

Class Notes: Kick-Step (C) Tiers 2&3

Week 1: Tier 2 - Frame & Compression; Long Walks

Frame & Compression

- To dance with partner (HARMONY) it is important that both dancers maintain their body position (FRAME) and relative pressures and movement toward both the floor and each other (COMPRESSION).
- Good FRAME is achieved through BODY POSITION toward partner, PRESSURE through the hold, keeping BODY ANGLES, while working to the DIRECTION (LINE) OF DANCE. Each dancer is responsible for ensuring that they do not move in such a fashion that they take themselves out of- or away from- FRAME.
 - Keep the size of footwork generally small and controlled. For those figures where the man or woman move around partner and larger footwork is required, the size of steps taken should accommodate the movement of partner.
 - In CLOSED-POSITION the man should gently pull the woman in toward his body through the right hand, while keeping the left elbow into the side of the left hip. There is positive tension in towards the man's body as the woman braces into the hold (PRESSURE inwards and upwards).
 - In OPEN-POSITION both the man and woman should ensure that they have the correct WRIST ANGLES and ELBOW POSITION. Both partners will either push or pull through the WRIST/ELBOW to counterbalance or provide tension. *Squeeze in, stretch out.*
 - The man keeps the woman in FRAME by moving his BODY POSITION to match or complement the woman's position, while providing clear leads to indicate the woman's DIRECTION OF DANCE. The woman works to the DIRECTION OF DANCE and controls her position by working to/from the man's shoulders.
- Typically, both partners should aim to have the same COMPRESSION through their footwork and any movements through the body. In other words, move with your partner in the same fashion, coming through or into position *with them and with the same energy/action* rather than into-, before-, or against- partner.

Long Walks

- From CLOSED POSITION, the man leads out of the back-step down the LINE OF DANCE into two forward kick-steps, taking the woman into a standard PROMENADE WALK action.
 - The man uses both hands to pull the woman down the LINE OF DANCE out of the back-step, continuing into the following kick-step action (2→3).
 - The man rolls the left wrist and forearm forward and down, while maintaining elbow position and general arm and body height, through the kick-steps to reinforce the PROMENADE WALK lead. A slight forward pull is maintained at all times through the walks (3→6).

- Both partners should ensure that they finish the kick-steps with their weight fully transferred onto their forward foot (6).
- From the last kick-step forward the man turns the woman in toward him to commence forward SWIVELS (7→10):
 - The man uses his left arm to pull in toward his hip / away toward the woman's hip, while the right hand is used (using palm and fingers) to turn the woman inwards / outwards with the swivel motion.
 - While the man is leading using his arms, the motion and momentum of the swivels is generated for both the man and the woman through the stomach muscles. The 'flick' through the swivels is achieved by bringing the hip across the body as weight is transferred from foot to foot. This motion should match the rhythm of the arms through the lead.
 - It is important that there is full transfer of weight through each swivel and that the top line of the body (shoulders and chest) remains facing toward partner at all times.
- To complete the swivel motion the man brings his left arm away from the side of his body to provide an arm block at waist height back through the woman's arm while firming his brace through FRAME with the right arm (10+→11). Weight is held over the right/left foot for the man/woman, while the other foot extends from the side of the body toward the floor in a POINT. The point position is held for an extra beat (11→12) before continuing into the exit sequence.
 - Slight pressure into the floor should be achieved through the inside edge of the left/right foot for the man/woman through the POINT. This position and pressure into the floor and with partner should be used to stabilize any loss of balance that may have occurred during the SWIVELS.
 - From the POINT, the LONG WALK may be completed by simple transition into a back-step and any figure that may be lead from PROMENADE POSITION.
- Commonly the LONG WALK is extended by inclusion of REVERSE SWIVELS (13→16) into a step turn through the middle (clockwise for the man, anticlockwise for the woman) (17+18) before continuing into the back-step.
- Many other exits may be implemented from the POINT position, proceeding back down the LINE OF DANCE. The strong FRAME and change of pace achieved through the SWIVELS lends itself to the introduction of timing, height, and body position variations i.e. The LONGS WALKS establish an initial pattern and line of movement from which numerous embellishments can be made.

Your Notes:



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Week 1: Tier 3 - Timing Variations - How to Play

- Rock 'n' Roll is a dance style that can readily become routine or predictable when the lead/follow component of the dance is reduced to arm/body positioning (MECHANICS) and does not work to partner and floor connection (PRESSURE) in consideration to the music and dance (TIMING & HARMONY). Unfortunately, PRESSURE, TIMING & HARMONY are less simple components to recognise and develop than learning the body movement patterns required for good MECHANICS. To get the most out of your Rock 'n' Roll consequently requires a lot of practice, preferably with the same partner, so that you can feel comfortable with what can be done when. However, there are some general rules and information that can help.
- While the Rock 'n' Roll basic is a 6 beat, figures may be any even count. This means that:
 - The woman should maintain constant focus on the man and his leads. The lead changes can be subtle and will be missed if the pattern of dance is assumed to always be of 6 beat construction. *i.e. Don't switch off!*
 - The man must clearly indicate (leads) or implement (leads and momentum) changes to the 6 beat basic. *Entry, Execution, Exit!*
 - Visual connection with woman is also important, as subtle changes in expression or body position are often key factors that assist the woman in interpreting the lead.
 - Maintaining a 6 beat basic will generally keep the dance returning to phrase with the music (e.g. you will regularly be finishing a figure as verse/chorus ends). This pattern is disrupted once more or less beats are used.
 - Greater attention to the music is required in order to "hit the beat".
 - It is useful to "balance" a 4/6 beat move with another 4/6 beat move within the same phrase of music.
 - Pauses can be very useful to come back into phrase with the music.
- Due to the multiple transfers of weight (i.e. lots of steps) it is often useful to transition into ALTERNATE STEPPING FOOTWORK, rather than the kick-step action, when extending or shortening a FIGURE. The man is also better able to position the woman and indicate timing/direction changes, as the multiple steps enable her to most easily adjust/compensate.
- The last kick-step step of the BASIC or a RETURN is frequently used by the man to indicate a change of rhythm, direction of dance movement, or to close/open from partner to allow variations to occur. This is reinforced by appropriate PRESSURES through the lead.
- The man may also alter his movement and lead out of the back-step (direction, pressure, and/or pace) to indicate a change of rhythm, movement, or action to the typical flow of dance. Most often this will occur in a face to face or side to side direction, but may also occur through the RETURN.
- *The man should make every effort to clearly indicate to the woman that the 'normal' pattern of dance is about to change.*

- There is no substitute for practice - but have fun with it! There's no point to having a fancy bit of footwork if it looks like it was a tremendous effort to achieve it ☺
 - Mistakes are the best teachers; don't be afraid to make them!
 - Allow your partner to play with the music and find your rhythm together.
 - Listen to the music and try to move with/to it. Match the tempo and character of the piece - don't dance every song the same!

Your Notes:



Week 2: Tier 2 - Opening Out; Pass Behind the Back v2

Opening Out

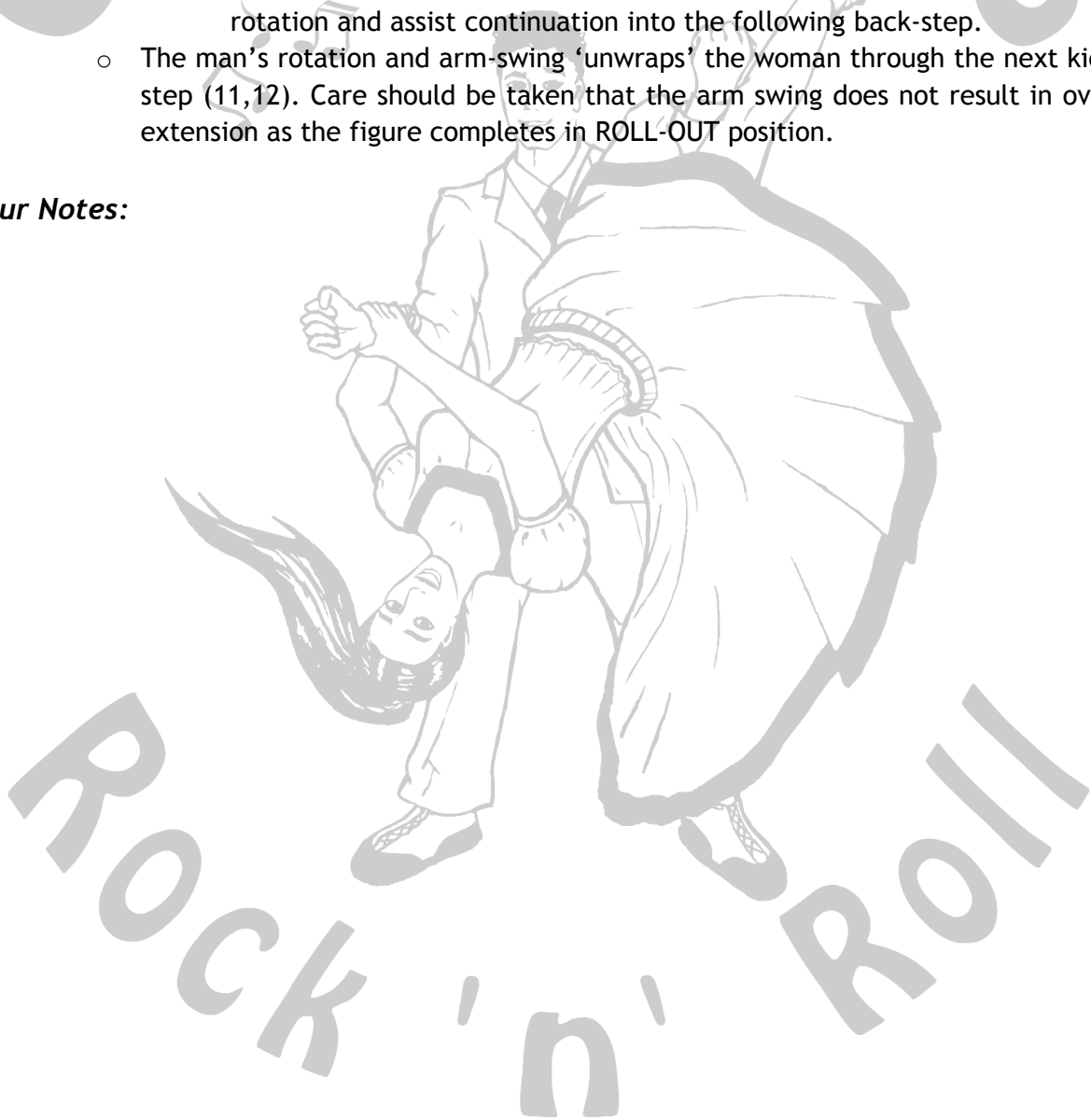
- This action is not an additional figure, but rather is a shift of FRAME to achieve a side by side position with partner - OPENING OUT. Generally this occurs during a RETURN, but may also be achieved directly from Face-to-Face position.
- As the woman tracks the man's shoulder to maintain FRAME through the RETURN, it is the responsibility of the man to position his body appropriately.
 - Following completion of the first kick-step (4+) the man pulls back through the right side of his body ~90° such that the second kick-step occurs side by side with partner.
 - As the momentum is away from partner it is not a natural action for the woman to adjust the second kick-step to maintain a Face-to-Face position (often the kick may continue to drift away). Notwithstanding, the woman should recognition the shift in man's FRAME and aim to achieve a matching position. *Don't just let it happen!*
- The man must be careful while OPENING OUT to be deliberate in arm motion and wrist/finger pressure. Swinging arms and braced wrists are leads for variations on the basic action (Double Sweep, Kick-Out etc.).

Pass BTB v2

- This figure combines a basic UNDER-ARM TURN with an OPENING OUT action by the man. This results in the man being slightly over-rotated so that his left side is turned in towards the woman (1-6). Using an arm swinging motion, the woman is then brought behind the man's back from left to right, ending in a ROLL-OUT position (7-12).
- UNDER-ARM OVERTURN (1-6):
 - Following the woman's turn under the arm the man commences to lower his left arm to waist height, while pivoting on the left foot to turn slightly away from the woman (4+).
 - The right hand is presented to the woman behind the man's back as the second kick-step is taken (5,6). A slight pressure back and away may be used through the left hand to reinforce the visual lead.
 - The woman should aim to position through the second kick-step (5,6) so that she faces in a line behind the man's back. This is a special case of tracking the man's right shoulder to maintain FRAME. Rather than positioning to the front of the man's body to keep track of the shoulder, positioning occurs behind the man's body.
- PASS BTB (7-12):
 - Through the back-step the man swings his left arm to the front (7) and then behind (8) to continue into a looping action over the woman's head through the first kick-step (9,10).

- As the woman kick-steps forward behind the man's back (9,10) she takes hold of the man's presented right hand with her left hand. The hand is placed fingers down across the fingers of the man's right hand to achieve a cupped hold that is able to shift into a fuller hook as the figure proceeds.
- Once the hand catch has been achieved (10+) the man proceeds to rotate clockwise through the body, looking back towards the woman over his right shoulder, as the swinging motion through the arms continues.
 - With suitable body rotation and swift and controlled arm swing (10+) it is possible to lead the woman into a spin (1½ rotations). The woman holds her kick through the spin.
 - Due to the momentum achieved the man must provide a strong brace through the right wrist upon completion of the spin to prevent over-rotation and assist continuation into the following back-step.
- The man's rotation and arm-swing 'unwraps' the woman through the next kick-step (11,12). Care should be taken that the arm swing does not result in over-extension as the figure completes in ROLL-OUT position.

Your Notes:



Week 2: Tier 3 - Sugar Roll; Slow Flirt Rocks

Sugar Roll

- The figure is lead using an enhanced OPENING OUT action by the man, shifting weight to the right during the final kick-step of a RETURN (6_6+). In conjunction with pressure into the man's body through the left arm this causes the woman to be pulled forward through the following steps into a turn or spin (SUGAR ROLL) across in front of the man finishing in ROLL-OUT position.
- WEIGHT SHIFT (6_6+):
 - While simplest to achieve at the end of a RETURN (due to the woman's movement away from the man, as per OPENING OUT), the weight shift may be achieved at the end of any basic in an open position.
 - The step on the man's right foot is taken further behind than usual, with additional compression and floor pressure to 'anchor' the position.
 - The 'anchor' position is combined with a crunch through the man's left side of body away from the woman (RHS Hip Shift - Refer to Timing & Technique wks 3&4; Footwork & Body Movement wks 2&3) to generate a pull across in front of the man. This requires that the left elbow and wrist are braced inwards towards the man's body as the crunch occurs.
 - The COUNTER-BALANCE (pressure) lead is reinforced by presentation of the man's right hand in front of his body, the right elbow held in towards the man's right hip.
- SUGAR ROLL (7-12):
 - The man pulls the woman down the LINE OF DANCE (in front of him) through the first two steps (7,8) while redistributing his weight to both feet. The woman takes two steps forward, while the man takes no steps but simply shifts to a centered stance.
 - As the distance between the man and woman is closed (7,8) the woman takes hold of the man's presented right hand with her left hand. The hand is placed fingers down across the fingers of the man's right hand to achieve a cupped hold that is able to shift into a fuller hook as the figure proceeds.
 - Like a ROLL-ACROSS, the woman may either chose to continue with stepping footwork through a turn (9,10,11,12) or use the kick-step footwork (9,10, SPIN,11,12) to spin. The final kick-step should not need to be held unless a DOUBLE SPIN is lead.
 - The man leads the woman into her spin/turn action once she is positioned in front of his right shoulder (10+). The rotation is achieved by raising the man's right hand in a spiral motion upwards from the woman's left hip then clockwise around the shoulders.
 - The man's feet remain in a centered stance (no transfer of weight) through the rotation, but shift weight left (11) then right (12) to facilitate the spiraling action through the arms. The man's body position will consequently shift from a left to right side lead through the rotation.

Slow Flirt Rocks

- Standard entry turns the woman anticlockwise towards man in a similar fashion to the Flirt & Slide, with the man wrapping his arm around the woman's waist (1-6) before engaging in a slow rocking motion with partner in very close hold (7-8).
- RH to RH, out of the back step (1,2) the man commences to raise his right hand up towards his right shoulder. Through the kick-step (3,4) the man achieves a slightly forward 90°clockwise rotation while wrapping his right hand anti-clockwise around the woman's head, finishing behind his head.
 - The woman should not have to think about her position relative to the man. The forward pull out of the back step provides the forward motion, while the arm lead should take the woman comfortably into an anti-clockwise turn through the kick-step. However, placement of the step as the rotation completes should be deliberate to facilitate movement into closed position through the following kick-step.
 - As the woman is completing her rotation (3+,4), the man should shift weight forward to place his step close and slightly to his left of the woman's right foot. As this happens, the man brings his left arm around the woman's waist and achieves a full body hold through the left fore-arm.
- The final kick-step (5,6) is taken to the side with partner into a slightly wider stance, during which time the body hold may be brought into a full embrace (body to body) or relaxed, such that the man's left hand shifts to the woman's right shoulder blade to allow for a less intimate hold. The RH/RH is maintained throughout.
- A slow rocking motion commences to man's right (7_8,9_10) with the hold through the RH/RH hold released on the third rock (11_12) to allow the woman's left hand to slide down the man's left arm while separating from hold.
 - The RH/RH may be released earlier to open up with partner to allow various other rocking or wrapping motions to be lead using the woman's upper arms or fore-arms. For example, a BLUES FISH-TAIL or COUNTER-BALANCE motion.
- A variation is also possible using a LHS entry (LH/RH) to the side of the body, rather than against the chest. In this case the man loops his left hand over his head to wrap the woman's right hand across to his right shoulder.
 - A back-step or rocking motion may be used to commence this variation (1,2) prior to closing distance with partner with either a kick-step or rocking motion (3,4) as the hand is brought over the man's head.
 - Using a slow rhythm a rocking action is used in hold (5_6, 7_8). This may either be a simple rock side to side or a FISH-TAIL action.
 - Depending upon the entry and the direction of the man's first rocking motion the woman is likely to use a 'double bounce' to acquire a matching movement with the man and upon the exit in order for weight to be on the correct foot. The man can adjust for this if he uses a 'double bounce' action on entry/exit.

Your Notes:



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Week 3: Tier 2 - American Spin Variations

Slow Sweep

- The slow sweep is a spin variation whereby the non-supporting leg is extended in a sweep to provide drag on the momentum into the spin.
 - Typically the non-supporting leg is pulled in tight to the body as the spin commences (4+), enhancing the speed and momentum ('snap') into the rotation. This creates a quick spin.
 - Leaving the non-supporting leg extended limits the force pulled into the centre of the spin (the hip), reducing speed. Application of pressure into the floor through the inside edge of foot may further be used to slow the spin using friction.
 - The speed of the spin is generally moderated by use of the core stomach muscles to either 'drive' through the hips or pull back through and into the sweeping leg.
- In closed position, the Slow Sweep may be lead by holding the arm back slightly to the right of centre in raised arm position (3,4). The push provided into the spin is also held slightly longer than usual.
 - The woman may use a Slow Sweep in an open or closed spin at her discretion, provided that the man is not providing the extra/quicker push/flick for a fast or double spin.
 - Due to changes in position and body pressure, the woman's entry into a Slow Sweep may slightly alter the connection pressure into the spin as it is lead. This should not disrupt the lead process for the man in a basic spin.
- While starting slow, the spin typically finishes fast as the sweeping leg is pulled back into the body. Because this action also centres the spin, it can be useful to generate fast additional rotation.

Back & Forth

- This is an enhanced Closed American Spin wherein the woman sweeps her right leg across her body to the left (3_4) before sweeping back to the right (4+) into standard spin position to achieve a double spin (5+6).
 - Because of the rotational momentum it is common for the spin to proceed into a Hook-Ball Change (1a2), which commences the next figure.
 - For those not acquainted/comfortable with a kick ball change the rotational momentum may alternatively be compensated for using a double sweep motion (1_2,3_4) or Pause & Play variation (1,2,3,4).
- The figure is lead by changing to a palm to palm RH/RH grip prior to, or during, the back-step (1,2) then swinging the hand across to the man's right, raising the hand from waist height to head height in a smooth arc (3_4).
 - The man redistributes weight to the left leg during the arm swing. This results in significant floor pressure through the left leg, while the body curls to create a rounded position through the right leg and arm.

- The position of the right hand at the finish of the arm swing is just in front of the right foot. The left hand may be extended using a rounded arm position in front of the left foot at waist height for counterpressure. *Wound up like a spring!*
- The man initiates the second sweep by redistributing weight from the left leg to the right, while pushing the right arm across his body. This results in a mirror position to previous. As the sweep into spin position commences the woman spots for the man's left foot, ensuring to place her right foot in line accordingly (4+).
- The man pushes into the woman's hand using the heel of palm to commence the spin. The additional energy generated through the body rotation may then be used to provide the 'extra oomph' (additional acceleration and slight increase of force) to drive a double rotation (5+6).
 - The woman aims to maintain strong pressure through the spin (connection, body, & floor) to keep balance and control, with the eyes used to spot the man to gauge position and exit.
 - Following the initial push into the spin the man must adjust his hand hold into suitable position to continue through the rotation. This is achieved by rolling the elbow upwards through the push, placing the right arm parallel to the floor at head height. A pull back into the arm through the wrist and fingers creates a cupped position through the hand that is used to catch the woman's hand. This position allows the standard lead to be employed through the remaining rotation.

Your Notes:

Week 3: Tier 3 - Sweep Spins; Simultaneous Sweep Spin

Sweep Spins

- Sweep spins may be achieved by either pushing forward through the sweeping leg while pulling back through the hip (i.e. like a normal spin with your leg out) or by pulling back through the sweeping leg while pushing forward through the hip (i.e. a reverse spin with your leg out).
 - The forward sweep spin is easier to control and initiate, using the pull back through the hips (rather than a push). The hips and associated muscles have greater strength and movement backwards, so there is less strain involved.
 - The reverse sweep spin is *difficult*. Don't be surprised to lose your balance or end finished with crossed legs when you practice - and it does take practice!
- Sweep spins are not easy, primarily due to the weight (the leg) held at distance from the centre of the spin. This creates a drag that pulls outward, which both slows the spin and must be worked against (holding the leg into the body through the groin) to keep the leg in position and prevent loss of balance.
- Sweep Spins typically finish fast as the sweeping leg is pulled back into the body. A double sweep may be achieved by transferring weight as the sweeping leg closes and then continuing the momentum into a sweep on the other leg.

Simultaneous Sweep Spin

- The Simultaneous Sweep Spin may occur in Mirror, Side by Side, or Tandem Positions. In each case the best preparation for the spin is to replace the normal back-step (1,2) with a redistribution of weight over the *sweeping* leg. Both dancers then shift weight onto the supporting leg (3) while winding up into the spin (4), sweeping (5) and then pulling the leg back underneath the body (6).
 - As is common in many rotational figures, note that the preparation commences in the opposite direction to the spin. This allows us to wind-up through the preparation (Contra Body Pressure) and use that energy to unwind through the rotation.
 - The preparation allows both dancers to synchronise with partner and a solid connection pressure to be established prior to the spin. *Don't rush into the spin!*
- Depending on the starting position either or both partners may complete more/less than a 360° rotation to return to a face to face position with partner.
 - Side by Side: $\pm 90^{\circ}$ (depending on LHS/RHS)
 - Tandem: Man $\pm 180^{\circ}$
 - Mirror: No \pm rotation required, although the man may optionally rotate $+90^{\circ}$ to achieve a left side body lead.

Your Notes:



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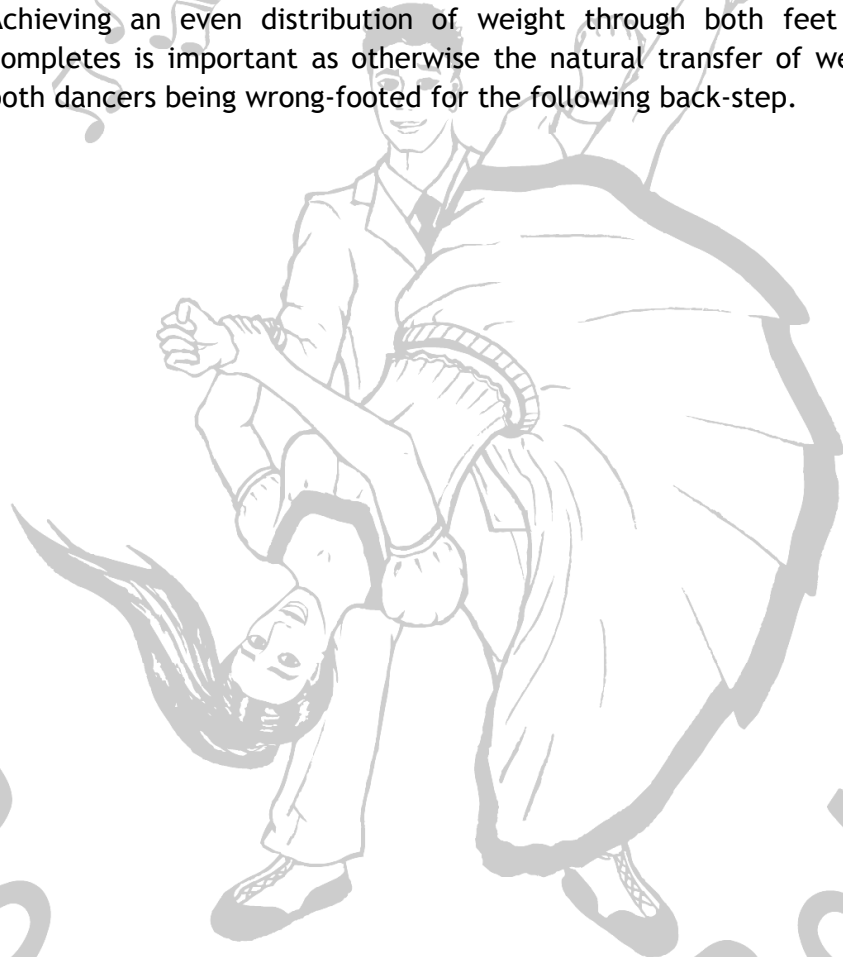
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Week 4: Tier 2 - The Bob (Fast & Slow)

- The entry to The Bob is very similar to a Turning Pass Behind the Back. However, as the woman turns underneath the man's right arm (3+,4) he shifts the hand hold to a strong monkey grip to push the last kick-step to the side (5,6), taking the woman across behind his back. Once positioned, the man extends his left hand in front of the woman to take a double hand hold behind the body before commencing a side to side rocking motion with the woman (the 'bob') (2 x 1,2,3,4 or 1_2,3_4). The exit commences with a final bob to the man's right while raising the left arm (1,2), which proceeds to wrap clockwise over the man's head as he turns back towards the woman (3,4). The figure finishes by turning the woman anti-clockwise (5,6) to result in a crossed hold RH over LH. From this position the dance may continue, typically with a Closed or Open American Spin.
- The entry lead requires the man to take his kick-step (3,4) to the right around the woman to achieve the best grip and pressure. This results in the man's left leg being crossed in front of the right leg.
 - While changing the hand grip the man curls the fingers through his right hand toward his palm. As the kick-step lands this action should result in the woman's fingers being drawn firmly into the palm of the hand. Both the man and the woman should aim to keep the wrist braced as this occurs.
 - The man should aim to have the right arm positioned just behind his body as the kick-step completes, commencing to swing down through the elbow.
- The push behind the back continues the swing through the man's right arm to slide the hand across the man's back at waist height. This action encourages the woman to take her kick-step to the left as the man makes his kick-step to the right (5,6).
 - Provided that both dancers take the kick-step in their respective directions, the size of the steps taken need not be large. However, should the woman not move across the man can adjust by taken a larger kick-step action to his right.
 - As the kick-step lands the man rotates his body left (back toward the woman) as he presents his left hand palm-up. It is important that the man's left hand hold is taken with the woman's hand on top or the hands will not be able to turn comfortably during the bob.
- During the bob (2 x 1,2,3,4 or 1_2,3_4) the hands will rotate through position in a similar manner to that used in The Gate. This results in a swap of positions through the hands for the man and woman as they move to the other side. The footwork employed is the Blues FISHTAIL action with emphasis placed on the first (1 and 3) or last beat (2 and 4) for the fast (standard) version or the slower, smoother leg action respectively.
 - An even slower action through the bob (1_2_3_4, 1_2_3_4) can be achieved if an additional action through the hips is introduced and the arms are swung with a slight bounce (Shake 'n' Bake motion). This action may also be done with a hesitation introduced to make it a little more funky!

- While preparing for the exit the man shifts his left hand into a clear palm upwards position while bobbing to his right (1,2). As the arm swings over the man's head with the next bob (3,4) a reverse monkey grip is achieved with the left hand positioned in front of the man's right shoulder at approximately head height.
- The figure finishes with the man turning the woman anti-clockwise (5,6) using the right arm in a swinging motion that loops around the woman's head. This results in a crossed hand hold RH over LH, typically with split arms at head (RH) and waist (LH) height.
 - The man simply closes the left leg to his right leg while turning the woman into position, placing both feet together underneath the body and evenly weighted.
 - The woman steps through the anti-clockwise turn to similarly finish with both feet together underneath the body and evenly weighted.
 - Achieving an even distribution of weight through both feet as the figure completes is important as otherwise the natural transfer of weight results in both dancers being wrong-footed for the following back-step.

Your Notes:



Week 4: Tier 3 - Hey You!

- The entry to Hey You! is similar to a Turning Pass Behind the Back. However, as the woman turns underneath the man's right arm (3+,4) the man turns his body with her, facing towards her before commencing a reverse spin (4+) underneath his arm, finishing with a kick-step to the front (5,6) and the right arm extended behind the body. Both the man and woman now face the same direction. The back-step (1,2) is then taken on the spot or with slight movement forward, continuing into a kick-step forward (3,4) as the man pulls the woman just in front of his hips before leading into a reverse spin (4+) that completes as both dancers kick-step forward (5,6). As the woman's reverse spin nears completion, the man releases hold (5+) and both dancers point forward (to the crowd - 'Hey You!') as the step lands.
 - Man's reverse spin (clockwise on the left foot) is achieved while kicking with the RL in front of the LL.
 - Woman's reverse spin (anti-clockwise on the right foot) is assisted by pulling the LL to cross in front of the RL.
- The man may use the momentum of the swinging arm motion to help turn his body towards the woman as she moves down the line of dance (arms: 2+_3_4). The swinging arm should result in the man's right arm being raised to just above his head height at ~90° to the body prior to the spin (4+).
- At the finish of the spin, the man's kick-step will be directed to the front as the woman's kick-step continues down the line of dance (5,6). The man's RA extends behind as this occurs and, due to the simultaneous forward body movement, may be used to generate spring and extra pull forward out of the woman's back-step.
- The man's back-step (1,2) is taken in place, with focus placed on the forward pull of the woman past his body. The woman may either take two small forward steps, but due to the arm spring will commonly take a small step back (1) followed by a strong forward step (2).
- The man continues to draw the woman forward through her kick-step (3,4), pulling through the RA in a straight motion down the line of dance into position just in front of his hips. This should not have to require a large kick-step motion by the woman.
- Once the woman has landed her kick-step (4+) the man leads the reverse spin using an anti-clockwise spiral through the kick-step (5,6).
 - The man's RH traces a path from the woman's right hip, forward and up past the man's right shoulder, then proceeding forward and over the woman's head to release the hand (5+) and extend into the point. Once the woman's hand is released then she will also extend the arm forward into the point (Hey You!).
 - The final step (6) is taken more with a stomping action, due primarily to the forward momentum and desire for balance following the reverse spin, but also as an aid to overall presentation.
- As the figure ends without hold numerous exits are possible. The basic exit simply involves the man turning in to face the woman and taking hold (Open, Promenade, or 2H) and recommencing the dance through the back-step.

Your Notes:



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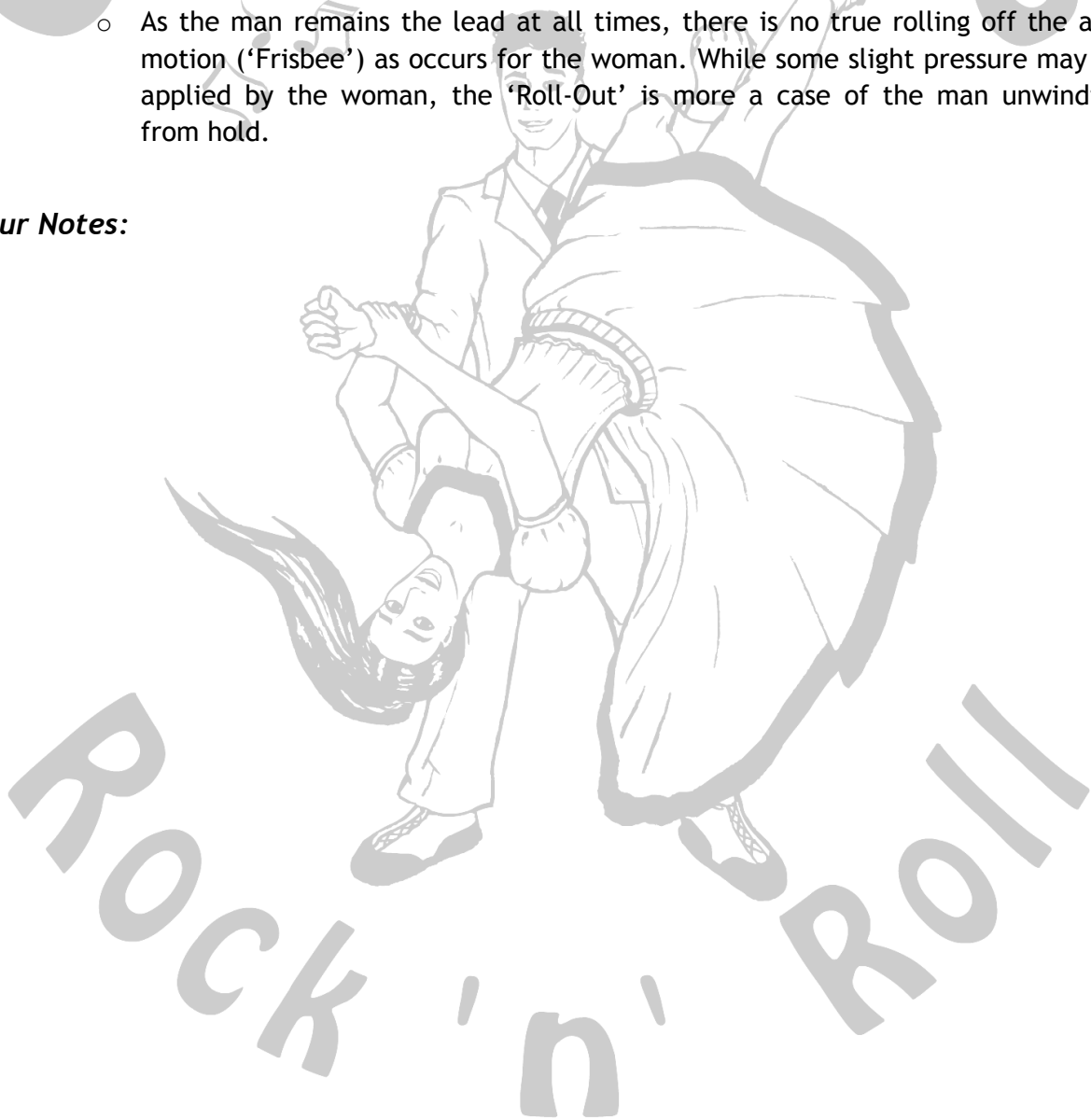
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Week 5: Tier 2 - Who's The Boss?

- In presentation this figure is simply the man turning himself into a Cuddle with the woman, proceeding into the Roll-Out (which is still lead by the man). However, this involves a few changes from the process required for the standard Cuddle & Roll-Out:
 - The turn into the Cuddle position is lead out of the back-step (2), with the man raising his RH towards his left shoulder.
 - Because the back-step in Cuddle position takes place through the inside foot, no rolling out motion is possible. However, the man may slightly roll his body in towards the woman as the back-step completes.
 - The Roll-Out is achieved primarily through the man's kick (3), rather than with a pivot (4) as occurs for the woman.
 - As the man remains the lead at all times, there is no true rolling off the arm motion ('Frisbee') as occurs for the woman. While some slight pressure may be applied by the woman, the 'Roll-Out' is more a case of the man unwinding from hold.

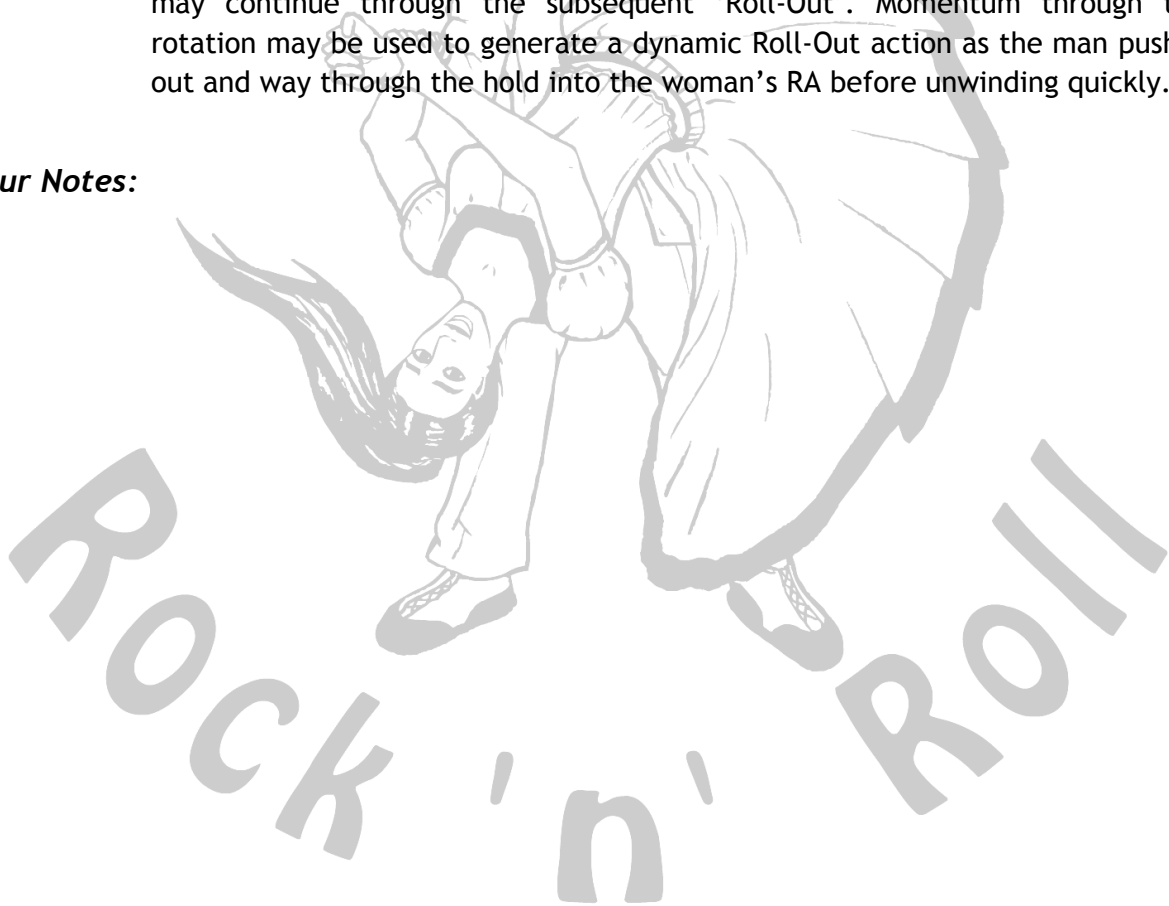
Your Notes:



Week 5: Tier 3 - Cat's Double Cuddle

- This figure is a combination of Cuddle, Tunnel, & Who's The Boss. It is the transition between these components that is of particular difference and difficulty:
 - As the Cuddle nears completion the man raises the RH towards the woman's right shoulder, releasing hold through his LH as Cuddle position is achieved.
 - The change of hand position serves as lead for the Tunnel action, which is achieved through the two following steps (1,2). This replaces a standard back-step or KBC action.
 - The man steps slightly forward and around while rolling the woman through under the RA using the Tunnel lead (Refer to Kick-Step B, wk4, T3).
 - The woman uses the two steps to duck under the man's arm on the spot, using the eyes to track the man's position.
 - As the Tunnel action completes the man reacquires hold through LH (woman's RH), continuing his forward motion around the woman to unwrap her (3,4) before moving into man's Cuddle position (5,6 - the 2nd Cuddle). As this occurs, the hands must be free to reposition through hold, using pressure through the fingers into partner's palm of hand - as per the Gate.
 - The clockwise rotation generated by the man's movement around the woman may continue through the subsequent 'Roll-Out'. Momentum through the rotation may be used to generate a dynamic Roll-Out action as the man pushes out and way through the hold into the woman's RA before unwinding quickly.

Your Notes:



Week 6: Tier 2 - Sweep Walks; Wally Walks

- Both figures occur in side by side position using a double hand hold (RH/RH, LH/LH) at shoulder height as per the entry for the Neck-Breaker (Refer to Kick-Step B, wk3, T2). However, the man must make a footwork change into position such that the following Walks employ matching legs for both the man and woman. On the exit from the Walks the man must change back to resume standard footwork.
- The footwork change takes place instead of the man's final kick-step (5,6) on the RF. There are three common footwork changes in that may be employed:
 - Hold or Tap (this may be a simple pause or use a slide/drag motion)
 - Step-Step
 - Kick-Ball-Change
- Walks in side by side position generally progress forward in all cases, though some may curve, move diagonally (Wally Walks), or include significant motion to each side (Sweep Walks).
- Depending on the action taken through the Walk some footwork changes will prove more or less comfortable.
- Often the exit may simply involve the gathering of both feet beneath - for both partners - beneath the body, such as when turning the woman out into crossed double arm position in front of the man (Refer to 'The Bob'). In this case, both dancers are evenly weighted on each foot and may proceed into the dance using either foot.

Sweep Walks

- The preferred footwork change into the Sweep Walks is a Step-Step action by the man, taken on the spot as the woman turns into side by side position.
- Through the back-step (1,2) the man employs contra-body motion, using the hand hold at the woman's shoulders to create a rolling action through the footwork and generate body pressure that continues into the following sweep (3,4).
 - *Wind up into the sweep!*
 - As the wind up occurs through the back step, greater body pressure is achieved if both dancers keep their heads looking forward.
- As each sweep finishes a push off the supporting leg is required to transfer weight to the other leg, ready for the next sweep. The push off involves a roll forward through the ball of the supporting foot that is balanced by a roll back through the ball of the other foot. As this takes place, body weight is fully shifted from one leg to the other with simultaneous contra-body motion to generate pressure into the next sweep.
- As many sweeps as desired may be conducted in this manner, slowly 'walking' forward through each sweep. According to the chosen exit, it is typical for no more than 3 or 4 sweeps to be used.
- Basic exit from the Sweep Walks is for the man to use a Hook-Step or Sweep-Ball-Change on the LF (apart from timing this is almost the same action) as the woman is lead through a standard sweep from left to right. Both dancers may then use their standard back-step action to resume dance using any compatible figure from position (e.g. Neckbreaker, Turning Pass Behind the Back).

Wally Walks

- The preferred footwork change into the Wally Walks is a Step-Step action by the man, taken almost on the spot as the woman turns into side by side position, turning slightly clockwise to shift FRAME with partner diagonally right.
- Through the back-step (1,2) the man employs contra-body motion, using the hand hold at the woman's shoulders to create a rolling action through the footwork that then pushes forward into the first step and close (3,4).
 - The push into the first step is generated out of the core stomach muscles through the man's right hip, not by shove through the arms or a lurching action through the torso. In close hold with partner this may result in the man's right hip and leg pushing in against the woman's left leg and hip while moving forward. This action helps achieve a synchronised rhythm and timing with partner, but it should generally be saved for your regular dance partner!
 - The step forward is taken using a rolling action through the feet, stepping from heel through to toe (3). The following leg closes in a crossed position behind (4), with full transfer of weight in preparation for the next step forward.
 - This is one of the few instances where a leading leg is used (foot placed away from the body), resulting in a pulling motion as the second leg closes. The pull-extend motion through the leading leg is controlled through the core stomach muscles and the work through the body results in a strong hip action.
 - Without use of the core stomach muscles through the hips (and consequent isolation of the upper torso), the extended leg action often results in a lean backwards for counterbalance that then lurches forward as the following closes. It is this action that provides the name *Wally Walks*, because it does not look particularly becoming!
- As many Wally Walks as desired may be conducted in this manner, slowly moving forward diagonally right. According to the chosen exit, it is typical for no more than 3 or 4 sweeps to be used.
 - A common variant is to take 2 walks diagonally right, then switch to 2 walks diagonally left. This requires a 90° clockwise rotation with contra body motion as the leading step is taken with the LL rather than the RL.
- The basic exit is to step and close such that weight is evenly distributed through both feet for both dancers, such as when turning the woman out into crossed double arm position in front of the man. Both dancers may then resume the dance with their standard back-step action.

Your Notes:



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Week 6: Tier 3 - Sweep Walks Exit Variations

- As the Sweep Walks are done side by side in double hand hold a variety of exits are possible. The basic exit is a clockwise turn out for the woman - LH brought over the head to finish in crossed arm hold (LH over RH) followed by a double handed American Spin. However, many exits are possible that follow from the turn out action:
 - LH Flick Away; A RH Flick Away may be used if the turn out action is executed with RH - note that this requires a reverse spin for the woman.
 - Thread the Needle - the RH is released while the man rotates clockwise as the woman turns, finishing with the LH brought across behind the man's back. The RH is then presented to the woman to enable the Thread the Needle finish.
 - The man's rotation may use either a spin or 2 steps to achieve position.
 - Similar to the Thread the Needle exit, once in position with the arms behind the man's back, The Bob may be used as a finishing action.
- A variety of exits may also be achieved using the RH/RH hold, the simplest (requiring no change from Side by Side position) being The Neck-Breaker. However, many exits of differing complexity may also be employed. As some examples -
 - Turning the woman out from Side by Side position anti-clockwise (LL in front):
 - The Flirt (& Slide) - The man turns in towards the woman anti-clockwise while leading the woman through an anti-clockwise pivot into position.
 - The Turtle - The man turns away from the woman anti-clockwise while leading the woman through an anti-clockwise rotation, bringing the right arm down behind his back.
 - The Gate - The man turns in towards the woman anti-clockwise while leading the woman through an anti-clockwise spin into position. This is the same motion as The Flirt, using a waist level catch rather than at shoulder height and requiring more rotation from the woman.
 - Turning the woman out from Side by Side position clockwise (RL in front):
 - Pass Behind The Back - The man rotates 2 steps anti-clockwise while leading the woman through a clockwise spin. Change of hands from RH/RH to LH/RH as the rotation completes.
 - The Turtle - This continues from the Pass Behind the Back, with the change of hands occurring once the scooter turn beneath the man's right arm completes. Due to momentum and position, this will generally be harder to execute for most than the anti-clockwise version.

Your Notes:



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