective way to build cardiovascular endurance. The constant movement, step changes, and challenging choreography in dance routines give participants the opportunity to build both muscle strength and cardiovascular endurance.

There are three basic variables to consider that contribute to improving cardiovascular-respiratory endurance:

Exercise Intensity

Exercise intensity refers to how hard your body is working during physical activity. Your heart rate, breathing, temperature, and perspiration all measure your level of exercise intensity. Target heart rates for fitness and health gains are between 55-85% of your maximum heart rate (max HR). For maximum health benefits, the goal is to work hard, but not too hard.

The human body has a built-in system to measure your exercise intensity – your heart. Your heart rate will increase in proportion to the intensity of your exercise. You can track and guide your exercise intensity by calculating your Target Heart Rate (THR) range. An estimate of maximum heart rate can be calculated as 220 beats per minute (bpm) minus your age.

Participants should keep their heart rate at the lower end of their recommended range if they are just starting regular exercise. The intensity of the workouts should gradually increase as fitness levels improve.

Exercise Duration

Exercise duration may vary from 20-60 minutes depending on the population. The aerobic component of most dance-exercise classes is 20-30 minutes. The aerobic component of a LaBlast® class is 35-45 minutes. Duration refers to the actual time that the person is within the target heart rate zone, and does not include a warm-up or cool-down period.

Exercise Frequency

The American College of Sports Medicine recommends three to five days a week for most cardiovascular exercise programs. Alternating days of more intense exercise with a day of rest or easy exercise, such as walking, stretching, or yoga, will give the body time to build and repair muscles.

Benefits of LaBlast®

The benefits of LaBlast® Line Dancing are most specific to the cardiovascular and respiratory systems. Dance fitness programs can significantly improve the efficiency, breathing capacity, and the ability to dissipate metabolically produced heat. These benefits are similar to those achieved with a jogging or cycling program.

LaBlast® Line Dancing is an interval-based workout. During a LaBlast® Line Dancing class, the intensity of the workout changes based on the type of dance being performed and the speed of the dance. This results in alternating periods of intense work efforts with periods of lower intensity work efforts.

The benefits of interval training include:

- **Increased Caloric Burn:** The more vigorous the exercise, the more calories burned, so even short bursts will increase the number of calories burned. Several studies suggest that a person continues to burn additional calories up to five hours after their workout.
- **Eliminates Boredom:** Varying the intensity of the exercises or dances makes the workout go by faster, therefore eliminating any chance for boredom.
- **Increased Fitness Levels:** Participants increase their ability to exercise and increase their stamina over time. Shorter bursts of higher intensity work efforts are more manageable for beginners.

Components of a LaBlast® Line Dancing Class

Structure of a LaBlast® Line Dancing Class

Warm-up:

The period of exercise at the desired target heart rate during LaBlast® Line Dancing is preceded by a warm-up of about 5-10 minutes. Three important components of the warm-up include increasing blood circulation, body isolations, and light stretching. The warm-up includes limbering exercises to prepare the muscles for the exercises to be performed. Warm-up activities also include large muscle movement to gradually raise the heart rate, blood pressure, cardiac output, and respiratory ventilation so the body is not suddenly taxed. With LaBlast® Line Dancing, your warm-up can also include movement on all four walls. For example – Start with warm-up on Wall 1 with cardiovascular movements such as step touches, and step touch your way “around the world” to all four walls. Body isolations and light stretching can also be done by rotating through the four walls.

Teaching the Dances:

Each dance uses two songs. During the first song, introduce the 32-count pattern forward-facing only. Between songs, show the class how they will transition the pattern from wall to wall. During the second song, take the dance around all four walls.

Cool-down:

It is important to cool down gradually after a period of vigorous exercise. Stopping exercise abruptly after a vigorous workout may trap a large quantity of blood in the muscles or lower parts of the body. As a result, an insufficient amount of blood circulates back to the brain or the heart, which may cause dizziness or fainting. It is important to use proper breathing technique, such as inhaling through the nose and exhaling through the mouth. To help increase oxygen consumption, it is essential to pull the breath in as low into the waistline as possible.

Provide a series of movements during the cool-down period that allows the muscles and cardiovascular-respiratory system to gradually reduce their elevated levels of activity. A gradual cool-down aids in the removal of accumulated lactic acid. A period of stretching should be performed to reduce the risk of developing delayed muscle soreness.

The Dances

During the training, eight dances and corresponding patterns will be covered. These dances are: Disco, Salsa, Samba, Jive, Cha Cha, Paso Doble, Viennese Waltz, and Foxtrot. Other dances will be introduced within the monthly LIF membership. We'll discuss the LIF membership in more detail later in this manual.

DISCO

Disco dancing originated in the United States in the late 1960's but did not gain huge popularity until the mid to late 1970's. The Disco era was all about line dancing, introducing the notable Night Fever Line Dance, Hollywood Line Hustle, Rollercoaster, the New Yorker, the Pump, and Disco Duck. Hot pants,

platform shoes, the three-piece leisure suit, and dressing to impress became the gold standard of club goers, because...that's the way (uh-huh, uh-huh) they liked it (uh-huh, uh-huh)!

Disco Arms

The arms are very active in the Disco line dances, and good execution of each individual arm patterns is important. Arm patterns may also be used to add more of a cardio and toning benefit to the dance.

The most common arm movements seen in Disco are:

- Disco Point: Arms are completely stretched, initiated by the index finger pointing up and down.
- Punches: During these "Single Single Double" punches, the arms start pulled in with the elbows next to the waist, and fists in front of the shoulder ready to punch up. Punches rebound up and down in one straight line.
- Triple Step Arms: While dancing this common side-to-side pattern, the arms have a handful of distinct patterns:
 - The Guns: The elbows are next to the waist, while the lower part of the arms move in opposite directions in a fast, percussive pace. The index and middle finger are pointed out. Benefits the biceps and triceps.
 - Shampoo: The elbows are positioned straight-forward parallel to the floor, with the lower part of the arms are facing up toward the ceiling at a ninety-degree angle. The fingers are spread and move in opposite directions in a fast, percussive pace. Benefits biceps, triceps and deltoids.
 - The Roll: The elbows are placed in front of the body in a solid frame, while the hands are fisted. The arms roll in a fast pace, away from the body. Benefits biceps, triceps and deltoids.
 - The Hammer: The elbows are placed in front of the body in a solid frame, while the fist pumps in the direction of movement, as if using a hammer to pound a nail. Benefits biceps, triceps and deltoids.
 - Windshield Wiper: The arms move up and down with both the arms and fingers fully extended. The lateral back muscles are being pulled down so the arms can be executed properly without the shoulders being lifted.

SALSA

Salsa is a dance of Cuban origin with strong roots from Africa. It also has a direct relationship with the Cha Cha. Salsa started in the 1960's influenced mostly by the Son and Rumba. It has grown to be one of the most popular dances worldwide. Due to the social character of the Salsa, this dance is very accessible, further adding to its popularity.

Salsa Form and Technique

To create natural body action in Salsa, one must relax the upper torso and allow the hips to move side to side as a result of legs prancing and feet rolling from the ball of the foot to the heel. The posture of the body remains vertical throughout the dance. Arm movements follow the energy of the music and overall movement. Some songs might call for more fluid, soft arms; others might call for more of a hip-hop style arm.

Salsa Rhythm

Clap the rhythm! Everybody claps with the instructor. The Salsa rhythm is: “One and Two, Three and Four”, or, “Quick Quick Slow, Quick Quick Slow”.

SAMBA

The Samba is a very old Brazilian dance, also with an African heritage. It has been around for almost 100 years. The Brazilians use the Samba for pre-Lenten celebrations. It has grown to become the most associated dance with the Rio de Janeiro Carnival. The word “samba” is thought to be derived from the Kimbundu (Angolan) term “semba”, which referred to an “invitation to dance”, as well as a common word for the dance parties held by slaves and former slaves in the rural areas of Rio. The Samba has many different variations, from the slow and sultry Bossa Nova, the moderately fast Bahia, to the fastest hip-shaking Batucada.

There are many Samba schools that compete at the world famous Sambodromo, Brazil’s most famous stadium where the annual Samba competition takes place.

Samba Form and Technique

In the ballroom competitive dance world, the Samba is based on bounce, which brings along the African heritage. The bounce is created by being as heavy as possible, and the downward beat bounce is emphasized. Even though the body is vertical, being a little more forward with the weight is desired.

Samba Rhythm

The Samba rhythm is similar to that of the Salsa, but with a different, distinct syncopation. The Samba rhythm is “One...a-Two, Three...a-Four”. There is a slight hesitation.

JIVE

The Jive is a swing dance and a lively, uninhibited version of the Jitterbug. This dance originated in the United States in the 1930’s in the African-American community. The Jive, like the Salsa, has influences from many different swing dances, such as the Lindy Hop, Rock ’n Roll, the Twist, East Coast Swing, and West Coast Swing.

Jive Form and Technique

The Jive is a fast-paced dance with lots of quick flicks, kicks and body swing. The only way to create swing is to be relaxed and give into gravity as much as possible. The faster the Jive, the more important it is to be as compact as possible, dance in contraction, lean slightly forward and stay relaxed.

Jive Legs

To create natural hip action students should focus on the movement of the legs instead of the hips. Hip movement is the result of the knees bending alternately with the feet rolling from the ball to the heel. The more the legs work, the more the hips will move. When performing Jive kicks, the focus is on rebounding the knees in a very short and sharp movement (like a snake’s tongue), which will benefit the quadriceps, hamstrings, and gluteal muscles.

Twisting and Correct Form

Twisting is the number one movement in the LaBlast® programs that engages the entire midsection (abdominal muscles and lower back). Twisting also engages the lower body, primarily the quadriceps and

calves. Your hips, knees, and ankles always have to be aligned and turn the same amount. The more you turn your ankles and feet, the more you will turn your hips, relieving excessive pressure on your knees. It is important to explain the execution of twisting clearly, both visually and verbally.

Twisting is turning two body parts in opposite directions at the same time. This is also referred to as “in opposition”. The rib cage turns opposite in relation to the hips at the same time, while the feet turn diagonally side to side.

CHA CHA

The Cha Cha is a dance of Cuban origin. Like most Latin dances, the Cha Cha was given life by a mix of jazz and African beats. Most social dances in the Caribbean have African roots because of the slave trade. The many ships arriving from Africa brought with them a wealth of musical heritage, which strongly influenced all Latin music.

The Cha Cha became very popular in the 1950's and has strong roots to the Mambo. The Cha Cha was the result of the Mambo being simplified and slowed down. In both dances, the forward and backward break (step) are done on count 2.

Cha Cha Form and Technique

Even though this dance is called the Cha Cha, the three steps taken in any direction on counts '4 and 1' are sometimes referred to as cha-cha-cha (placing an accent on count one, which is the third 'cha'). Even though there is hip movement involved, the emphasis in this dance is on the fast movement of the feet with a vertical posture.

Teaching the Cha Cha

Clap the rhythm of the Cha Cha so students can experience the rhythm and realize this is the one and only rhythm they need to know for the dance, and that the rhythm will not change. The rhythm is “One, Two, Three, FOUR AND, One, Two Three...” with emphasis on the “four and”, which is the quicker Cha Cha portion of the foot movement.

PASO DOBLE

The Paso Doble is a Spanish dance based on the bull-fight and influenced by Flamenco. The heritage of Flamenco started hundreds of years ago in India, giving it a strong relationship between Bollywood and Balinese dance. This dance is all about strength, pride, and passion. Students can play a role of the Matador, Cape, Toreador, or a Flamenco dancer. The changing of roles within the dance makes the Paso Doble both fun and exciting.

Paso Doble Form and Technique

Since the Paso Doble is all about spatial awareness, this dance focuses more on muscle endurance. Posture, arm movement, and the overall body movement in Paso Doble are constantly bound (flow dynamic) and direct (space dynamic) in energy. The Paso Doble is a great example of a dance that incorporates both cardiovascular training and body conditioning.

Paso Doble Arms

Inclusive of the main patterns of the Paso Doble, the arms are performed in the following manner. On count one, the arms are down with fists. The arms and hands then open to stretch all the way up in a big

vertical circle, ending with straight arms that curve at the very top with the palms of the hands facing up. The lateral muscles are engaged and pull down the shoulders, while the shoulders are used to stretch outward in order to lengthen and strengthen this muscle group.

On the Cuban Breaks, the arms move across the body in a curve and staccato, parallel to the floor in the opposite direction of the legs.

VIENNESE WALTZ

What is now called the Viennese Waltz is the original form of the Waltz. It was the first ballroom dance performed in the closed hold or “Waltz” position. It is one of the most desired dances by women, inspired by movies such as *The King and I*. The dance that is typically known as the Waltz is actually the English or Slow Waltz, danced at approximately 90 beats per minute, while the Viennese Waltz is danced at about 180 beats (58-60 measures) a minute.

The Viennese Waltz is a rotary dance where the dancers are constantly turning either toward the right (natural) or toward the left (reverse), interspersed with non-rotating change steps to switch between the different directions of rotation. A true Viennese Waltz consists of only turns and change steps. Other moves such as the fleckerls (a type of turn), American-style figures and side sway (or underarm turns) are modern inventions and are not normally performed at the annual balls in Vienna. In a properly danced Viennese Waltz, couples do not pass, but turn continuously left and right while traveling counter clockwise around the floor following each other. In the modern ballroom dance, two versions of Viennese Waltz are recognized: International Style and American Style.

In LaBlast®, we modify the traditional rotary element by replicating patterns in the frontal (side to side) and sagittal (front to back) planes.

FOXTROT

The Foxtrot was premiered in 1914, quickly catching the eye of the husband and wife duo Vernon and Irene Castle, who lent the dance its signature grace and style. The exact origin of the name of the dance is unclear, although one theory is that it took its name from vaudeville actor Harry Fox. Two sources credit African American dancers as the source of the Foxtrot: Vernon Castle himself, and dance teacher Betty Lee. Castle saw the dance, which “had been danced by negroes, to his personal knowledge, for fifteen years, [at] a certain exclusive colored club”.

W.C.Handy (“Father of the Blues”) notes in his autobiography that his song “The Memphis Blues” was the inspiration for the Foxtrot. During breaks from the fast-paced Castle Walk and One-Step, Vernon and Irene Castle’s music director, James Reese Europe, would slowly play The Memphis Blues. The Castles were intrigued by the rhythm, and Jim asked why they didn’t create a slow dance to go with it. The Castles introduced what they then called the “Bunny Hug” in a magazine article. Shortly after, they went abroad and, mid-ocean, sent a wireless to the magazine to change the name of the dance from “Bunny Hug” to the “Foxtrot”. It was subsequently standardized by Arthur Murray.

Teaching LaBlast® Line Dancing

LIF Membership

Your LaBlast® Line Dancing training will provide you with the eight core dances and corresponding patterns to be used in your classes. Each month your LIF membership will include two new dances to mix and match into your existing class plan. As a LIF member, you will receive two new versions of one of the dances. One will be the most accessible version, the second a more advanced version.

Over time the membership will also introduce brand new dances not covered within the certification. New dances and rhythms will help keep your classes fresh and fun!

Instructing LaBlast® Line Dancing

A LaBlast® Fitness class is based on pure logic, where each pattern can be danced 4 or 8 times, whereas LaBlast® Line Dancing is performed to four walls using a 4x8 routine. This 4x8 routine will then be repeated for the duration of the song using 1, 2 or 4 wall format.

Music: Definition, Selection and Application

It can't be stressed enough how important musical diversity is in LaBlast® Line Dancing. Using a variety of different music genres, artists and music from different eras will keep your classes fresh and current. Update your music choices to remain unpredictable and create a new, exciting experience in each class. That's exactly what LaBlast® provides within the monthly LIF subscription!

Your LIF subscription offers a variety of authentic or characteristic songs, plus really out-of-the-box and unique music choices. This allows the instructor to build and customize their playlist and dance choices. For example, dance the Samba to country music or Salsa to Hip Hop music. Combining songs from different eras and genres provides endless opportunities to connect with and reach all class participants. Remember, all ages love LaBlast® Line Dancing! It is the instructor's responsibility to listen to the music and lyrics in advance to determine suitability for their specific class participants.

Music Rights:

Most commercial facilities, such as gyms, dance studios, and community centers, already pay music rights to the respective organizations (ASCAP, BMI, SESAC). When instructors teach their LaBlast® classes at such facilities, no payment is needed. It is good business practice to confirm that the location(s) have paid, and are up-to-date, on their music licensing, to avoid unnecessary issues down the road.

Injury Waivers

Each state and country has its own rules and regulations when it comes to injury waivers. Research waivers online for the one that both meets your needs, as well as the regulations set forth by your individual state/country. Once the right injury waiver is found, it would be best to have a lawyer review it for you. Another solution is to ask the facility for their injury waiver and use that one. It is good to be covered, and it is such peace of mind to know every aspect is covered.

Questionnaire

What is different between LaBlast® Fitness and LaBlast® Line Dancing?

What is the origin of Line Dancing?

How can you incorporate LaBlast® Line Dancing into your LaBlast® Fitness classes if you teach both?

What's the biggest obstacle in teaching LaBlast® Line Dancing?

What single movement in LaBlast® Line Dancing incorporates the whole body?

Which two dances are of Cuban origin?

Could you teach LaBlast® Line Dancing separately from your LaBlast® Fitness classes?

Name a key component of effective learning.

What are the benefits of LaBlast® Line Dancing?

Can you identify potential venues to teach LaBlast® Line Dancing?

What did you like best about your LaBlast® Line Dancing training today?

Do you feel prepared to teach your first LaBlast® Line Dancing class?



Are you ready to take traditional line dancing out of the saddle and onto the ballroom floor, while blasting it to a whole new level of fun and fitness? Then LaBlast Line Dance is for you! Easy-to-learn dances including Disco, Foxtrot, Samba, Paso Doble, and more get you moving to all four walls in no time at all. Based on all the dances from «Dancing With The Stars», all dances are partner-free and can be done anywhere, making LaBlast Line Dance the next social dance revolution. Put a smile on your face and join the fun! Let's LaBlast!

IF YOU CAN
CLAP IT,

**YOU CAN
DANCE
IT!**

TM
-LOUIS
VAN AMSTEL

