

# Class 3 Overview — Waltz

## Goals

- **Move Like a Champion:** Just Say No (#31)
- **New Figures:** Box with Underarm Turn (Figure 1B); Simple Twinkle (Figure 5)
- **Key Concepts and Terms**
  - *Sway*
  - *Rise and fall*
  - *Dance Positions:* Closed, Promenade, Fallaway, Counter Promenade, Counter Fallaway, and Facing Position
  - *Lead*
  - *Twinkle*
- **Technique**
  - Frame and connection
  - Arm styling
  - Contra Body Movement Position (CBMP)
  - Transitioning between Closed and Promenade Positions
- **Teaching Skill:** Watch & Go method
- **Homework**
  - Leader’s lead for the Box with Underarm Turn
  - Follower’s sway for the Box with Underarm Turn
  - Leader’s dance positions for the Simple Twinkle
  - Follower’s rise and fall for the Simple Twinkle
  - *Teach Like a Pro* reading assignments (Class 3 & 4, presentation due in Class 5)

## Suggested Teaching Outline

1. Welcome	5 min
2. Homework Presentations	15 min
3. Teach Move Like a Champion Exercise	15 min
4. Introduce Sway Element	10 min
5. Introduce Rise and Fall Element	10 min
6. Review Left Turning Box and Right Turning Box (Figures 3A and 3B)	10 min
7. Introduce Dance Position Element	10 min
8. Introduce Lead Element	5 min
9. Teach Box with Underarm Turn (Figure 1B)	15 min
10. Frame and Connection Exercises	10 min
11. Teach Simple Twinkle (Figure 5)	20 min
12. Assign Homework and Close	5 min

## Remind Trainees

- Tell trainees that next class you will finish introducing the elements, finish teaching Waltz figures 1-7, and teach a routine with all the figures.

## 1. Welcome

## 2. Homework Presentations

## 3. Teach Move Like a Champion Exercise

- **Teach Exercise:** *Just Say No (#31)*

## 4. Introduce Sway Element

- **See** *Teaching the Sway Element*.
- **Define Sway:** *The inclination of the body away from the moving foot and, if there is turn, toward the inside of the turn. Sway is used in Waltz, Foxtrot and Viennese Waltz to counter-balance the force of swing.*
- **Sway Adds Dimension:** Sway adds gracefulness and beauty, as well as being a main characteristic of the Waltz. Demonstrate by first dancing the Box Step (Straight) using only the foot positions and footwork, then dance the figure a second time, adding sway.
- **Teach Most Common Sway for Waltz**
  - Straight, Left, Left
  - Straight, Right, Right
- **Teach Sway for Box Step (Straight):** If time allows, ask volunteers to lead the class in saying and demonstrating sway for the Box Step (Straight).
- **Use for Review and Teaching:** When reviewing and teaching today's figures, lead the class in saying the sway on each step.

## 5. Introduce Rise and Fall Element

- **See** *Teaching the Rise and Fall Element*.
- **Define Rise and Fall:** *The continuous elevation and lowering of the body through the feet, ankles, and legs, used to varying degrees in the all the Smooth dances except Tango.*
- **Rise and Fall Adds Dimension:** Rise and fall adds further gracefulness and beauty and is another main characteristic of Waltz. Demonstrate by first dancing only the foot positions, footwork, and sway of the Box Step (Straight), then dance the figure again, adding rise and fall.
- **Teach Most Common Rise and Fall for Bronze Waltz**
  - Commence to rise at the end of 1, continue to rise on 2 and 3, lower at the end of 3

- Commence to rise at the end of 1 *no foot rise*, continue to rise on 2 and 3, lower at the end of 3
- **Teach Rise and Fall for Box Step (Straight):** If time allows, ask volunteers to lead the class in saying and demonstrating rise and fall for the Box Step (Straight).
- **Use for Review and Teaching:** When reviewing and teaching today's figures, lead the class in saying the sway on each step.

## 6. Review Left Turning Box and Right Turning Box (Figures 3A and 3B)

### 7. Introduce Dance Position Element

- **See Resource Sheet:** *Teaching the Dance Position Element.*
  - *See Also:* The dance position definitions and dance position photos in the *DVIDA® American Style Smooth Bronze Manual.*
- **Define Dance Position:** *The physical orientation of the Leader and Follower in relationship to each other when dancing.*
  - *Follower's Levels:* When a definition mentions placing the arm(s) at waist, shoulder or eye level, this refers to the Follower's waist, shoulder or eye level.
  - *Leader's Sides:* However, in positions such as Left and Right Side Position, *left* and *right* are from the Leader's perspective.
- **Define Dance Positions Used Previously and Today:** Tell the class that a thorough knowledge of the various dance positions greatly streamlines their learning and makes their dancing more precise.
  - **Closed Position:** *The standard dance position in the Smooth dances (Tango uses Tango Closed Position).* At the Bronze level, torsos are a few inches apart, with the Leader's right ribs in front of the Follower's right ribs. The Progressive and box figures are danced entirely in Closed Position.
  - **Promenade Position:** *Leader's right side and the Follower's left side are in contact (or almost in contact) and the opposite sides of their bodies are open in a V-shape, Leader looking left and Follower looking right.* This position will be used in this class, in the Simple Twinkle.
    - ✓ **Fallaway Position:** Leader and Follower both move backwards, on either foot, in Promenade Position. This position is used in the Balance Steps.
    - ✓ **Counter Promenade Position:** The opposite of Promenade Position, Leader's left side and Follower's right side are in contact (or almost in contact), and the opposite sides of their bodies are open in a V-shape. Leader looks right and Follower looks left. Counter Promenade Position does not appear in this syllabus.

- ✓ Counter Fallaway Position: Leader and Follower both move backwards, on either foot, in Counter Promenade Position. This position is used in the Balance Steps.
- *Non-Dance Positions*: Often non-dance positions are listed in the dance position element of a figure's chart. These usually indicate that dancers are either preparing for a new dance position or are transitioning between dance positions.
- ✓ Preparing for Closed Position: Point out to trainees that Preparing for Closed Position (which occurs on steps 15 and 18) is not a true dance position. On these steps, partners are moving from Counter Fallaway position toward Closed Position, but are not yet in any true dance position.
- **Practice Dance Positions**: Walk the class through the Box Step (Straight) and Balance Steps, saying and demonstrating the dance position of each step.

## 8. Introduce Lead Element

- *See Teaching the Lead Element.*
- **Define Lead**: *How the Leader communicates to the Follower what should be danced.* Good leading comes from the center of the Leader's body, not muscular force in the arms, and must be initiated slightly before the Follower needs to take a step.
- **Leads Used So Far**: Most of the figures danced so far (the Box Step (Straight), Left Turning Box, Right Turning Box, Progressive, and Balance Steps) were led by movements of the Leader's body. The Follower feels and responds to these leads when both partners maintain a stable frame.
  - Weight changes
  - CBM
  - Direction of movement
  - Timing of steps
- **Challenge Exercise**
  - Briefly review the Balance Steps: Forward, Back, Side to Side (Figure 4A) and the Balance and Box (Figure 4B).
  - Have trainees take partners, then have Leaders choose which balance figure to lead, without telling their partners
  - Count the class off and have them dance two measures. If they were not successful in leading and following the Leader's chosen figure, correct their frames and have them try again.
  - Have them change roles and try again. If time allows, have them rotate partners and try again.

- **Raising and Releasing Arms:** Tell the class that next they will learn how to use the arms to lead an underarm turn.

## 9. Teach Box with Underarm Turn (Figure 1B)

### I. Introduce Figure

- **Demonstrate Figure**
- **Points About Figure**
  - *Characteristic of American Style:* Underarm turns distinguish American style (Smooth) ballroom dances from the International style (Standard) ballroom dances. Underarm turns are fun and give dancers an opportunity to separate from their partners and style their free arms.
  - *Good First Underarm Turn:* This figure, which is the same as a Bronze Rumba figure called the Slow Underarm Turn, is usually students' first underarm turn because it is slow and easy.
  - *Feet Pass:* This is one of only three figures in the Bronze Waltz syllabus in which the feet pass each other and end in an apart position, instead of closing, at the end of a measure (on step 6 of the Follower's part only).
- **Teach Figure:** Wait until after introducing the Watch & Go method to have trainees dance with partners.
  - *Dance Position*
    - ✓ Define and Demonstrate Facing Position: *Leader and Follower face each other, standing as close to each other as in Closed Position, or slightly farther apart.* The difference is that the Leader's right hand is not on the Follower's back. This position is used on step 4, when the Leader begins to lead the underarm turn by releasing the right hand from the Follower's shoulder blade and raising the left hand.
    - ✓ Walk through the figure using the dance position column.
  - *Rise and Fall:* Passing the feet changes Followers' rise and fall on steps 5 and 6.
    - ✓ Normal Bronze Rise and Fall: Normally in Waltz, the dancer continues to rise on count 3 until the feet close.
    - ✓ Continuity Rise and Fall: When the feet do not close, the dancer reaches the highest rise at the end of count 2. When feet do not close on count 3, the rise and fall is "Commence to rise e/o 1; *Continue to rise on 2; Up on 3, lower e/o 3.*" This is called *continuity rise and fall*.
    - ✓ Normal Silver Rise and Fall: Continuity rise and fall is the normal rise and fall for Silver Waltz, because dancers' feet never close on count 3.
    - ✓ Continuity Rise and Fall in Bronze Waltz: There are three figures in this syllabus in which the Follower uses continuity rise and fall during an

underarm turn: the Box with Underarm Turn, the Two-Way Underarm Turn, and the Face to Face - Back to Back. There are two figures in which both the Leader and Follower use continuity rise and fall: the Grapevine and in the Twinkle And Weave.

- *Sway*: In underarm turns, sway often differs from the usual sway used in other box figures. In this figure, the Follower's sway is *straight* (that is, no sway to the right or to the left) on steps 8 and 9. The figure is danced this way because swaying to the right feels awkward on these forward steps, and because the Follower's distance from the Leader makes it feasible to dance straight while the Leader dances normal sway.

## II. Teach Figure Using Watch & Go Teaching Method

- **See *Teaching New Figures*.**
- **What is Watch & Go:** Tell everyone this is an effective teaching method to get students dancing new figures quickly.
- **How It Works:** Tell the class you will say “watch,” and then you will dance the first measure or segment of the figure, while the class watches you demonstrate. Then you will say “go,” and they should dance what you just showed. You will repeat this process until the figure is complete.
- **Dance Figure:** Using Watch & Go, lead the class through dancing the Box with Underarm Turn with a partner.

## III. Introduce Arm Styling

- **Define Arm Styling:** *Positioning and movement of the arms, reflecting the character and style of the dance.*
- **Follower's Free Arm:** Followers must always keep the free left arm “alive,” that is, active and above the waist, regardless of styling. Demonstrate one or two ways to style the free arm during the underarm turn.
- **Leader's Free Arm:** Leaders must keep the free right arm alive, framing the Follower. Leaders must also avoid reaching for the Follower with the right arm, but rather allow the right arm to move backward with the Leader's body on step 10. Demonstrate the Leader's free arm styling during the Follower's turn.
- **Practice:** Have everyone face the mirror and try the arm styling(s) several times, and then practice it in the figure.

## IV. Leading and Following the Box with Underarm Turn

- **Leading**
  - When the left hand is raised on step 5, it should be in the same plane between the partners and not pushed forward toward the Follower.

- Unclasp the left hand so that the Follower may turn without the hands getting stuck.
- Leaders can assist Followers in turning by using the right hand on the Follower's shoulder blade to direct the Follower to step forward on step 5.
- **Following:** During the underarm turn, the Follower should keep the right elbow in front of the body, turning the body so the right elbow never falls behind the shoulder.

## V. Share Teaching Tips

- **Turning Too Soon:** A common mistake Leaders make is sending the Follower under the arm on step 4. Remind them this is a slow underarm turn and there is plenty of time. Point out that the Leaders should lead the Follower to take a forward step on step 4, and then start the underarm turn on step 5. Remind Followers not to anticipate and initiate the turn themselves.
- **Not Passing the Feet:** A common mistake for Followers is not moving the left foot past the right foot on step 6. Point out that passing feet on the third step of a measure is unusual for Waltz, but is like normal walking.
  - A helpful exercise is to have Followers practice steps 4-6 of the underarm turn without partners in a straight line, as if they were walking, but with correct Waltz footwork.
  - Then have them practice the same three steps curving to the right.
  - Finally, have them practice the underarm turn with a partner.
- **Coming Together Too Soon:** Often students rush to get back into Closed Position. Have students stay cool and wait until step 10 (count 1 of the last measure) rather than looking desperate for their partners. It is better to be relaxed, and possibly late, than to come together too soon.
- **Changing Weight:** Leaders often forget to change weight when the Follower starts the underarm turn (steps 5 and/or 6).
  - *Count Out Loud:* Try having Leaders say “change” on step 5 and “weight” on step 6, or alternatively, “left, right” or “side, together”
  - *Think Left Foot:* Have Leaders focus on using their left foot on step 7, just like starting a Box Step

## 10. Teach Frame and Connection

- **See Resource Sheet:** *Teaching Smooth Dance Frames.*
- **Define Frame:** *The means of connecting with your partner using correct position of the arms, shoulders, elbows and hands.* A toned frame is essential for good leading and following.

- **Define and Demonstrate Connection:** *A means of communication between partners either visually or by a physical point of contact that makes leading and following possible. Good connection includes:*
  - Good posture and body alignment
  - A toned frame
  - Compression or leverage as appropriate
  - Center engaged and focused on partner’s center
- **Lead Frame and Connection Exercises:** See *Exercises for Frame and Connection*.

## 11. Teach Simple Twinkle (Figure 5)

### I. Demonstrate Figure

#### II. Points About Figure

- **Define Twinkle:** *Any three steps that change from one dance position to another, where the first step is either forward or backward, the second step is a side (or a side variation) and the third step closes.*
- **Most Common Twinkle:** There are many kinds of twinkles, but when a dance teacher says, “Dance a twinkle,” the teacher is often referring to the first measure of this figure, which starts in Closed Position and ends in Promenade Position.
- **Twinkle Ending:** The last measure of the Simple Twinkle, which starts in Promenade Position and ends in Closed Position, is often called a *twinkle ending*.
- **Other Ways to Dance Simple Twinkles:** There several ways to dance twinkles that transition between Closed and Promenade Positions. For example:
  - The DVIDA® manual gives two figure charts for the Simple Twinkle, suggesting different starting alignments and ways to divide the turn into Promenade Position.
  - Measure 6 of the Face to Face - Back to Back is a twinkle ending that ends facing center.

#### III. Teach Figure

- **Define and Demonstrate CBMP:** *The abbreviation for contra body movement position, this is a foot position taken forward or backward in which the moving foot is placed on the same track or across the track of the standing foot.*
  - Frequently confused with contra body movement (CBM) because of the similarity of the names, CBMP is not a turn of the body, but rather a placement of the foot. CBMP commonly occurs in Promenade Position when taking a step with the leg nearest one’s partner.
  - CBMP appears on step 4 of this figure.



#### IV. Leading and Following the Simple Twinkle

- **Two Ways to Lead Transition from Closed to Promenade Position:**
  - *Best Method:* While the frame is held still with the spine stretched and the core muscles engaged and lifted, the Leader's hips and feet turn 1/8 to the left (and head turns almost 1/4 left) between steps 2 and 3. Through the frame, the Follower feels this twist in the Leader's hips and responds by turning hips and feet 1/8 right and head almost 1/4 right.
  - *Method to be Used Sparingly with Beginners:* For beginning dancers who are less coordinated or have not yet developed a stable frame, the Leader can use the heel of the right hand on the Follower's back to turn the Follower 1/8 to the right. While this method is easy for beginners to understand and execute, it is not good dance technique and should be used sparingly.
- **Two Ways to Lead Transition from Promenade to Closed Position:**
  - *Best Method:* While the frame is held still with the spine stretched and the core muscles engaged and lifted, the Leader's hips and feet turn 1/8 to the right (and head turns almost 1/4 right) between steps 4 and 5. Through the frame, the Follower feels the twist in the Leader's hips and responds by turning hips and feet 1/8 left and head almost 1/4 left.
  - *Method to be Used Sparingly with Beginners:* The Leader presses the fingers of the right hand on the Follower's back to turn the Follower 1/8 left to Closed Position. This method is easy but is not good dance technique.
- **Following Dance Position Transitions**
  - *Responding to Leads to Turn:* The Follower mirrors the Leader's turns through the hips, feet, and head, turning right when the Leader turns left to Promenade Position, and turning left when the Leader turns right to Closed Position.
  - *Staying Offset:* The Follower stays properly offset through the changes of dance position by stepping wide enough on step 2 so that the Follower's left hip stays to the left of the Leader's right hip.
  - *Stretching Left:* The Follower maintains a strong leftward stretch through the dance position transitions.

#### V. Share Teaching Tips

- **Closing Up Means Untwisting:** To teach students to close up from Promenade Position, point out that in Promenade Position their bodies are twisted. Tell them that to return to Closed Position, all they have to do is line everything up (their heads, hips, feet, and frames) between steps 4 and 5.
- **Frame Collapses:** Beginning dancers often “break frame” when opening to Promenade Position, allowing their elbows to move behind their rib cages. Usually they have difficulty coordinating the turning of the hips, feet, and head to Promenade while keeping the frame stable. It is helpful to have Leaders and Followers separately

- hold their arms in Closed Position, and drill one or two components at a time until they can maintain stable frames. Try the following format:
- Point out that the foot positions for the first measure are simply steps 1-3 of a Progressive. Have them dance steps 1-3 of a Progressive toward the wall *with no turn or change of dance position*.
  - Have them dance steps 1-3 of a Progressive toward the wall *and* turn their heads to look down the line of dance between steps 2 and 3.
  - Have them dance steps 1-3 of a Progressive toward the wall *and* turn the hips and feet to Facing diagonal wall for Leaders (Facing diagonal center for Followers). Have them keep their heads still or turn to look down the line of dance, whichever is easier.
  - Have them dance steps 1-3 of a Progressive toward the wall *and* turn their heads *and* turn their hips and feet.
  - **Follower Cannot Feel Lead to Promenade Position:** Tell students that for the Follower to feel the change to Promenade, the partners' connection must *tingle*. This means the following, for both partners:
    - Spines are fully stretched.
    - Core muscles are engaged and lifted
    - Elbows are held forward of their rib cages lightly.
    - Partners are alert and pay attention to changes in the body positions of each other.
    - Remind trainees of exercises they can use with their students from *Exercises for Frame and Connection*.
  - **Elbows Straighten:** Many beginning dancers straighten their elbows in Promenade Position (and some press their cheek against their partners' cheek) because they have seen it satirized this way in movies.
    - Demonstrate and have students practice turning their heads, hips, and feet from Closed to Promenade Position and back to Closed Position with no arm movement.
    - If a frame trainer is available, demonstrate how students can use it to practice changing dance positions without changing the frame.
  - **Arm Leading:** Explain to Leaders that pushing and pulling are uncomfortable to the Follower and not very effective. The Leader's arms must stay still while the head, hips, and feet turn to Promenade Position.
  - **Heads Not Turning Enough:** Tell Followers that their noses should be turned to the right (and Leaders' noses to the left) past their joined hands.

- **Losing Offset:** Followers often end up in front of the Leader when they arrive in Promenade Position on step 3, or not offset to the Leader’s right when they arrive in Closed Position on step 6.
  - *Follower Stays Behind:* Tell students that in Promenade Position, the Follower’s bellybutton should be just behind (to the left of) the Leader’s hip pocket.
  - *Exercise:* Have students stand with their partners in Closed Position. Without dancing the figure, show them that if they are properly offset in Closed Position, then when they turn their heads, hips, and feet to Promenade Position, the Follower ends up behind the Leader. Then show them that if Follower is behind the Leader in Promenade Position, when they turn their heads, hips, and feet to Closed Position, the Follower is correctly offset.
  - *Staying Offset Is Follower’s Job:* Tell Followers it is their job to adjust the size of steps 2 and 5 to maintain an offset position.
  - *Maintaining Frame Is Leader’s Job:* Tell Leaders it is their job to maintain a stable frame, so that the Follower can feel the change to Promenade Position and stay offset. It is also important that Leaders not push Followers forward on step 4.
- **Forgetting to Change Weight on Step 3**
  - Demonstrate how the twinkle ending always begins by stepping forward *with the foot nearest one’s partner* (step 4).
  - Repeat weight change exercises suggested for the Box Step (Straight) and Box with Underarm Turn.

## VI. Simple Twinkle Variation

The DVIDA® manual suggests a second way to dance the Simple Twinkle.

- **Points About Variation**
  - In the Simple Twinkle, the Leader and Follower *share* the turn to Promenade Position on steps 1 and 2. In this variation, the Follower does *all* of the turn to Promenade Position, and the Leader does none.
  - This variation gives teachers and Leaders more options for choreography.
  - This variation can be danced in other alignments. An example is the first measure of the Twinkle and Weave (Figure 15).
- **Teach Variation Using Elements:** Emphasize the elements that differ from the Simple Twinkle on steps 1-3.
  - Foot Positions
  - Alignments
  - Amount of Turn
  - CBM

- **Leading and Following the Simple Twinkle Variation**
  - To lead the change to Promenade Position, the Leader steps diagonally forward between the Follower's feet, then turns the frame 1/8 to the right and turns the head almost 1/8 left while making no turn in the hips and feet.
  - The Follower responds to the rotation of the Leader's frame by turning 1/4 to the right through the feet and turning the head almost 3/8 to the right.
  - The change from Promenade to Closed Position on steps 4-6 is the same as in the Simple Twinkle.
  
- **Share Teaching Tips**
  - The teaching tips given for the Simple Twinkle (except for the first one, which teaches students to turn the hips, feet, and head while holding the frame still) also apply to this figure.
  - *Leaders Step Side on 2:* If the Leader steps side instead of *diagonally forward* on step 2, the first measure has a lurching, stop-start feeling, and the Follower may have difficulty staying offset during the transition to Promenade Position. Tell Leaders to imagine they are aiming step 2 between their partner's feet, even though step 2 is not directly forward.
  - *Lack of Coordination in Changing to Promenade Position:* This Simple Twinkle variation requires greater coordination by Leaders because between steps 2 and 3, their heads turn left, their frames turn right, and their feet and hips do not turn at all. Separate Leaders and have them hold their up their arms in Closed Position. Then drill one or two components of the first three steps at a time until Leaders feel comfortable and can maintain stable frames, as follows:
    - ✓ The foot positions for the first measure are similar to steps 1-3 of a Progressive, except that step 2 is *diagonally forward*. Have Leaders dance steps 1-3 of the Simple Twinkle variation, *with no turn or change of dance position*.
    - ✓ Have them dance steps 1-3 again *and* turn their heads to look down the line of dance between steps 2 and 3.
    - ✓ Have them dance steps 1-3 again *and* turn their frames and chests to face the wall. Have them keep their heads still or turn to look down the line of dance, whichever is easier.
    - ✓ Have them dance steps 1-3 again *and* turn their heads *and* turn their frames.
  - *Overturning:* Sometimes Followers open up too far to the right (and/or Leaders also turn left), creating a flattened Promenade Position with a distorted frame.
    - ✓ Demonstrate a correct Promenade Position, and have students try again.
    - ✓ Remind Leaders not to turn their feet and hips left in this twinkle.

## 12. Assign Homework and Close

- Leader's lead for the Box with Underarm Turn
- Follower's sway for the Box with Underarm Turn
- Leader's dance positions for the Simple Twinkle
- Follower's rise and fall for the Simple Twinkle
- *Teach Like a Pro* reading assignments (Class 3 & 4, presentation due in Class 5)

### **To the Master Teacher...**

- Remember to prioritize the material, as you may run out of time before teaching it all.
- During homework presentations, correct trainees on qualities such as their posture, vocal projection, and pacing.

