

**Západočeská univerzita v Plzni**

**Fakulta filozofická**

**Bakalářská práce**

**Ballroom dancing as a profession:  
Translation of selected ballroom dancing texts  
with commentary and glossary**

**Michaela Polláková**

**Plzeň 2014**

**Západočeská univerzita v Plzni**

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Prohlašuji, že jsem práci zpracovala samostatně a použila jen uvedených pramenů a literatury.

*Plzeň, duben 2014*

.....

Na tomto místě bych chtěla poděkovat panu Alokovi Kumarovi, M.A. za pomoc, rady a trpělivost při zpracování této bakalářské práce.

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## **1 Introduction**

I have chosen this theme for my bachelor thesis because I am interested in this topic and also because I have some experience in the area of ballroom dancing. The objective of the thesis is to provide a general overview about managing of ballroom dancing business. My purpose is to introduce ballroom dancing as a profession - as a business issue. I want to present here my knowledge of commercial branch of activity and the translation skills, which I have acquired while studying the field - Foreign languages for Business. After the studies of this field it is assumed that the graduates in this branch of studies will have a head start in their careers in business sphere. Therefore the elaboration of this bachelor thesis will be good for me for providing necessary information how to start and to do business; and also for gaining my graduation degree.

The first part of the bachelor thesis is the theoretical part and it is divided into the three main chapters. The second part is the practical part and there will be summary of questionnaire and two translations of journalistic articles with commentary.

The first chapter of the theoretical part is focused on the ballroom dancing. The main division and characteristic of dances are introduced here. It is important for attracting the readers on the bachelor thesis topic. The second chapter deals with the term business, with important phases of the business and there is also description of business types in the Czech Republic. In the third one the term translation and the translation methods are explained.

The practical part is divided into two main sections. In the first one dance school in Pilsen will be introduced and it will contain the dance school owner's experiences from his providing ballroom dancing services. This part will be written based on the questionnaire, which the owner of

dance school agreed to answer. In the second section there will be the translations of articles, commentaries of translations and glossary.

I have chosen two texts from dance area, in which I would like to enrich my translations skills. Both the texts come from Americans newspapers, one from the *New Jersey Business News* and another from the *New York Times*. They were published in the years 1998 and 2002, but I decided to use them, because they completely fit my bachelor theses topic and the information from them are still relevant to presenting dance business.

For the elaboration of the thesis the English and Czech books are used which are mostly available in the libraries of the city of Pilsen. I worked with the sources which were recommended to me by teachers during my studies. I worked extensively with books e.g. by authors as Hatim, Krijtová or Hrdlička.

The main objective of this bachelor thesis is to introduce the ballroom dancing as a profession and to draw some lessons from the dance school owner's real life experience, and to translate the selected texts effectively and syntactically with full semantic value.



## 2 Theoretical part

### 2.1 Ballroom dancing (history, kinds, differentiation)

Dancing is a kind of physical activity in which the body and the mind are in harmony. This social entertainment is perceived as an integral part of many national cultures. [1] Dance accompanies people throughout the ages and is usually associated with celebratory act.

In the 18th century dance was marked as immoral and unsuitable due to its close connection between a man and a woman. In the 20th century dance is perceived as a social pastime that pushed the boundaries of acceptable behaviour in public. [2] “At the beginning of this century dance was turned into genuine sport, when French entrepreneur Camille de Rhynal and a group of superb dancers added the competitive to the social, and when they converted ballrooms into the venue for their contests. The first competition – Tango tournament was placed in Nice, France in 1907. Ballroom championship in Paris, Berlin and London were soon to follow. In 1936 the world championship was organized in German Bad Nauheim. The fifteen nations and three continents there took a part.” [3]

“The term ‘Dance Sport’ was coined by The World Dance Sport Federation in the early 1980s.” [4]

“Competition dances” refers most often to 10 dances. Dances have different styling, and content different dance figures in their respective syllabi. The main principle of classification creates two classes. Concretely: **Ballroom** (or Standard) and **Latin**.

The Ballroom is a set of five partner dances, namely Waltz, Tango, Viennese Waltz, Foxtrot and Quickstep. Latin dances are divided into Samba, Cha-cha-cha, Rumba, Paso Doble and Jive.

Folk dances class is not official in competition, but can be mentioned as a part of the countries’ culture, such as the Czech “Polka”,

Slovak/Ungarn "Chardasch", French "Cancan", or Russian "Kosachek", etc.

For the beginners the dances are most often divided according to the speed into slow and fast. Viennese Waltz, Quickstep, Samba, Cha-cha-cha and Jive are quick. Waltz, Tango, Foxtrot and Rumba are slow.

Next and official structure of the dances is defined according to the tempo regulation. First of all, from Standard: Waltz and Viennese Waltz are danced in 3/4 time. Tango, Foxtrot and Quickstep are presented in 4/4 time. [5] And from the Latin tempo regulation of Samba and Paso Doble is 2/4 and tempo of Cha-cha-cha, Rumba and Jive is 4/4. [6]

### **2.1.1 Standard (Waltz, Tango, Viennese Waltz, Foxtrot, Quickstep)**

"A group of professional dancers developed four dances in the period of 1920 - 1930: Tango, Foxtrot, Quickstep and English Waltz. These dances were the most suitable for the general public and were best suited to the dance halls and to the music that was available. [...] Foxtrot and Quickstep originated from scenic dance, which introduced American Harry Fox." [7] Tango arose from an already existing French dance; however now it is associated with Argentina, where it was developed. The Waltz comes from the Austrian folk dance at the beginning of the 20th century and was soon transformed into a fast Viennese Waltz. [8]

"Basic figures of the most contemporary dances were stabilized during the 20s and 30s of the twentieth century in England, so the Standard is sometimes called 'English style'." [9] Most of these dances consist of several common variations, e.g. natural turn, reverse turn, whisk, reverse spin, etc. [10] Standard is generally danced in a closed position of the partners.

"**Waltz** is usually the first dance, which the beginners learn in dance schools. It consists of simple dance figures, which are based on the

perfect transfer of weight from one foot to another.” [11] Waltz is danced in 3/4 time and dancers should circle the dance floor in the counter clockwise. The basic scheme of steps is a square shape. Waltz is characterized as a majestic, noble, slow and flowing. [12]

**Tango** is performed in 4/4 time and it is described as sharp, staccato and dramatic. The steps are based on “jagged shape” scheme. [13] Strong beat of the music, upright posture and sharp stopping are typical for Tango.

**Viennese Waltz** is danced in a double rhythm of Waltz- in 3/4 time and its character is explained as quick, rotating, royal and ballroom. The basic scheme of steps looks like a line that is danced back and forth. [14]

**Foxtrot** is presented in 4/4 time and is typical for quick and slow, smooth and lofty movement on the dance floor. This dance is more similar to ordinary walking, and emphasis is placed on the succession of steps which are danced over the heel or over the top of the foot. [15] This dance is described as slow, light, creeping and is revolved around the circumference of the dance floor. [16]

**Quickstep** is very similar to Foxtrot, but quicker. Its characteristic is explained as lively, quick and energetic. [17]

### **2.1.2 Latin (Samba, Cha-cha-cha, Rumba, Paso Doble, Jive)**

The first Latin-American dance was Square Rumba that originated from the African-American rhythm. It was first introduced in New York in 1930 by Cuban musicians. Into Latin were then classified other dances: Samba from Brazil, Jive from USA, Paso Doble from France (however, now it is associated with Spain, where it is based on the representation of bullfighting). At the end of the 40s of the twentieth century Cha-cha-cha was added from Cuba, and the Square Rumba was replaced by the Cuban Rumba. [18]

In Latin the conspicuous hip movements, dancing line of feet and colorful, glittery clothes are typical. These dances are danced in free position by the dancers. [19]

**Samba** is a carnival, wild, stormy and sexy dance, which is presented in 2/4 tempo. [20] Springy knees and swinging hips are important.

Lively, fast, cheeky, temperament and playful **Cha-cha-cha** is danced in an open dance position and on a small area of the dance floor. It is based on the small steps, the swinging motion of the hip and on the triple step called "cha-cha-cha." [21] Tempo of Cha-cha-cha is 4/4, dance schema looks like the shape of the letter "Z". [22]

**Rumba** is one of the slowest and most seductive dances. The feet are not lifted from the floor. The steps are generally repeated four times on each side of the dance floor in the open holding. [23] With rumba should be expressed some love story. The dance schema and the tempo regulation are the same as by cha-cha-cha. [24]

**Paso Doble**, means "two steps", is danced at a fast pace and is based on the marching style. A man interprets here the bullfighter in Corrida, a woman performs a red scarf. The dance holding is tight and this dance must be passionate, exciting and energetic. The Paso Doble is danced in 2/4 time. [25]

Quick, lively and swing **Jive** is presented in 4/4 tempo and is characterised by jumping steps, digging feet high above the floor and by dance elements of rock and roll. Dance schema looks like the shape of the letter "T". [26]

## 2.2 Business

“Business is the activity of making, buying, selling or supplying goods or services for money.”[27]

“Business is a continuous activity, which is carried out for profit, independently by an entrepreneur under his/her own name and on his/her own responsibility.” [28]

“Business is made for profit, for the satisfaction of customer’s needs through the market and for fulfilling the social mission of the company. That all is run under the risk.” [29]

“Businessman/woman (=Entrepreneur) is a person, who is registered in the Business Register, who runs a business under the trade license (or other), or who is engaged in farming and is registered in the register under a special regulation.” [30]

Business can be made by a natural/legal person or state. Obligatory conditions for starting a business are: the age of majority, legal capacity, impeccability, to be free of obligation to the state. [31]

### 2.2.1 Development of a business

At the beginning should be answered three basic questions: WHAT should be produced? HOW should be it produced? FOR WHO should be it produced? [32]

Then the development of a business can be divided into 5 phases: planning, start-up, growth, going public/ flotation, maturity. [33]

The first step is **planning**. It has to be decided, which product or services will be line of business. Subsequently the development of the product /service and market research are made. It is necessary to decide on brand name and develop a business plan, as well to decide on a form of business (sole trader, partnership, company, etc.). It has to be proposed the financial plan, to be thought the founder’s own funds and

loans over and to be looked for backer or partners. The risks start here, e.g. the founder cannot get a loan or is unable to attract investors. [34]

The Second is **start up** phase. During these period founder forms a company. He rents premises, purchases equipment and supplies, employs and trains staff. At the same time the production and marketing of the product / service are started. It may be found here many risks too, e.g. the company fails to achieve critical mass of customers, or lenders recall their loans. [35]

During the third - **growth** period grows the number of customers, the company can gain a share of the other market, turnover increases and the company is at a break-even point. It is employed more staff and is divided into different functions (management, accounting, sales, marketing, producing, etc.). The company develops networking and the brand becomes well-known for the general public. The owner / founder can decide to sell shares to the public to obtain finance for buying production facilities. There may be many risks such as hard competition from other companies, the product / service falls out fashion, problems with insufficient capital, poor management of cash flow or founder finds it difficult to delegate authority. [36]

**Going public/flotation** strategy is based on share selling. The company should be converted into a public company. An investment bank sets up details about the shares, the value of the company, past earnings and future profits and then the company's shares are offered to private and institutional investors and they are listed on the stock exchange. [37]

The continuing growth of the company is called **maturity**. During this period is worked on developing its range of products or services, it is cooperated with other producers or it is bought the brands of other businesses and they are integrated into the company's portfolio. The company maintains a stable management structure, the share price

grows and shareholders receive regular dividends. Here can be named many complications too, e.g. the share price is affected by market volatility, hostile takeover bids, the failure to integrate business that are acquired, management struggles, poor media and investor relations, etc. [38]

## **2.2.2 Kinds of business in the Czech Republic**

According to legal form in “making-profit” area, it is divided into Sole Proprietorship, Persons Corporations (Public Company, Limited Partnership), Capital Companies (Limited Liability Company, Joint Stock Company). [39]

### **2.2.2.1 Sole Proprietorship**

Sole Proprietorship is Business of natural persons. It means that owner is one person, who undertakes most often under the trade license. This license is issued by trade office, which administrates the trade register. There are registered all entrepreneurs in the office’s area.

Kinds of trade licenses:

- I. Vocational notified trade – upon the trade license
  1. Handicraft trade – there is required vocational certificate
  2. Qualified trade – there is required some degree of education, courses or certificates
  3. Unqualified trade – there is no required special qualification and it doesn’t require special permit [40]
- II. Licensed trade – upon the concession license

### **2.2.2.2 Public Company**

Public Company contains minimum of two persons, who undertake under the common name and they guarantee with all their possessions. Rights and obligations of members are governed by a social contract. The

approval of a majority of members is required for some change of this contract. Every companion is empowered to manage the company upon agreement. The profit of the company is divided equally between companions; pecuniary loss is carried also equally. All of them are statutory authorities. [41]

### **2.2.2.3 Limited Partnership**

“Limited Partnership must be established at least with two partners. One is a general partner and second is a limited partner. The general partner manages the company and he/she guarantees with all his/her possessions. The limited partner has limited liability - in the amount of the unpaid deposit. The initial deposit of each limited partner should be CZK 5.000.” [42]

### **2.2.2.4 Limited Liability Company**

The Limited Liability Company may be established by one person, maximally by 50 persons. Minimal deposit has to be CZK 200.000 and the minimal high of deposit for individual companion is CZK 20.000. It is guaranteed unlimited with this company, with all her possessions. Partners guarantee together and equal till summary of unpaid deposits of all of them. Highest organ is Annual General Meeting, organ of statutory authority is the Executive head (the Supervisory Board is optional). [43]

### **2.2.2.5 Joint Stock Company**

Joint Stock Company may be established by one legal person or minimally by two natural persons. Company with publicly offered shares must have a share capital in high of CZK 20.000.000, a company with no public offered shares CZK 2.000.000. A shareholder is not liable for the obligations of the company. [44]

There are three company's organs: Annual General Meeting (which votes two statutory authorities), the Executive board (this organ



nominates General Manager) and the Supervisory Board (the highest control organ). [45]

### **2.2.3 Dance school business in the Czech Republic**

Dance school business as lecturing activities is explained in §25 of the Trade register. The lecturer's profession is ordered under unqualified trade - specifically After-school education, courses, training courses, including lecturing - it means there is no required special qualification and it doesn't require special permission. For the obtaining of trade license must be met only general conditions in §6:18 years of age, eligible to legal capacity, the integrity. [46]

## 2.3 Translation

The term “Translation” we can understand under the two meanings. It can be “translation” like a process of changing something written or spoken into a different form, or into another language. The second meaning is text or work – the product that has been changed from a source language into the target language. [47]

The objective of translation is to preserve and express the idea of the original work, not create new work. Translation is a reproduction of ideas someone else. In the translation is reproduced the main information in connection with objective reality, it is not system of language. Nature of translation work is the depicting ideas of original work. Translation is an explanation of the original work. [48]

The main function is to transfer information and language and cultural communication. Translation mediates language, culture, opinion, territorial and temporal sense. [49] Important is keeping a style of writing connected with the epoch, in which the original work was created, for the transmission of historical realities, worldview and artistic practices. [50]

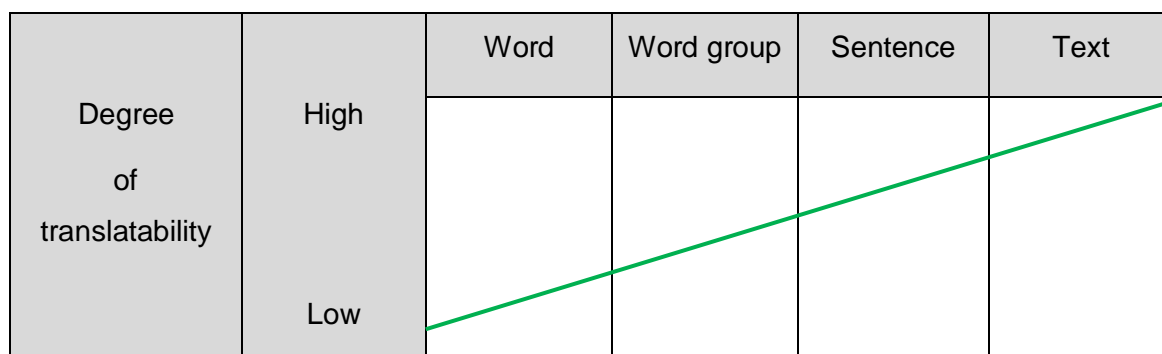
The translation process can be described as the decoding of the author's contribution and the creation of the new text for the recipient/reader.

Translation can be divided into three phases: understanding the original meaning, the second step is interpreting and reconstructing the content of the original work and finally it is chosen language system of translator's speech. [51]

“Exact Translation Hypothesis (ETH) is the main translation rule which says that every text is always translatable. Second law admits that translation does not exist without the mistakes of the lower classes. It means: Text as the whole complex is always translatable, but not every sentence, idioms or words.” [52]

These phenomena we can explain as a classical dichotomy in translation between sense and form. [53] According to this dichotomy the two main ways of translating are divided. In case of the form it is about literal translation (word-for-word) and in the case of sense it is about free translation (sense for sense). [54]

In the graph is illustrated the degree of translatability: [55]



“The unit of translation are the elements used by the translator when he works in the source text. It may be the individual words, word groups, clauses, sentences or even the whole text.” [56]

### 2.3.1 Translator

Translator is a person who changes something written or spoken from one language to another. His/her goal is to establish a clear translation of foreign languages for recipients of another language. Translation is the decision-making process, where the translator always works with a number of alternatives. Important is the right choice of word meanings, character, style and ideology. “Translator interprets the book in a foreign language, mediates and also explains the original. He is a communicator, recipient of foreign language, decoder, coder and provider the text in another language.” [57]

Translators are distinguished between two basic types: translator of technical and specialised texts and translator of fiction. Translators of technical texts usually work for a particular company or work freelance

under the trade license, they need e.g. registration for social security and health insurance or stamp court interpreter. They are often associated in professional organizations. Translators of fiction need primarily a confirmation of the translation registration. [58]

“Requirements for the translators are mostly imagination, the ability to objectification and stylistic talent.” [59] He has to fully understand the content and intent of the original author. The translator should extensively read and listen in native and also foreign languages and to be sure in both of them. He should use the common known words for translation. He should not translate word for word, because he destroys the sense of the original and he has to keep the original tone and feel. [60]

### **2.3.2 Translation methods**

Translation methods are used according to the function of the translated work. Types of translation methods are chosen according to differences in language structures. They are also varied according to the overall situation of literature, because the methods are developed and alternated in connection with the development of literature. [61]

Methodology for translation given by Jean-Paul Vinay and Jean Darbelnet is well arranged and clear, therefore it is here chosen and described. There are seven concrete translation methods. They may be used separately or in combination.

#### **2.3.2.1 Borrowing**

It is the simplest of all translation methods. Translator borrows foreign terms from a source language into the target language, because sometimes is it better, than trying to find a satisfying equivalent. It can be words such as “hamburger” and “party” from English or Mexican Spanish “tequila” and “tortillas”, and so on. Some borrowings are so widely used

that they have become a part of the native lexicon. Number of borrowings is a matter of style, clarity and expertise. [62]

### **2.3.2.2 Calque**

This method borrows an expression form of another language. Calque respects the new construction and mode from the source text and introduces them into the native language, e.g.: honeymoon: medový měsíc (= líbánky); a guinea pig: guinejské prasátko (=morče). These terms can also become a part of the native lexicon. [63]

### **2.3.2.3 Literal Translation**

Literal translation can be called as word for word translation. It is the direct transfer of the source language into grammatically and idiomatically appropriate translated text. This method is commonly used between two languages of the same word family (e.g. Between French and Italian; Czech and Slovak), and when they share the same history and culture. We can speak about automatic translation, which is used by existence of parallel and corresponding passages in both texts, such as in science or technological documentation. Literal translation is unacceptable when gives another meaning or has not any meaning, or when is structurally impossible (e.g. He is a picture of health: ~~Je obraz zdraví~~= Je zdravý jako ryba). [64]

### **2.3.2.4 Transposition**

Transposition changes the word replacing or grammar without changing the meaning of the original text (e.g.: where necessary...: v případě nutnosti...). This method can be also used within a language (e.g.: After he comes back...: After his return...). It is important to know that the transposed expression does not necessarily have the same value of meaning. Transposition makes translated sentences more understandable due to usage common grammar constructions. [65]

### **2.3.2.5 Modulation**

This method of translation is based on choosing a word structure for keeping the right meaning and character of the source text. It changes the way of interpreting. Translator thinks about the character the sentences and transforms it into a common style of another language. The modulation of passive/active voice or of negative expressions is made very often, because the negative phrase in one language can be more optional as a positive form in another language (e.g.: Nemáš čas?: Do you have time?). [66]

### **2.3.2.6 Equivalence**

Equivalence uses such phrases, special similes or collocations which are used in the same context in another language. Most equivalences are fixed, and belong to a idioms, proverbs or interjections (e.g.: Woof: haf; to have butterflies in the stomach: mít žaludek na vodě; to be the picture of health: být zdravý jako ryba). [67]

### **2.3.2.7 Adaptation**

This type is used for translation of figurative language, puns or for very unusual descriptions or expressions. It is used in cases, where the form of word collocation being mentioned in the original text is unknown or unacceptable in the other language. In such situation translators have to create a new description which is equivalent. We can say this is a special kind of equivalence. [68]

### 3 Practical part

#### 3.1 Dance school

For the concrete example of the "Ballroom dancing as a profession" I chose Dance School Krejčík in Pilsen. This school has a long tradition in the area of dance teaching. The dance trainings and the organization of competitions are also services, which are provided by dance school Krejčík.

I contacted the dance-school owner and he was willing to inform me about running and managing this business activity. In this case I prepared a questionnaire, which Mister Krejčík answered. The completed questionnaire in Czech is enclosed in the appendix of my bachelor thesis.

##### 3.1.1 Questionnaire

The questionnaire contains 13 questions, concretely:

1. *Could you please briefly introduce yourself and your dance school?*
2. *What legal form does your Dance School Krejčík have?*
3. *Which services do you offer in your dance school?*
4. *Where do you provide the dance courses?*
5. *Could you introduce the offer of your dance courses?*
6. *Do you offer any special benefits or discounts?*
7. *How do you assess the client's interest in your dance classes during your activity on the market?*
8. *Which teaching practices do you use? Have the practices changed during the existence the dance school on the market?*
9. *If we focus on dance classes for teenagers, how do you perceive the young people's attitudes to dance and to this entire social event?*
10. *Can you introduce us some dance competitions, which you organize?*
11. *What role do you hold on these competitions?*
12. *Do these functions require any special permission?*
13. *Do you enjoy ballroom dancing as a profession?*

### 3.1.2 Summarized answers

Dance School Krejčík is a company in Pilsen with a long history and tradition that is concerned with areas of social and sport dance. This dance school was founded by Mister Krejčík in Pilsen in 1991. The owner's name is Eugene Krejčík. He holds an International Dance Class "M" in Standard and Latin-American dances, he is a teacher of the dance and of the social behaviour, a trainer and a judge for dance competitions.

Dance school Krejčík acts on the market as a natural person. This business activity is operated under the free/unqualified trade. Mister Krejčík described that the purpose of his business is the provision of physical education and sports services in the area of dance sport – concretely in the branch of activities: Intermediation of the business and services; Advertising, marketing, media representation; After-school education, courses, training courses, including teaching activities; Arranging of cultural, cultural-educational and entertainment facilities, organization of cultural and entertainment events, exhibitions, trade fairs, shows, and similar events; Operation of physical-educational and sports facilities and organizing sports activities.

On the third question, Mister Krejčík answered that Dance School Krejčík organizes dance competitions, workshops for couples, graduation celebrations, ceremonial dance balls and dance classes for the general public.

The answer on the fourth question was that the Dance School Krejčík operates in the ballroom hall "Měšťasnká beseda", in the cultural hall "Peklo", SOU Vejprnická or in the cultural hall "Alfa Pilsen". Dance courses and competitions are organized in Klatovy, Přeštice, Rokycany and Nýrsko.

The fifth response showed that Dance School Krejčík offers classes for all people in all ages. Specifically, in the dance school are provided the children's dance classes, basic dance classes for teens, follow dance



courses, dance courses for adults, or individual dance lessons. All courses are divided into several lessons, during them are taught the 10 basic competitive dances, courses often content the lecture about the restaurant bon ton, carnival event "Rio de Janeiro, the festive prolonged lesson, the final dance competition and the final ball.

Mister Krejčík does not offer any benefits or discounts. He trusts that people will prefer the long tradition and the high quality of dance school, which is connected with a professional level of instruction. He thinks that this idea works really well - the clients are coming back many times during their life, he adds.

On the seventh question, Mister Krejčík reacted that he evaluates the client's interest throughout his tenure as relatively large. He thinks the people know that dance is an essential part of social education, and so they often take part in courses, at any age. In particular, courses organized in "Měšťanská beseda" are popular, because of the growing tradition of dance courses in this ballroom hall.

In the eighth answer, Mister Krejčík admits that he must be very patient and everything calmly but vehemently explain and repeat. He gives emphasis on precise teaching the basic step of each dance, because it is the basis of everything. For a better understanding of the dance steps he uses the pictures of dance schemes. He also thinks that teaching practices are not changing, because the basic dance steps and schemes are still the same. But he modernizes music and language expression for catching attention of younger and younger generation, which he has on the dance floor.

The owner of the dance school also explains that the teenagers in the Czech Republic consider dance classes as a tradition. In the dance courses are the whole classes of the secondary school, almost regularly around the age of 16 years. At the beginning are young clients, of course, very nervous, it's a first time for them, something quite unusual. They are

nervous just because of an opulent ballroom hall. Confused are also due to evening wear, which Mister Krejčík consistently requires. But then the clients really enjoy the courses.

The dance school also organizes several dance competitions. In the tenth question the owner and an organizer presented the Pilsner autumn dance competition "Plzeň XXXX", which is organized in the "Parkhotel". In this autumn was organized 34th season and there are the best couples of the dance class "A" from the whole Czech Republic. Another major event is the Pilsner Blackpool in the "Měšťanská beseda". The 25th year will arrange on March 2014. It's a competition in 10 competitive dances connected with the spectacular floral ball, where Mr Krejčík welcomes again the best dance couples of dance classes "B, A, M". Next smaller competitions he arranges in Nýrsko, Rokycany and Klatovy.

During the competition Mister Krejčík works on positions as an organizer, a competition jury or an expert supervisor. The membership in ČSTS (Czech Dance Sport Federation) is necessary for these positions and also the meetings of the qualifying conditions. The judges are divided into several classes according to which they are entitled to evaluate the relevant competition. For example, a judge of 1th class can evaluate all the categories "D, C, B, A, M". The necessity for this position is the placement in the dance class "M" and the graduating on the dance conservatory. For the function of expert supervisor is necessary to pass the appropriate test after completing the expert trainings. Both of these functions must be maintained thanks regular participation in competitions, meetings and seminars organized by ČSTS.

In the last question, Mister Krejčík admits that he is enjoying the dance as a profession. He likes the daily contact with new people. Dance is a graceful cultural experience that meets several people during their lives and he loves to have the chance to spread and teach the dance.

### 3.2 Translation - Text 1- The business of ballroom dancing

Společenský tanec jako předmět podnikání

Zaslechli jste tóny? Pochytli jste již rytmus? V restauracích a tanečních sálech po celém New Jersey se odehrává nekonečné, mnohahodinové skákání a skotačení. Společenský tanec, a to ne jen waltzový trojkrok, upoutal pozornost středoškolských a vysokoškolských studentů a nadále strhává davy všech věkových kategorií k tanečním lekcím, k večírkům a víkendovým společenským akcím. Společenský tanec překlenuje věkové generace, ekonomické postavení i geografii.

Také reklamy automobilových společností "Buick" a „Gap", které jsou zaměřené na energické, rozvlněné tanečnice, pomáhají uspokojit svobodomyšlné šílenství a obnovit swingový tanec Lindy Hop. A to je právě taneční sport, nový název pro společenský tanec, který se má stát součástí exhibičních disciplín příštích olympijských her. „Mládež miluje živelné zvuky velkých kapel, ohromnou energii a závratně rychlé tempo. Swingují (v podstatě tančí originální Lindy Hop, ale ve zrychleném tempu 180 taktů za minutu) na hudbu rozličných kapel a orchestrů," říká Ed O'Malley, redaktor zpravodaje společenského tance, který vychází pětkrát ročně a zahrnuje všechny druhy tanečních událostí ze tří oblastí státu.

Konkurenční taneční studia, která nabízí kurzy pro milovníky Lindy, jsou u vytržení z takového davového šílenství. Podnikání je na vzestupu a instruktoři jsou nadšeni. Není to však jen obnova swingových tanců, která způsobila současný ekonomický růst úspěšných tanečních studií, sálů a škol v New Jersey a i po celé zemi. Na poptávce rostou studia učící všechny druhy tanečních kroků, stejně tak jako taneční parkety, kterých se dožadují lidé všech velikostí, tvarů a věkových kategorií.

[...] Tento růst se odráží v zrcadlech všech tanečních studií po celém státě. Například v tanečním studiu "Shall We Dance" v Kenilworthu se výnosy zvýšily o 40% než v dřívějších třech letech. Majitelka a ředitelka

Diana Toni přisuzuje její prosperitu legálním obchodním praktikám, kterými odděluje úspěšné podnikatele od neúspěšných napodobovatelů.

Podnikání je ve společenském tanci vysoce konkurenční. V některých případech si taneční studia účtují vysoké poplatky za jejich služby. Pro jiné je poskytování tanečního prostoru spíše záliba; jejich poplatky za večer tance s půlhodinovou výukou činí i méně než 10 dolarů. „Někdy hospodaříme s velmi bídným rozpočtem," připouští Winnie Wos, která provozuje se svým manželem studio "Winnie and John's" v družstevním podniku v Cliftonu, „ale někdy musíme dokonce pro zaplacení účtů sáhnout do vlastních kapes." Nicméně z velké části provozovatelé studií tvrdí, že podnikají za účelem zisku. A podle finální analýzy, ve které se zhodnotí funkčnost studia, určí jeho úspěšnost.

Začínající tanečník má na výběr z mnoha druhů škol: Dvě národní franšizy „Fred Astaire“ a „Arthur Murray“, nezávislé kluby přidružené k větším řídicím organizacím, nezávislá studia nebo konkurenční školy a malé ateliéry, provozované umělci, kteří ještě jen nedávno dosáhli soutěžních úspěchů. Taneční studia spjatá s větší firmou nebo franšizová studia dodržují ve výuce studenta, pohybujícího se ve společenském tanci přes bronzové, stříbrné a zlaté úrovně, specifické postupy a posloupnosti amerických nebo mezinárodních stylů. Mateřská organizace určuje protokol a provozní metody. Franšizy platí 7% svého hrubého zisku korporáčnímu úřadu. Taneční školy "Arthur Murray" (např. v Highland parku nebo Greenbrook) jsou součástí 150 studií patřících do tanečního konglomerátu v zemi.

Spolu se čtyřmi školami "Fred Astaire" (v Rodgewoodu, Veroně, Red Banku a Rockaway) a dalšími 116 tomuto oboru v USA dominují. K dispozici jsou také nezávislá studia, kterých je ale poměrně málo. Taneční klub Toma Champmana tyto školy pomáhá řídit. Nachází se v Kansas City - Missouri, mezi jeho 25 celostátních členů patří i dva New Jerseyké. Členové platí paušální měsíční poplatky za služby, které

zahrnují pomoc s telemarketingem (=oslovování zákazníků přes telefon), firemní školení a vzájemné výhody členství. Taneční klub Toma Champmana je považován za největší studio země. [...]

Alternativou jsou jednotlivá nezávislá studia, která většinou provozují tanečníci měnící si pozici z učitelů na manažery.

Závisí úspěch podnikání ve společenském tanci na tanečních schopnostech, marketingových postupech, prodejních technikách, osobních vztazích nebo na kombinaci všech čtyř hledisek? Jak se ukazuje, obchodní techniky studií jsou tak rozmanité jako taneční kroky, které učí.

Franšizy a nezávislá studia jsou spjata s vnitrostátní organizací fungující v podstatě stejným způsobem, a tak pro získání nových zákazníků začínají s telemarketingem. Počáteční nabídka je buďto zdarma, nebo za minimální poplatek. Tanečníci si mohou vybrat ze široké nabídky balíčků, od soukromé lekce, skupinové výuky až po večírek. Tyto balíčky se pohybují v cenové relaci od několika set až do několika tisíc dolarů. Franšizy a nezávislá studia spojená s mezinárodním tanečním klubem vyžadují smlouvy se svými zákazníky. Většina menších nezávislých studií a škol se vyhýbá takovému opatřením, protože nutit lidi podepsat lukrativní kontrakty kazí pověst společenského tance.

Podle Federální obchodní komise jsou tyto praktiky legální, dokud nedojde k podvodu. Kromě jednoho krátkodobého sporu s Federální obchodní komisí v roce 1980 působí většina podnikatelů v oblasti společenského tance bez problémů a čestně.

Zákazníci jsou však často bezvýchodně zavaleni jejich nahromaděnými účty. Zatímco korporační ředitelství „Fred Astaire“ nezveřejnilo žádné finanční údaje, jistý zdroj ze studia „Arthur Murray“ tvrdí, že její nové zápisy zákazníků jsou oproti loňskému roku až o 15% vyšší.

Majitelé tanečních studií v New Jersey tvrdí, že prosperují prostřednictvím kalých obchodních praktik. „Růst ve studiu "Shall We Dance" se za poslední tři roky stále zrychloval,“ říká Toni, asistent tanečního instruktora a podnikatele Maria Delgada. Nezávislé studio "The one-time" se nedávno připojilo k mezinárodnímu tanečnímu klubu. Toni tvrdí, že zisk je 18% až 20% z hrubého příjmu, což je číslo, které se vztahuje na většinu studií bez ohledu na obchodní techniky. Dle jejich podnikatelského plánu se předpokládá, že na konci roku 2000 budou příjmy činit 500.000 dolarů.

Toni provozuje studio "Shall We Dance" s jasnou strategií. „Využíváme služby telemarketingových agentů, kteří klientům nabízí dvě soukromé lekce zdarma a skupinovou výuku v oblastech, kde demografické ukazatele napovídají, že si nás lidé mohou dovolit; zaznamenáváme kolem sedmi pozitivních reakcí každý týden,“ vysvětluje. První soukromá lekce je čistě informativní, druhá je komerční - pro představení balíčku za 185 dolarů, který obsahuje čtyř a půl hodinovou soukromou lekci, jednu skupinovou lekci a jeden večírek. Dalším krokem je nabídka 20 nebo více lekcí. Jakmile se klienti upíší na takto dlouhou dobu, stávají se na tanci „závislymi“. „Taneční lekce se prodávají samy,“ říká Delgado dodávaje, že taneční studio inzeruje ve Společenském zpravodaji a v místních novinách.

Za posledních šest let Mario Battista, majitel studia "Battista Dance" v Hackensacku, zažil nárůst hrubých příjmů a ztrojnásobení počtu zaměstnanců. Battista, který se stal v roce 1989-1990 se svojí sestrou Elenou šampionem v deseti tancích, nevyužívá žádného telemarketingu, nenabízí žádné lekce zdarma, neuzavírá s klienty smlouvy, inzeruje pouze ve Zlatých stránkách a ve Společenském zpravodaji. Zdá se, že cítí, že jeho postojem získává jeho studio přitažlivost. „Mám rozdílnou filozofii, neexistují žádná kouzla. Jednoduše vyučujeme kvalitně a zaměřujeme se na humánní stránku klientů a věnujeme se jejich potřebám,“ vysvětluje. Jednotlivá lekce stojí 65 dolarů, v případě každé

další lekce cena klesá na 60 dolarů. Cena za pět skupinových lekcí činí 45 dolarů. Populární večírky jsou od 12 do 15 dolarů. Battista připouští, že většina vydělaných peněz se vrací zpět do studia. "Obětuji se pro umění," dodává.

Roberto Pagan z nezávislého studia "Progressive Dance" v Nutley nabízí soukromé i skupinové lekce za průměrnou cenu stejně tak jako večírky za nízké náklady. Mimo to také pořádá jednou měsíčně v sobotu tzv. Taneční kabaret s exhibicemi a večeří. Poskytuje také baletní lekce, party pro děti a přemýšlí i o nabídce výuky na klavír. Pagan připouští, že jeho řízení studia lidé odedávna nazývali jako bleší trh mezi tanečními studii. V průběhu tří let, po koupi studia, Pagan zaznamenal dvojnásobný obrat, ale žádné zisky. Vzal si velký úvěr na rekonstrukci, tvrdí však, že za 4 roky bude opět oddlužen.

I když taneční studia mají různé přístupy podnikání, nikdo nemůže udržet pozitivní intenzitu bez stálého přílivu studentů. Vydrží studia současné swingové šílenství, což by znamenalo jít cestou kroucení a twistování? „Během posledních několika let fungují všechna studia dobře. Mnoho z nich se stalo i "on line", a tak jsou pořád k dispozici. Tanec má tu moc formovat postavy, vštípit sebedůvěru, energii a přitom být zábavný," odpovídá O'Malley. Krátkodobé ohlášení: Předpokládám rychlý růst studií, alespoň těch s řádným obchodním smyslem.

### **3.2.1 Commentary**

#### **3.2.1.1 Macroanalysis**

The source text “The business of ballroom dancing” is from the New Jersey Business News, where readers can find all news in all over the world. This Business news are concerned with many different topics and categories. They are well-arranged, often with pictures and diagrams. Concretely I have found this text in “ProQuest Database” from The Education and Research Library of the Pilsner Region.

The article is written in a journalistic functional style. Its main purpose is to inform readers about present time and about news. The text introduces the dance studios in New Jersey and describes many differences between them. In the text are cited concrete persons, who are closely connected with this topic.

The main topic of the original text is the business of ballroom dancing - the business strategies, trends and educational offers in area of dancing. The article is focused on the types of the dance studios in New Jersey.

The author of this text is Suzanne Poor. The author’s purpose is to introduce the readers to some new facts about “business dancing trends” in New Jersey. She wants to inform general public and he wants to highlight the boom of ballroom dancing and the dance lessons.

The reader can be everyone, who is interested in this topic. Mostly it may be just the inhabitants from New Jersey, or people working in this area. Of course, it can be every person who can speak English and are interested in what is happening in the dancing world.

The structure of the source text is divided into many paragraphs for clear arrangement. But they have sometimes long and complicated sentences. In my opinion this style of writing is method for mentioning a lot of information from many sources.



The Author in the text cites concrete persons so it can be reason, why the text is good understandable and coherent: The interviewed people aren't scientists or politicians; they are common people with common speaking skills.

### 3.2.1.2 Microanalysis

Strategy of my translation was to create the understandable text, which brings for Czech readers the full value of the information from the original text with the highest possible precision and clarity. I had to consider the differences between both languages and built the translation in logical Czech sequence. Sometimes I used more words than necessary and I changed the structure and word order of sentences, mainly with adding the relative sentences because I try to make it really clear and easier for general public. The translations methods, which I mainly used, are: borrowing, transposition and modulation. In many cases I transferred passive voice into active, used borrowed worlds or ellipses.

#### List of examples of changes:

- **Passive voice ↔ Active voice:**

- *Pagan admits that his operation has been called the flea market of dance studios.*

- Pagan připouští, že jeho řízení studia lidé odedávna nazývali jako bleší trh mezi tanečními studii.

- *He seems to feel that ...*

- Zdá se, že cítí, že...

- **Change of word order/structure of sentences**

- *For example, revenues have increased 40% over the past three years at Shall We Dance Studio in Kenilworth.*

- Například v tanečním studiu "Shall We Dance" v Kenilworthu se výnosy zvýšily o 40% než v dřívějších třech letech.

- *Tom Chapman's TC Dance Club International in Kansas City, Missouri, which counts two New Jersey studios in Kenilworth and Succasunna among its 25 members nationwide, helps manage these studios.*

- Taneční klub Toma Champmana tyto školy pomáhá řídit. Nachází se v Kansas City - Missouri, mezi jeho 25 celostátních členů patří i dva New Jerseyké.

- **Relative sentences in the Czech**

- *And in the final analysis, how the studio is run determines its success.*

- A podle finální analýzy, ve které se zhodnotí funkčnost studia, určí jeho úspěšnost.

- *Quite a few independent studios are also available.*

- K dispozici jsou také nezávislá studia, kterých je ale poměrně málo.

- **Ellipses (not important and known for Czech readers/ not relevant in present)**

-...*to groups like Big Bad Voodoo Daddies, Crescent City Maulers or the Brian Setzers Orchestra...*

- ...na hudbu rozličných kapel a orchestrů...

- *According to 1992 economic census figures, studios, schools and the like spent more than \$32 million for ballroom and performance dancing in New Jersey alone, a significant rise from \$17.8 million in 1987. The 1997 figures, which will be published next spring, are expected to show an even greater increase.*

- Podle ekonomických údajů z roku 1992 zabývajících se sčítáním lidu, studií, škol, atd., utratili lidé v New Jersey více než 32 milionů dolarů za společenský tanec a taneční představení, což je významný nárůst z 17,8 milionů dolarů v roce 1987. Dle údajů z roku 1997, které budou zveřejněné na jaře příštího roku, se očekává, že ukážou ještě větší nárůst.

- **Borrowings (sometimes with explanation)**

- Telemarketing = oslovování zákazníků přes telefon
- Party

- **Non-equivalent words**

- *beat / rhythm* = a regular repeated pattern of sounds (in the text: tóny / rytmus)
- *pace / tempo* (in the text mentioned only ones: tempo)

### 3.3 Translation - Text 2 – Before Dancers Must Be Dance Teachers

Před tanečnický musí být taneční učitelé

Taneční výuka se v New Yorku v průběhu posledních dvaceti let hodně změnila. Přežilo jen velmi málo původních jednočlenných studií, míst, kde studenti mohli vstřebávat nejen osobnost a vizi učitele, ale také dlouhodobou taneční historii, která v nich zůstávala. Ta byla nahrazena centry, která hodinově pronajímají svá studia tanečním učitelům, a školami, které spolupracují s uznávanými baletními skupinami a skupinami zabývajícími se moderním tancem.

Ale kvalitní výuka je stejně důležitá jako předtím a „Fond pro rozvoj divadla“ přiznává, že vyznamená čtyři učitele, kteří trénovali stovky brodwayských profesionálních tanečnicků v průběhu několika let. Učitelé Phil Black, Frank Hatchett, Gabriela Taub-Darvash a Luigi budou vyznamenáni 16. května v Hudsonově divadle u příležitosti 21. výročí slavnostního ceremoniálu zvaného „Astaire Awards“.

Jak se může člověk stát dobrým učitelem? V nedávném rozhovoru učitelé Black, Mary Anthony a Marcia Dale Weary, kteří trénovali nadané a perspektivní umělce, navrhuji, že víra ve studentskou individualitu a potenciál může být jedna z nejdůležitějších vlastností, spolu s přesvědčením o správnosti svého učení a s uměním komunikovat.

„Jsem diktátorský typ,“ připouští pan Black (71) se zablesknutím v jeho tmavých očích. Ernest Carlos, se kterým pan Black trénoval, jednoduše odešel od studentů, ze kterých cítil, že nepracují dost tvrdě.

Pan Black, který když učí, vyťukává rytmus na buben, má odlišný přístup.

„Já křičím a házím věcmi,“ řekl. „Házím i své hole, pokud to dělají špatně. To je ten způsob, kterým je zdokonaluji. Nechci na ně křičet stále, ale když nekřičím, oni si myslí, že jim nevěnuji pozornost.“

„Říkám jim: ‚Vkládáte se do mých rukou. Cítím se zavázán pomoci vám. Dejte mi svých 100 procent a já vám dám zpět také 100 procent. Nemůžu

to dělat bez vás. A když jsem na vás trochu tvrdý, myslete na práci s choreografem.' Oni chtějí vidět hotové číslo. Utratit peníze."

Pan Black učil 12 let jazz a step v tanečním centru na Broadway, kde učí i pan Hatchett, který během své 40leté kariéry vede i dvě vlastní studia. Na rozdíl od baletu a výuky moderního tance je jeho profesním cílem rychlá výchova tanečníků. „Pokud to trvá velmi dlouho, odejdou," konstatuje pan Black. „Ukážete jim, že když budou tvrdě pracovat, budou dosahovat posunu."

Pan Black, tehdejší klubový a divadelní tanečník stejně tak jako výherce ocenění Emmy za choreografa televizních a klubových vystoupení, se k učení dostal trochu nedobrovolně, po taneční kariéře započaté už v dětství. Paní Anthony a Weary věděly brzy, že chtějí učit, ačkoliv paní Anthony měla za sebou kariéru ve svém vlastním podniku jako moderní tanečnice a choreografka.

Madam Anthony (85), která při trénování provozovala své vlastní studio v Greenwich Village, docházela na lekce pedagogiky k paní Holmové už jako mladá tanečnice. V polovině čtyřicátých let dvacátého století začala učit a v průběhu let nashromáždila výčet vlastností dobrého učitele. „V první řadě musíte milovat lidi a umění," říká paní Anthony o učení. „A tanec je umění. Musíte milovat samotné učení a inspirovat se jím. Musíte být psychologem. Paní Hanya říkala, že když jdete do studia, měli byste být vnímavý vůči studentům tak, jako kdybyste slyšeli trávu růst. Některé studenty musíte ‚bičovat‘, jiné učit a ostatní chválit. Nabízíte každému studentovi jednu opravu při každé lekci."

„Trvám na tom, aby se studenti naučili jména každého v jejich třídě," dodává. „Lidé potřebují mít identitu, zvláště děti."

„A studenti se musí na lekci řádně oblékat," říká. „Děti vypadají, jako by právě vypadly z vetešnictví, když přijdou poprvé na hodinu,"

poznamenává. „V tomto ohledu mám ke své profesi velký respekt. Žádné nevýrazné oblečení. Tělo musí být vidět," dodává.

Stejně jako pan Black, ani paní Anthony neváhá s náročností vůči svým studentům. „Nazývali mě ‚Nemilosrdná Mary‘," řekla se smíchem. „A já jsem, opravdu jsem." Mnoho choreografů moderního tance a tanečníků se učilo právě u ní, ve stručnosti například Alvin Ailey. „Alvin si zaplatil jednu lekci," vzpomíná, „řekl, že to bylo příliš náročné a už se nikdy nevrátil."

Madam Weary (66) je velmi známá pro svoji houževnatost. Po trénování v New Yorku v roce 1995 otevřela svou vlastní školu v Carlisle, Pennsylvanii. „Opakujeme, opakujeme a opakujeme," říká paní Weary o svých hodinách. „Nebojím se, že je nudím. Udržuji je v pohybu."

Nebojí se ani svým studentům zdůraznit jejich skutečnou taneční úroveň. „Pamatuji si jednu holčičku, která měla kolena, která vypadala stále ohnutě," říká paní Weary. „Ona hrála dobře na flétnu. Tak jsem řekla, zlato, proč nehraješ na tu svoji flétnu? Z tebe nebude nikdy dobrá tanečnice. Plakala a plakala."

Ale paní Weary je ochotná být za tu zlou. Vzala ji k ortopedovi, který jí předepsal cvičení na rovnání kolen, a dítě pokračovalo v tanci. „Měla v sobě opravdu hlubokou lásku k tanci."

Paní Weary věří, že student musí být silný a disciplinovaný a uchovávat si lásku k baletu, aby se stal tanečníkem. „Avšak nejdůležitější složkou je duše, která umožňuje tanečníkům se plně soustředit na jejich práci," říká.

„Některé děti se s tím přímo rodí," dodává. „U některých to přijde až za nějakou dobu. Někdy to ale při dospívání ztrácí, zejména když jsou velmi inteligentní. Zaměří se totiž přespříliš na techniku. Ale poté se zas vrátí zpět k duši."

„Učitelé musí být schopni pro studenty rozebrat kroky a dát je znovu dohromady," řekla paní Weary. Stejně jako paní Anthony věří v předávání

představ studentům. „Představte si, že vaše tělo někdo vysává brčkem," říká studentům, aby se při piruetách vytáhli zpříma.

Pan Black a paní Anthony se velmi obávají poklesu zodpovědnosti, kterou dnes vidí u mnoha studentů, paní Anthony si něčeho takového začala všímat již před deseti lety. Z části věří, že důvodem jsou drahé náklady na život tanečníka. „Jsou tak zaneprázdnění vyděláváním peněz, natož aby pak mohli tančit zadarmo," konstatuje.

Pan Black připouští, že už je příliš unavený na výlevy studentů dnešní doby.

„Požádáte je o dvojitou otočku a oni vám předvedou trojitou či čtyřnásobnou, při níž ale ztratí rovnováhu," říká pan Black, „jednoduše to neudrží."

Nejvíc si však dělá starosti se snižováním standardů ve výuce tance.

„Myslím, že to, co musíme udělat, je vzdělávat učitele," řekl, „oni nejsou tak dobře vyškoleni. Oni neobtěžují studenty s opravováním. Prostě je nechají být. Mnoho z nich má cítění pouze pro jeden styl. Oni učí jen přechodně doufajíce, že brzy získají práci choreografa. Já jsem to bral vážně. Pracoval jsem, abych ze sebe něco předal.“

Pan Black trpí Parkinsonovou chorobou, která ho v současné době zpomalila. Stále však vyučuje 5 lekcí týdně v tanečním centru na Broadway. A sní o výuce ostatních učitelů, aby pak věděli, jak správně učit.

„Nesnáším nechat být to, pro co jsem dřel," dodává.

### **3.3.1 Commentary**

#### **3.3.1.1 Macroanalysis**

The original text "*Before Dancers Must Be Dance Teachers*" I have found in "*ProQuest Database*" from The Education and Research Library of the Pilsner Region. Originally comes from the *New York Times*, where can be found many news of different topics in all over the world. They are also well-arranged, often with pictures and graphs.

This text is written in a journalistic function style and introduces dance teachers and describes their work in dance branch. In the text are cited concrete persons, who are with this topic closely connected.

The main topic of the text is about experiences of the dance teachers, about their teaching strategies and about communication with students. In the article we can read about dance carrier of the three teachers.

The author of this text is Jennifer Dunning. Her purpose is to mediate some real stories and experiences about "business teaching". It is written for informing of general public, the next objective of this text is to bring the ballroom dancing and the dance courses nearer to general public.

The reader can be everyone, who is interested in this topic, mainly people working in this area or students of dancing.

The structure of the text is divided into many shorter paragraphs; in my opinion this style of writing is method for mentioning a lot of information from many different sources, concretely from the interviews.

#### **3.3.1.2 Microanalysis**

The strategy of my translation was to bring the full value of the information for Czech readers. I tried to translate the original text with the highest possible precision and clarity. I had to think about the differences between English and Czech and also about how would I say it.



Sometimes I used longer explanation of the facts from the text and I change structure of sentence. In some cases, I tried to simplify sentences, to make them more clear and understandable to the reader. Transposition and modulation are translation methods, which I mainly used for the translation.

#### **List of examples of changes:**

- **Transfer of collocations**

- two decades - dvacet let

- **Ellipses (not important and known things for Czech readers, especially names of persons)**

- *Ms. Anthony, 85, who trained with Hanya Holm and Louise Kloepper and has maintained her own studio in Greenwich Village...*

- Madam Anthony (85), která při trénování provozovala své vlastní studio v Greenwich Village...

- **Change of word order / structure of sentences**

- *She opened her school, in Carlisle, Pa., in 1955 after training in New York.*

- Po trénování v New Yorku v roce 1995 otevřela svou vlastní školu v Carlisle, Pennsylvanii.

- **Detailed expression / explanation**

- *And he dreams of teaching others how to teach.*

- A sní o výuce ostatních učitelů, aby pak věděli, jak správně učit.

## 4 Glossary

Česky	Definice	English
akciová společnost	kapitálová obchodní společnost (a.s.)	joint stock company
bezúhonnost	bez pravomocného odsouzení pro trestní čin	impeccability
komanditista	společník v komanditní společnosti s omezeným ručením	limited partner
komanditní společnost	osobní obchodní společnost (k.s.)	limited partnership
komplementář	společník v komanditní společnosti s neomezeným ručením	general partner
koncesovaná živnost	podnikání na základě udělené koncese	licensed trade
ohlašovací živnost	podnikání na základě živnostenského listu	vocational notified trade
otočka vlevo	otočení za levou rukou	reverse turn
otočka vpravo	otočení za pravou rukou	natural turn
podnik jednotlivce	podnik fyzické osoby na základě živnosti	sole proprietorship
spinová otočka	opakované točení ze špičky na patu	reverse spin
společnost s ručením omezeným	kapitálová obchodní společnost (s.r.o.)	limited liability company
svéprávnost	způsobilost k právním úkonům	legal capacity
veřejná obchodní společnost	osobní obchodní společnost (v.o.s.)	public company
zášvih	zakřížení nohy	whisk
živnostenský list	oprávnění k vykonávání živnosti	trade licence
živnostenský rejstřík	databáze živností	trade register
živnostenský úřad	úřad spravující živnostenský rejstřík	trade office

English	Definition	Česky
backer	someone who supports a plan, especially by providing money	sponzor, společník
beat	regular repeated pattern of sounds	takt
break-even point	revenues equal expenses	hranice rentability
enrolment	the process of arranging to join a course	zápis, přihlášení
line of business	a set of one or more products or services which the company offer	předmět podnikání
market volatility	a measure for variation of price of a financial instrument over time on the market	nestabilita trhu
premises	the buildings or land that are needed for making business	prostory, budovy
review	magazine about cultural events	zpravodaj
short-range	concerned only with the period that is not very far into the future	krátkodobý
social	a party for the members of a group	večírek
sound business practices	business in an ethical way and complying with clear principles	kalé, legální obchodní praktiky
turnover	the amount of business done during a particular period	obrat
wannabe	someone who tries to look or behave like someone else	napodobovatel

## 5 Conclusion

To conclude my Bachelor thesis, I would like to summarise the main objective of this thesis which was to introduce the ballroom dancing as a profession and to obtain the enrichment oneself from the experiences of dance school-owner. The purpose was also to translate the selected texts effectively by using the translation techniques coherently.

Firstly, it was necessary to get relevant sources for the theoretical part. Secondly, I had to contact an owner and a manager of the dance school Krejčík and also to choose relevant texts for translation. I would like to mention, that the cooperation with Mister Krejčík was problem-free, he was open and forthcoming. On the other hand the research of the source texts for my translation was relatively difficult. It was surprising for me, but it was not easy to find the articles, which fit my bachelor theses. But at the end I hope, I achieved it.

As a result of the bachelor thesis I would like to mention, that ballroom dancing as a profession - as lecturing activities is explained in §25 of the Trade register. It is managed under the unqualified free trade – specifically in the area of After-school education, courses, training courses, including lecturing.

The composing of the thesis has brought me a lot of new information about foundation and managing business. During my studies I have already gained some basic knowledge about it but the elaboration of this thesis has greatly extended the knowledge. In addition I used also my translation knowledge in practice. I was asked for providing the translations for need of dance school Krejčík to learn about dance schools and teaching practices in the USA. It has given me new insight into my vocation and a business to be carried out in future.

## 6 Endnotes

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3. World DanceSport federation [online], About DanceSport
4. Ibid.
5. Landsfeld, Z. *Technika standardních tanců*, p. 3
6. Landsfeld, Z. *Technika latinskoamerických tanců*, p. 3
7. Budská, J. *Vyzvání do tance*, p. 8.
8. Ibid.
9. Redgraveová, op. cit., p. 22.
10. Landsfeld, Z. *Technika standardních tanců*, p. 12
11. Budská, op. cit., p. 13.
12. Krejčík, E. *Tanec a společenské chování*, p. 53.
13. Ibid., p. 54.
14. Ibid., p. 55.
15. Redgraveová, op. cit., p. 34.
16. Krejčík, op. cit., p. 56.
17. Ibid.
18. Budská, op. cit., p. 8.
19. Redgraveová, op. cit., p. 53.
20. Krejčík, op. cit., p. 57.
21. Redgraveová, op. cit., p. 64,66.
22. Krejčík, op. cit., p. 58.
23. Redgraveová, op. cit., p. 56, 58.
24. Krejčík, op. cit., p. 58.
25. Redgraveová, op. cit., p. 88.
26. Krejčík, op. cit., p. 59.
27. Oxford Business English Dictionary, p. 66
28. Skálová, P. *Podniková ekonomika 1*, p. 8
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34. Ibid.
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39. Skálová, op. cit., p.10
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49. Kufnerová, Z. Překládání a čeština, p. 13
50. Hrdlička, op. cit., p. 26
51. Hrdlička, op. cit., p. 40, 41
52. Krijtová, O. Pozvání k překladatelské praxi, p. 23
53. Hatim, op. cit., p. 10
54. Ibid., p. 11
55. Krijtová, po. cit., p. 23
56. Hatim, op. cit., p. 17
57. Hrdlička, op. cit., p. 52
58. Krijtová, po. cit., p. 13
59. Hrdlička, op. cit., p. 39
60. Krijtová, po. cit., p. 19, 60
61. Hrdlička, op. cit., p. 26
62. Vinay, J.P.; Darbelnet, J. Comparative Stylistics of French and English, p. 31
63. Vinay; Darbelnet, op. cit., p. 32
64. Ibid., p. 33
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## **8 Abstract**

The topic of this bachelor thesis is Ballroom dancing as a profession: Translation of selected ballroom dancing texts with commentary and glossary.

The bachelor thesis deals with the definitions and methods of the business and of the translation. My writing is focused on the area of ballroom dancing. The thesis is divided into two parts theoretical and practical one. Theoretical part includes information about ballroom dancing, business and translation. The practical part deals with questionnaire and with selected texts. For the fulfilling the questionnaire I contacted dance-school owner from Pilsen. For the gaining of articles I made research into The Education and Research Library of the Pilsner Region.

The main objective of this bachelor thesis is to introduce the ballroom dancing as a profession and to draw some lessons from the dance school owner's real life experience, and to translate the selected texts effectively and syntactically with full semantic value.

## 9 Resumé

Tématem této bakalářské práce je společenský tanec jako profese: Překlad vybraných textů o společenském tanci s komentářem a vysvětlením pojmů.

Bakalářská práce se zabývá definicemi a metodami podnikání a překladu. Jako celek je zaměřena na oblast společenského tance. Práce je rozdělena do dvou částí, teoretické a praktické. Teoretická část obsahuje informace o společenském tanci, podnikání a překladu. Praktická část se zabývá dotazníkem a vybranými texty. Pro vyplnění dotazníku jsem kontaktovala majitele plzeňské taneční školy. Pro získání článků jsem provedla rešerši ve Studijní a vědecké knihovně Plzeňského kraje.

Cílem práce je představit tanec jako profesi na základě získání reálných zkušeností od majitele taneční školy a efektivně a správně přeložit vybrané texty s úplnou sémantickou hodnotu.

## **10 Appendices**

Appendix 1 – Questionnaire

Appendix 2 – Source text 1

Appendix 3 – Source text 2

## Appendix 1 – Questionnaire

### Dotazník k bakalářské práci

#### **Společenský tanec jako profese:**

#### **Překlad vybraných textů o společenském tanci s komentářem a vysvětlením pojmů**

---

##### **1. Představte nám prosím krátce sebe a vaši taneční školu:**

Jmenuji se Evžen Krejčík. Jsem majitelem Taneční školy Krejčík, držitelem mezinárodní taneční třídy „M“ ve standardních a latinsko-amerických tancích, učitelem tance a společenského chování, trenérem i porotcem.

Taneční škola Krejčík je plzeňská firma s dlouholetou působností, která se zabývá oblastmi společenského a sportovního tance. Tuto taneční školu jsem založil v Plzni roku 1991.

##### **2. Jakou právní formu má vaše Taneční škola Krejčík?**

Taneční škola Krejčík působí na trhu jako fyzická osoba. Podnikám na základě volné živnosti.

Předmětem mého podnikání je Poskytování tělovýchovných a sportovních služeb v oblasti tanečního sportu - konkrétně v oborech činnosti: Zprostředkování obchodu a služeb; Reklamní činnost, marketing, mediální zastoupení; Mimoškolní výchova a vzdělávání, pořádání kurzů, školení, včetně lektorské činnosti; Provozování kulturních, kulturně-vzdělávacích a zábavných zařízení, pořádání kulturních produkcí, zábav, výstav, veletrhů, přehlídek, prodejních a obdobných akcí; Provozování tělovýchovných a sportovních zařízení a organizování sportovní činnosti.

##### **3. Čím se zabývá vaše taneční škola?**

Taneční škola Krejčík pořádá taneční soutěže, soustředění pro taneční páry, maturitní věnečky, reprezentační plesy a taneční kurzy pro širokou veřejnost.

##### **4. Kde všude působí Taneční škola Krejčík?**

Taneční škola Krejčík působí v prostorách Měšťanské besedy, kulturního sálu Peklo, sálu SOU Vejprnická či společenského sálu Alfa v Plzni. Taneční kurzy a soutěže pořádáme i v Klatovech, Přešticích, Rokycanech a Nýrsku.

##### **5. Můžete nám blíže představit nabídku vašich tanečních kurzů?**

Taneční škola nabízí kurzy pro všechny věkové kategorie.

- **Dětské taneční kurzy**, které jsou určeny pro děti, optimálně ve věku od 7 let. V základu je pro děti připraveno deset hodinových lekcí, kde jim učitelé představí základy deseti společenských tanců.
- **Základní taneční kurzy**, aneb kurzy pro mládež, které jsou určeny především žákům devátých tříd základních škol, či prvních ročníků středních škol. Frekventanti jsou tedy ve věku 15 až 17 let. Tyto kurzy obsahují 16 vyučovacích lekcí, 3 prodloužené

lekce, 3 závěrečné plesy a karnevalovou lekci – „Rio de Janeiro“. Taneční škola také pořádá přednášku o stolování se slavnostní večeří, volbu miss a soutěž v tanci o věcné ceny.

- **Pokračovací taneční kurzy**, které jsou pořádány pro absolventy základních tanečních kurzů, kde zdokonalují všechny tance a rozvíjí je dalšími variacemi. Po ukončení tohoto kurzu se páry mohou rozhodnout začít tančit soutěžně. To obnáší registraci do Českého svazu tanečního sportu. Poté již následují individuální tréninky a příprava na taneční soutěže.
- **Taneční kurzy pro dospělé** jsou určeny pro páry, které se chtějí naučit tančit, nebo si chtějí jednotlivé tance zopakovat, nebo si jednoduše chtějí zatančit na hezkou taneční hudbu v krásných prostorách společenských sálů. Kurz obsahuje 10 dvouhodinových lekcí a závěrečný ples.
- **Individuální taneční lekce**, pro klienty, kteří preferují soukromou individuální výuku, u níž jsme naprosto flexibilní v termínech, časech i místech.

#### **6. Nabízíte nějaké akční výhody nebo slevy?**

Akce ani slevy nenabízíme. Spoléhám, že lidé dají přednost naší dlouhodobé tradici, profesionálnímu a individuálnímu přístupu a vysoké odborné úrovni výuky. Myslím, že to tak i opravdu funguje, což mi dokazují samotní klienti, kteří se za mnou několikrát za život vrátí a absolvují u mě i několik tanečních kurzů.

#### **7. Jak hodnotíte zájem klientů o vaše taneční kurzy v průběhu vašeho působení na trhu?**

Z mého pohledu hodnotím zájem klientů po celou dobu mého působení jako poměrně velký. Myslím, že si veřejnost uvědomuje, že tanec je nezbytnou součástí společenské výchovy, a tak se kurzů poměrně hojně zúčastňuje, a to v jakémkoliv věku. Zejména kurzy pořádané v Měšťanské besedě se těší velkému zájmu, díky sílící tradici tanečních kurzů v těchto společenských prostorech.

#### **8. Jaké využíváte učební praktiky a změnily se nějak v průběhu působení taneční školy na trhu?**

Musím být obrněný nekonečnou trpělivostí a vše klidně ale důrazně vysvětlovat a opakovat. Trvám na precizní výuce základního kroku každého tance, protože to je základ všeho. Dokud nevidím, že student základní krok ovládá, neučím ho nic dalšího. Pro lepší chápání tanečních kroků používám obrazové předlohy tanečních schémat.

Myslím, že učební praktiky jako takové se nezměnily, základní kroky a taneční schémata jsou stále stejná. Modernizuji spíše hudbu a jazykové prostředky, abych se co nejvíce přiblížil generaci, kterou mám právě na parketu.

#### **9. Zaměříme-li se na taneční kurzy pro mládež, jak vnímáte postoj mládeže k tanci a k celé této společenské události?**

Troufám si tvrdit, že mládež v České republice bere taneční kurzy něco jako tradici. Do tanečních kurzů chodí celé třídy nebo party, téměř

pravidelně ve věku kolem 16 let. Samozřejmě že je to zprvu pro ně něco zcela nezvyklého. Jsou nervózní už jen kvůli honosným tanečním sálům, ve kterých jsou mnohokrát poprvé. Nesví jsou i kvůli společenskému oděvu, který důsledně vyžadují. K tanci a společenským sálům noblesa patří. V Měšťanské besedě nikdy nemůžu být v džínách či svetru. Chlapci chodí na lekce v tmavém obleku s motýlkem, dívky ve společenských šatech. Celkově vzato si však kurzy užívají, rozhodně se o to snažím.

**10. Představíte nám i vybrané taneční soutěže, které pořádáte?**

Za zmínku rozhodně stojí plzeňská podzimní taneční soutěž „Plzeň XXXX“, kterou jsem už poněkolkáté za sebou pořádal v Parkhotelu. Nyní proběhl 34. ročník a sjedou se na ni vždy ty nejlepší taneční páry třídy „A“ z celé České republiky. Další velkou událostí je Plzeňský Blackpool v Měšťanské besedě, jehož 25. ročník proběhne 29. března 2014. Je to soutěž v 10 soutěžních tancích spojená s velkolepým květinovým plesem, kde vítám opět nejlepší taneční páry (i zahraniční) tanečních tříd „B,A,M“. Menší soutěže pořádám i v Nýrsku, Rokycanech a Klatovech.

**11. Jakou funkci na těchto soutěžích zastáváte?**

*Kromě pozice pořadatele působím na soutěžích často jako porotce či odborný dozor.*

**12. Vyžadují tyto funkce nějaké zvláštní oprávnění?**

*Zapotřebí je k tomu členství v ČSTS (Český svaz tanečního sportu) a splnění kvalifikačních podmínek. Porotci jsou rozděleni do několika tříd, podle nichž jsou oprávněni hodnotit příslušné soutěže. Já jsem porotce I. třídy, tudíž mohu hodnotit všechny taneční kategorie od třídy „D“ až po „M“. K tomu je zapotřebí vytančení taneční třídy „M“ a absolvování taneční konzervatoře. Jako odborný dozor jsem musel složit po absolvování příslušného školení zkoušky. Obě tyto funkce se musí udržovat pravidelnou účastí na soutěžích, kongresech a doškolovacích seminářích pořádaných ČSTS.*

**13. Baví vás společenský tanec jako profese?**

Velmi mě baví tanec jako profese. Opravdu si užívám dennodenní kontakt s novými lidmi u příležitosti výuky tance. Tanec je noblesní kulturní zážitek, který lidi potkává několikrát za život a líbí se mi mít tu šanci šířit ho a vyučovat.

## Appendix 2 – Source text 1

Document 1 of 1

### The business of ballroom dancing

**Author:** Poor, Suzanne

**Publication info:** Business News New Jersey 11.44 (Dec 07, 1998): 6.

[ProQuest document link](#)

**Abstract (Abstract):** Have you heard the beat? Have you caught the rhythm? A lot of after hours jumping and jiving is going on in dance halls and restaurants all over New Jersey. Ballroom dancing--not just the three-step waltz anymore--has captured the attention of high school and college students and continues to draw crowds of all ages to lessons, socials and weekend events. It spans generations, economic status and geography.

**Full text:** Have you heard the beat? Have you caught the rhythm? A lot of after hours jumping and jiving is going on in dance halls and restaurants all over New Jersey. Ballroom dancing--not just the three-step waltz anymore--has captured the attention of high school and college students and continues to draw crowds of all ages to lessons, socials and weekend events. It spans generations, economic status and geography.

Buick and Gap ads featuring energetic swing dancers are helping to feed the footloose frenzy and Lindy renaissance, but so is Dancesport, the new name given to ballroom dancing as it becomes an exhibition in the next Olympics. "Kids love the revived big band sound, the high energy, the breakneck pace and quick tempo. And they're swinging (actually doing the original Lindy hop--but at an accelerated 180 beats per minute) to groups like Big Bad Voodoo Daddies, Crescent City Maulers or the Brian Setzers Orchestra," says Ed O'Malley, a writer for The Ballroom Review, a newsletter published five times a year that lists all levels of ballroom dance events in the tri-state area.

Dance studios, which offer classes to Lindy lovers and would-be competitors, are ecstatic over the current craze. Business is booming, and the instructors are thrilled. But it's not only the swing revival that has fired the current growth of successful ballroom dance studios, halls and schools in New Jersey and throughout the country. Studios teaching all types of steps are growing--just as people of all sizes, shapes and ages are clamoring to their dance floors.

According to 1992 economic census figures, studios, schools and the like spent more than \$32 million for ballroom and performance dancing in New Jersey alone, a significant rise from \$17.8 million in 1987. The 1997 figures, which will be published next spring, are expected to show an even greater increase. That growth is reflected in studio dance mirrors across the state. For example, revenues have increased 40% over the past three years at Shall We Dance Studio in Kenilworth. Owner and manager, Diana Toni, credits her prosperity to sound business practices, which she claims separate flourishing entrepreneurs from failed wannabes.

The ballroom-dance business is highly competitive. In some cases, studios charge high fees for their services. To others, providing dancing space is more of a hobby; their fees for an evening of dance plus a half-hour lesson are under \$10. "Sometimes we break even," says Winnie Wos, who, with her husband John, operates Winnie and John's, at the Co-op in Clifton. "But sometimes we dip into our own pockets to meet the bills." For the most part, however, studio operators say they are in the business to make a profit. And in the final analysis, how the studio is run determines its success.

An aspiring dancer has a choice of several categories of schools: The two national franchises--Fred Astaire and Arthur Murray--independent clubs affiliated with larger management organizations, independent studios or schools and small studios operated by artists fresh from success as competitors. Studios affiliated with either of the two franchises follow specific procedures and progressions in either American or International styles, with students moving from social dancing through bronze, silver and gold levels. The parent organization dictates protocol and operational methods. Franchisees pay 7% of their gross to the corporate office. Arthur Murray studios in Chatham, Fair Lawn, Wayne, Red Bank, Highland Park and Greenbrook are part of a 150-studio



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conglomerate in the country.

Coupled with four Fred Astaire schools in Ridgewood, Verona, Red Bank and Rockaway and 116 others in the U.S., these names dominate the industry. Quite a few independent studios are also available. Tom Chapman's TC Dance Club International in Kansas City, Missouri, which counts two New Jersey studios in Kenilworth and Succasunna among its 25 members nationwide, helps manage these studios. Members pay a flat, monthly fee for services that include help with telemarketing, business training and reciprocal membership benefits.

Considered the country's largest individual studio, TCI expects to gross more than \$1.5 million this year. Fees for private lessons at all these types of schools range from \$60 to \$100 per hour, sometimes more.

Individual independent studios, mostly run by dancers turned teacher managers, are the alternatives.

Does success in the ballroom dancing business hinge on dancing ability, marketing practices, sales techniques, personal relationships or a combination of all four? As it turns out, studios' business techniques are as diverse as the dance steps they teach.

The franchises and the independents affiliated with a national organization operate basically the same way and begin with telemarketing to entice customers. The initial offer is either free or minimal. After limited private lessons, a group lesson and a social, dancers can choose from a wide variety of packages that range in cost from several hundred to several thousand dollars. The franchises and the independents connected with Chapman's TC Dance Club International require contracts with their customers. Most of the smaller independent studios and schools shy away from such arrangements because forcing people to sign hefty contracts has tainted the reputation of the ballroom dance industry.

According to the Federal Trade Commission, these practices are legal until deception occurs. Other than one short-lived run-in with the FTC in the 1980s, most ballroom businesses have stayed on the up and up.

Customers are, however, often caught unaware by their mounting bills. While Fred Astaire corporate headquarters would reveal no financial figures, an Arthur Murray source says its new customer enrollments are up 15% from last year.

The owners of New Jersey's dance studios claim they are prospering through sound business practices. Growth at Shall We Dance has been accelerating for the past three years, says Toni, who is assisted by Mario Delgado, a dance instructor and businessman. The one-time independent studio recently joined the TC Dance Club International. Toni claims that profit is 18% to 20% of gross revenue, a figure that applies to most studios regardless of business techniques. Her business plan projects revenues of \$500,000 by the end of 2000. Toni operates Shall We Dance with a clear strategy. "We use telemarketers who offer two free private lessons and a group lesson to people in the surrounding areas where the demographics show people can afford us; about seven respond each week," she explains. The first private lesson is pure instruction; the second is the commercial for an \$185 introductory package of four-and-a-half hour private lessons, one group lesson and one social. The next step is for a series of 20 or more lessons. Once customers sign up for the long haul, they're hooked. "The dance lessons sell themselves," says Delgado, adding that the studio advertises in *The Ballroom Review* and local newspapers.

For the past six years Mario Battista, owner of Battista Dance Studio in Hackensack, has seen gross revenues and staff triple. Battista who, with his sister Elena, was National Amateur TenDance champion in 1989-1990, does no telemarketing, offers no free lessons, does not require contracts and advertises only in the *Yellow Pages* and *The Ballroom Review*. He seems to feel that his studio's appeal is his attitude. "I have a different philosophy; there is no magic. We simply teach a good lesson and cater to the students' humanness and address their needs," he explains. Single lessons are \$65; in multiples the rate drops to \$60. Group lessons are \$45 for five. The popular socials are \$12 to \$15. Battista admits that most of the money is fed back into the studio. "I sacrifice for art," he says.

Roberto Pagan at Progressive Dance Studio in Nutley, an independent, offers private and group lessons at the average rate as well as socials at low costs. He also presents a cabaret with acts, dinner and dancing one



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Saturday night a month. He gives ballet lessons, throws parties for kids and is thinking about offering piano lessons. Pagan admits that his operation has been called the flea market of dance studios. In the three years since he purchased the studio, Pagan has seen his revenues double, but not profits. He borrowed heavily to renovate, but claims he'll be in the clear in four years.

While studios take different approaches to business, none can maintain positive momentum without a steady flow of students. Will the studios survive the current swing craze, which could conceivably go the way of the mashed potato and the twist? Answers O'Malley: "All the studios are doing well. Over the past several years many came on line. And they're still here. Dancing has the power to change physiques, instill self-confidence, energize and yet be fun." The short-range report: expect studios, at least those with a solid business sense, to grow by leaps and bounds.

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## Appendix 3 – Source text 2

Document 1 of 1

### Before Dancers There Must Be Dance Teachers

**Author:** Dunning, Jennifer

**Publication info:** New York Times , Late Edition (East Coast) [New York, N.Y.] 28 Apr 2002: 2.12.

[ProQuest document link](#)

**Abstract (Abstract):** He has taught jazz and tap dance for 12 years at the Broadway Dance Center, where Mr. [Frank Hatchett] also teaches, and maintained two studios of his own over his 40-year career. Unlike ballet and modern-dance teaching, a speedy production of dancers is key to his profession. "If you take too long, they'll leave," Mr. [Phil Black] said. "You show them they're going someplace if they work hard."

Mr. Black, a former nightclub and musical theater dancer as well as an Emmy Award-winning television performer and choreographer and a nightclub performer, came to teaching a little reluctantly after a ballroom dancing career that began in childhood. Ms. [Mary Anthony] and Ms. Weary knew early on that they wanted to teach, though Ms. Anthony has had a career as a modern-dance performer and choreographer with her own company.

Ms. Anthony, 85, who trained with Hanya Holm and Louise Kloepper and has maintained her own studio in Greenwich Village, took Holm's pedagogy class as a young dancer. She began to teach in the mid-1940's and over the years has assembled a list of a good teacher's attributes. "First, you have to love people and love the art," Ms. Anthony said of teaching. "And it is an art. You have to love the act of teaching and be inspired by it."

**Full text:** DANCE teaching in New York City has changed a good deal over the past two decades. Very few of the old one-person studios survive, places where students could absorb not only the personality and vision of a single master teacher but also the long dance history that most had lived through. They have been replaced by centers that rent their many studios by the hour to dance teachers and by schools affiliated with established ballet and modern-dance troupes.

But good teaching is as important as ever, and the Theater Development Fund will acknowledge that when it honors four teachers who have trained hundreds of Broadway hoofers over the years. The teachers – Phil Black, Frank Hatchett, Gabriela Taub-Darvash and Luigi – will be honored on May 16 at the Hudson Theater in the 21st annual TDF/Astaire Awards ceremony.

What makes a good teacher? Recent conversations with Mr. Black, Mary Anthony and Marcia Dale Weary, all long-time producers of gifted and interesting performers, suggested that toughness and a belief in students' individuality and potential may be among the most important qualities, along with a solid sense of craft and artistry and how to communicate that.

"I'm a tyrant-type," said Mr. Black, 71, his dark eyes twinkling. Ernest Carlos, with whom Mr. Black trained, would simply walk away from students whom he felt were not working hard enough.

Mr. Black, who beats out the rhythms on a drum as he teaches, has a different approach. "I yell and throw things," he said. "I throw my sticks if they do it wrong. That's the way I make them good. I don't want to yell at them forever, but if I don't they feel I'm not paying attention."

"I tell them, 'You're putting yourself in my hands. I feel obligated to help you. Give me 100 percent and I'll give you 100 percent back. I can't do it without you. And if I'm a little tough on you, think about working with a choreographer. They want to see a finished product. The money's on the line.' "

He has taught jazz and tap dance for 12 years at the Broadway Dance Center, where Mr. Hatchett also teaches, and maintained two studios of his own over his 40-year career. Unlike ballet and modern-dance teaching, a speedy production of dancers is key to his profession. "If you take too long, they'll leave," Mr. Black said. "You show them they're going someplace if they work hard."

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performer and choreographer and a nightclub performer, came to teaching a little reluctantly after a ballroom dancing career that began in childhood. Ms. Anthony and Ms. Weary knew early on that they wanted to teach, though Ms. Anthony has had a career as a modern-dance performer and choreographer with her own company.

Ms. Anthony, 85, who trained with Hanya Holm and Louise Kloepper and has maintained her own studio in Greenwich Village, took Holm's pedagogy class as a young dancer. She began to teach in the mid-1940's and over the years has assembled a list of a good teacher's attributes. "First, you have to love people and love the art," Ms. Anthony said of teaching. "And it is an art. You have to love the act of teaching and be inspired by it. "You have to be a psychologist. Hanya used to say that when you walk into a studio you should feel so sensitive to the students that you can hear the grass growing. Certain students have to 'whipped,' others touched and others praised. You offer each student one correction each class."

"I insist students learn the names of everyone in their class," she added. "People are in need of identity, particularly children."

And students must dress properly for class, she said. "Kids look as if they had just fallen out of a junk shop when they first come to class," she said. "I have too much respect for my profession for that." And no "hiding clothes," she added. The body must be visible.

Like Mr. Black, Ms. Anthony does not hesitate to be demanding with her students. "I've been called 'Merciless Mary,'" she said, laughing. "And I am, I am." Many modern-dance choreographers as well as dancers have trained with her, including, briefly, Alvin Ailey. "Alvin took one class," she recalled. "He said it was too hard and never came back."

Ms. Weary, 66, is famous for her toughness. She opened her school, in Carlisle, Pa., in 1955 after training in New York. "We repeat and repeat and repeat," Ms. Weary said of her classes. "I'm not afraid of boring them. I keep them busy."

She is also not afraid of leveling with her students. "I remember one little girl who had the kind of knees that always look bent," Ms. Weary said. "She played the flute well. I said, 'Honey, why not play your flute? You'll never become a ballet dancer.' She cried and cried."

But Ms. Weary is willing to be wrong. She took the child to an orthopedist, who gave her knee-straightening exercises, and the child continued to dance. "She had a deep, deep love for dancing."

Ms. Weary believes students must be strong and disciplined and have a love for ballet to become dancers. But the most important ingredient by far, she said, is the soul, which enables dancers to become completely involved in their work. "Some children are born with that," she said. "With some it takes a while. Sometimes when they get older, they lose it, especially if they're very intelligent. Then they get involved with the technical part. But then it comes back."

Teachers must be able to break down steps and put them together for students, Ms. Weary said. Like Ms. Anthony, she believes in giving students images. "Pretend your body is being sipped through a straw," she tells students to get them to pull their bodies up straight for pirouettes.

Mr. Black and Ms. Anthony worry about the diminished commitment they see in many students today, something Ms. Anthony began to notice a decade or so ago. In part, she believes, it is attributable to the expenses of a dancer's life. "They are so busy earning enough money to dance for nothing," she said.

Mr. Black is tired, he said, of today's "tricks."

"You ask for a double turn and they give you three or four and fall out of them," he said. "They just rip it out." But he is most concerned about what he sees as a lowering of standards in dance teaching.

"I think what we have to do is educate the teachers," he said. "They're not that well trained. They don't bother to correct. They just keep going. A lot of them have a feeling for only one style. They're teaching temporarily, hoping to get a job choreographing. I took it seriously. I worked to make something of myself."

Parkinson's Disease has slowed Mr. Black in recent years. But he still teaches five classes a week at Broadway

Dance Center. And he dreams of teaching others how to teach. "I hate to let what I have get away," he said.

**Photograph**

Dance teachers and their charges: above (Michelle V. Agins/The New York Times), Mary Anthony at her Lower Manhattan studio; above right (Ruby Washington/The New York Times), Phil Black at the Broadway Dance Center; and Marcia Dale Weary at her ballet school in Carlisle, Pa. (Dan Gleiter/Harrisburg Patriot News)

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