HOPE 3
Quarter 2 – Module 7:
BALLROOM DANCE (CHA-CHA-CHA)

Name of Learner: ___________________________
Grade & Section: ___________________________
Name of School: ___________________________
Ballroom dancing is a form of couple dance which is enjoyed both socially and competitively around the world. Because of its performance and entertainment aspects, ballroom dance is also widely enjoyed on stage, film, and television.

The module has one lesson: Lesson 7 – Basic Pattern of Ballroom (Social) Dancing. *(PEH12FH-ik-o-13)*

**After going through this module, you are expected to:**

1. Know and Understand the Ballroom Dance – Cha-Cha-Cha.
2. Identify the different patterns of the dance Cha-Cha-Cha.
3. Perform the dance Cha-Cha-Cha with grace and poise.

**WHAT I KNOW**

Choose the letter of the best answer. Write the chosen letter on a separate sheet of paper.

1. The dance Cha-Cha-Cha was originated in _____.
   A. Venice       B. France   C. Venezuela    D. Cuba

2. The Cha-Cha-Cha is in a _____ meter between 30 and 31 measures per minute.
   A. 2/4     B. 3/4     C. 4/4      D. None of the above

3. The Cha-Cha rhythm is developed from ______ type of music.
   A. Danzon-Mambo  B. Rumba   C. Jive      D. Tango

4. Which is NOT a characteristic of the cha-cha-cha dance?
A. An electrifying, syncopated Latin dance
B. Covered of extremely quick steps, syncopated feet rhythms, and runs.
C. The most passionate and sensual of all Latin ballroom dances
D. A lively and dramatic style of dance

5. What are the 4 basic steps in the Cha-Cha-Cha?
   A. Side step, step turn, backward walk, forward walk
   B. Side step, cross over step, rocking step, forward walk
   C. Side step, forward walk, backward walk, rocking step
   D. Side step, forward step, backward step, rock step

WHAT’S IN?

Lesson 7: Basic Pattern of Ballroom Dance (Cha-Cha-Cha)

The term “ballroom” is derived from the word ball which originates from the Latin word ballare which means to dance (a ball-room being a large room specially designed for such dances). In time past, ballroom dancing was social dancing for the privileged, leaving folk dancing for the lower classes. The definition of ballroom dance also depends on the era: balls have featured popular dances of the day such as the Minuet, Quadrille, Polonaise, Polka, Mazurka, and others, which are now considered to be historical dances.

WHAT’S NEW

Specifically, the Cha-Cha-Cha is a dance originated from Cuba. It is danced to the music of the same name introduced by Cuban composer and violinist Enrique Jorrin in the early 1950’s. The name of the dance “Cha-Cha-Cha” is an onomatopoeia derived from the shuffling sound of the dancers’ feet when they dance two consecutive quick steps that characterize the said dance. Also, Cha-Cha-Cha is in 4/4 meter with 128 beats per minute.
WHAT IS IT

Styles of Cha-Cha-Cha dance may differ in the place of the rhythmical structure. The original Cuban and the ballroom Cha-Cha-Cha count is “one, two, three, cha-cha-cha” or “one, two, three, four, and Cha-Cha-Cha”. A street version comes out because many social dancers count “one, two, Cha-Cha-Cha”. And thus, shift the timing of the dance by a full beat of music. Note that, the dance known as Salsa is the result of a similar timing shift of Mambo.

Four Basic Steps of Cha-Cha-Cha

1. Forward Step
2. Backward Step
3. Side Step
4. Rock Step

Note: you may watch the link to fully understand the four basic steps of cha-cha-cha: https://youtu.be/PWiLi22Cq8w.
Study the following pictures. Write your observations on the space provided.
WHAT I HAVE LEARNED

Search and watch a clip or video of a cha-cha-cha dance performance from the internet/youtube of your own choice. Send to me the link of your chosen video. And, answer the following questions:

1. What is/are the style/s of dance used?
2. Identify and list down the dance movements used in the performance.
3. Describe the emotions brought about by the dance. Describe how you feel while watching the whole dance performance.

WHAT I CAN DO

1. Watch the different variations of the dance Cha-Cha-Cha and include it on your routine.
2. You may visit the “HowcastArtRec” in the Youtube Channel for the different variations of the dance Cha-Cha-Cha.
3. Make a video of yourself while doing the different variations of the dance cha-cha-cha.
4. Submit the video to your teacher online.

GRADING RUBRICS

<table>
<thead>
<tr>
<th>Indicators</th>
<th>Excellent (5pts.)</th>
<th>Good (3-4pts.)</th>
<th>Fair (1-2pts.)</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Own Choreography</td>
<td>The performer shows unique choreography.</td>
<td>The performer shows new choreography.</td>
<td>The performer shows common choreography.</td>
<td></td>
</tr>
<tr>
<td>Timing</td>
<td>The routines are synchroniz</td>
<td>The routines are synchroniz</td>
<td>The routines are synchroniz</td>
<td></td>
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<tr>
<td>Variations/Different Patterns</td>
<td>ed with the music very well.</td>
<td>ed with the music well enough.</td>
<td>ed with the music fairly good.</td>
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<tr>
<td>More variations of steps are seen on the video.</td>
<td>Many variations of steps are seen on the video.</td>
<td>Less variations of steps are seen on the video.</td>
<td></td>
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</tbody>
</table>

**Overall Total**
1. The dance Cha-Cha-Cha is originated form ___________.
2. Cha-Cha-Cha was developed from two other dances which are the _____ and _________.
3. ____________ is a composer who made the music of cha-cha-cha.
4. The Cha-Cha-Cha has a _____ meter.
5. The tempo of the dance consists of _____ beats per minute.
6. ______________ is a form of couples’ dance which are enjoyed both socially and competitively around the world.
7. The four (4) basic steps of cha-cha-cha are side step, forward, backward and _____________.
8. A Latin word ballare means to _____________.
9. The cha-cha-cha gained popularity in year _____________.
10. The name cha-cha-cha is an ____________ of quick footsteps.
Additional Activity

**Essay:** On a separate sheet of paper, write an article/essay based on following question below. Make a catchy title.

- Why do Ballroom dancers have to connect emotionally with their dance partner?
Answer Key

What I Know:
1. C
2. B
3. C
4. A
5. C

What’s More:
Output Based (Observational Task)

What I have Learned:
Output Based (Performance Task)

What I Can Do:
Output Based depending on the Rubrics (Performance Task)

Assessment:
1. Cuba
2. Danzon and Mambo
3. Enrique Jorrin
4. 4/4
5. 128
6. Cha-Cha-Cha
7. Rock Step
8. Dance
9. 1950’s
10. Onomatopoeia

Additional Activity:
Output Based (Writing Task)
References:

Online
https://ncbi.nlm.nih.gov/pmc/articles/PMC4179700/
https://www.slideshare.net/Melvolio/line-dancing-23379499
https://www.youtube.com/watch?v=4xmV5uHWNag
https://www.ballroomdanceacademy.com
Region IX: Zamboanga Peninsula Hymn – Our Eden Land

Here the trees and flowers bloom
Cebuanos, Ilocanos, Subanons, Boholanos, Ilongos, All of them are proud and true
Here the breezes gently Blow
Region IX our Eden Land
Here the birds sing Merrily
Region IX
The liberty forever Stays,
Our...
Here the Badjaos roam the seas
Eden...
Here the Samals live in peace
Land...
Here the Tausogs thrive so free
With the Yakan's in unity

Let it trill there its hymn of peace to my ashes.
Let the wind with sad lament over me keen;
Let the dawn shed over me its radiant flashes,
Let the moon beam over me soft and
In the grassy sod, a humble flower,
If over my
To die for thy sake, that thou mayst aspire;
All hail ! And sweet it is for thee to expire ;
All hail ! cries the soul that is now to take flight;
No blush on thy brow, no tear in thine eye.
From gloom and grief, from care and sorrow free;
My dreams, when the hopes of youth beat high,
My dreams, when life first opened to me,
No need. For thy dear sake
Through the gloom of night, to herald the day;
I die just when I see the dawn break,
T is ever the same, to serve our home and country's need.
I am a Filipino, child of the marriage of the East and the West. The
I am a Filipino, and this is my inheritance. What pledge shall I give

Farewell, dear Fatherland, clime of the sun caress'd
Pearl of the Orient seas, our Eden lost,
Gladly now I go to give thee this faded life's best,
For widows and orphans, for captives by torture tried
And perchance thou mayst hear a sad hymn resound
That is I, O my country, raising a song unto thee.
And even my grave is remembered no more
Unmark'd by never a cross nor a stone
Let the plow sweep through it, the spade turn it o'er
That my ashes may carpet earthly floor,
Before into nothingness at last they are blown.
Then will oblivion bring to me no care
As over thy vales and plains I sweep;
Throbbing and cleansed
In thy space and air
With color and light, with song and lament I fare,
Ever repeating the faith that I keep.

My Fatherland ador'd, that sadness to my sorrow lends
Beloved Filipinas, hear now my last good-by!
I give thee all: all the tears and kindred and friends
For I go where no slave before the oppressor bends,
Where faith can never kill, and God reigns e'er on high!
Farewell to you all, from my soul torn away,
Friends of my childhood in the home dispossessed!
Give thanks that I rest from the wearisome day!
Farewell to thee, too, sweet friend that lightened my way;
Beloved creatures all, farewell! In death there is rest!

I am a Filipino—inhiritor of a glorious past, hostage to the uncertain future. As such I must prove equal to a two-fold task—the task of meeting my responsibility to the past, and the task of performing my obligation to the future.
I sprung from a hardy race, child many generations removed of ancient Malayan pioneers. Across the centuries the memory comes rushing back to me: of brown-skinned men putting out to sea in ships that were as frail as their hearts were stout. Over the sea I see them come, borne upon the billowing wave and the whistling wind, carried upon the mighty swell of hope—hope in the free abundance of new land that was to be their home and their children’s forever.
I am a Filipino. In my blood runs the immortal seed of heroes—seed that flowered down the centuries in deeds of courage and defiance. In my veins yet pulses the same hot blood that sent Lapulapu to battle against the first invader of this land, that served Lakandula in the combat against the alien foe, that drove Diego Silang and Dagohoy into rebellion against the foreign oppressor.

The seed I bear within me is an immortal seed. It is the mark of my manhood, the symbol of dignity as a human being. Like the seeds that were once buried in the tomb of Tutankhamen many thousand years ago, it shall grow and flower and bear fruit again. It is the insignia of my race, and my generation is but a stage in the unending search of my people for freedom and happiness.

I Am a Filipino, by Carlos P. Romulo

My Final Farewell

Let the sun draw the vapors up to the sky,
And heavenward in purity bear my tardy protest
Let some kind soul o'er my untimely fate sigh,
And in the still evening a prayer be lifted on high
From thee, 0 my country, that in God I may rest.

Pray for all those that hapless have died,
For all who have suffered the unmeasur'd pain;
For our mothers that bitterly their woes have cried,
For widows and orphans, for captives by torture tried
And then for thyself that redemption thou mayst gain

And when the dark night wraps the graveyard around
With only the dead in their vigil to see
Break not my repose or the mystery profound
And perchance thou mayst hear a sad hymn resound
'T is I, O my country, raising a song unto thee.

And even my grave is remembered no more
Unmark'd by never a cross nor a stone
Let the plow sweep through it, the spade turn it o'er
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