

The UI Swing Club Lesson Curriculum for Spring 2011

Created by the UI Swing Dance Club Executive Board and Instructors

14 Week Outline:

This is a tentative outline and is subject to change.

Class dates:

January 24th, 31st - (17th = MLK)

February 7th, 14th, 21st, 28th

March 7th, 21st, 28th, - (14th = Spring Break)

April 4th, 11th, 18th, 25th

May 2nd, - (9th = Finals)

Beginner Lessons (Monday Nights at 7:30, Field House Room S515)

Content: 6-Count East Coast, Lindy Hop, 8-Count Moves, and Transitions.

1st Module: East Coast - 4 weeks

- Your Basic Steps and 6 count moves

2nd Module: Lindy Hop - 6 weeks

- The Swing Out and other 8 count moves.

3rd Module: Transitions - 2 weeks

- How to switch between dances.

4th Module: Polish and Review - 2 weeks

- Bringing everything together neatly.

Intermediate Lessons (Monday Nights at 8:45, Field House Room S515)

Content: Lindy Hop, Charleston, Balboa

1st Module: Lindy Hop - 3 Weeks

- The 50/50 Swing Out
- Concentration on Frame Matching
- "Posture, Tone, Energy and Direction" (PTED by Joe & Nelle)

2nd Module: Technique and Open Lead / Follow - 2 Weeks

- Following with Momentum, Connection, Union, and Tension
- Leading with Intention, Incentive, Weight, and Placement
- Linear, Angular, and Vertical Control

3rd Module: Charleston - 3 Weeks

- 4 Basic Charlestons and their Transitions
- Proper Rock steps, Kick steps, and Skip steps.

4th Module: Balboa - 4 weeks

- Learn Balboa

5th Module: Solo Movement and Flair - 2 weeks

- How to look cool and smooth

Workshop and Performance Lessons (Sunday Afternoons at 2:00pm, Field House 5th Floor)

Content: Learn Popular Routines and Amazing Things you can do in a group.

Note: These are only tentative. Classes are limited to Outside events, and Instructor's Time.

Week 1) Shim Sham (Solo)

Week 2) Jitterbug Stroll (Solo)

Week 3) Madison Time (Solo)

Week 4) Big Apple Part 1 (Solo-ish)

Week 5) Big Apple Part 2 (Solo-ish)

Week 6) Lindy Chorus (Partnered)

Week 7) Aerials Part 1, No Flips

Week 8) Aerials Part 2, Inverts

Week 9) Stops Routine (Partnered-ish)

Week 10) Tornado Charleston (Partnered)

Week 11) California Routine (Partnered)

Week 12) Tap Shim Sham - No Tap Experience Needed.

Week 13) The Jam Circle - Steals & Hi-Jacks, Double Bug, Multiple Partners

Notes on Dancing and Technique

Frame Matching - The Posture, Tone, Energy and Direction of Dance.

Flowmentum - The Dynamics of Momentum, Connection, Union and Tension.

Body Language - The Communication of Intention, Incentive, Weight, and Placement.

Beginner Classes - (Mondays, 7:30 to 8:30)

Typical Class

- 5 - 10 min Warm up dancing and review last week's moves
- 35 - 40 min Learn new moves with rotations and dancing to music between each couple moves
- 5 - 10 min Technique exercises/connection
- 10 - 15 min Wrap up with dancing/review day's moves

6-Count Module (4 weeks)

Week 1 "Actually, yes, you can dance"

Stepping to swing beat with music

Triple steps in place

Triple basic: form and connection

Open frame, single hand frame

Technique Exercises on Leading and Following.

Outside turn (Direction of lead in reference to center of connection)

Inside turn

Week 2-- "Generation and integration of moves"

Inside tuck turn

Airplane turn

Belt turn

Follow-lead (gear) turn

Cuddle up

Two-hand inside turn

Week 3-- "Lead-Follow Connection Bootcamp"

J-turn
Pass-by
Off rock-step turn
Double-outside turn
Sugar Push
Texas Tommy

Week 4--"Sit Back, Relax and Enjoy the Ride"

Send out
Pendulum
Lindy circle

8-count Module (6 weeks)

Week 1- "This is the easiest and hardest move you will ever learn."

Swing out: A whole class just on the swing out.
Teach beats 1-4 and 5-8 as separate but vitally connected moves, part of a whole.
Technique--counterbalance, frame, energy, connection

Week 2 - "So, now what can we do with the swing out?"

Swing out variations on 5-8
Roll-off
Inside turn
Outside turn
Texas Tommy
Technique

Week 3 - "Oh my god, you crammed how much into the swing out?"

Swing out variations 1-4
Inside turn
J-turn
Cross-hand open turn
Technique

Week 4 - "Just like riding a bike, except without a bike and you will forget how."

Swing out variations
Cuddle up swing out
Sugar push swing out
Swing out pass-by
Ornamentation of follow (lead) in swing out
Kick, ball, change
Musicality Mini-workshop

Week 5 - "It is not just a straight line from point A to point B"

Stringing it together: moving smoothly from one form to the next.

Technique Exercises

Week 6 - "Fancy Footwork and Strutting with Style"

Main Footwork Variations in dance.

How to look and feel natural.

Transitions and Footwork (2 weeks)

Week 1 - "But how do I get there?"

How to transitions from different count moves.

- The Rock Step Foundation.

Week 2 - "Wait. What do I do here?"

How to not look like a deer in headlights.

- The Hold Step and the Tap Step.

More Footwork, Review and Polishing (2 weeks)

Week 1 - "Uh-Oh Spagettio. I messed up. Now What?"

How to Elegantly correct your foot work

- The Skip Step and Double Step.

Week 2 - "Okay. I think I got it."

Review of the Semester

- 6-count, 8-count and Transitions.

Intermediate Classes - (Mondays, 8:45 to 9:45)

Re-visit technique and fine-tune the swing out (teach PTED)

Learning to relax and dance lighter at more tempos

Module 1: Fine Tuning the Swing out (3 weeks)

Week 1: Reintroducing yourself to the swing out

Once through the beginner class, it is time to evaluate and re-learn the swing out. Many professionals agree that the swing out cannot be taught correctly at first, that it must be re-learned. We also need to re-evaluate how the swing out was taught in the past.

- Talk about the importance of re-learning and re-visiting the swing out. Emphasis that class is the best opportunity to have "lab setting" where you can experiment and ask for comments to better yourself and not feel judged.
- Review the basic connection in Lindy, posture, movement from core, pulse
- Quickly review the basic swing out to let people get back into the groove.
- Give plenty of time for people to dance to slow much and evaluate their swing out, stop and ask different people what they're feeling in their swing out, what they would like to change, and see if anyone has questions

Week 2: Going in for the Tune-up

Now that everyone remembers how to do their swing out, and has had the opportunity to get back into the lab-setting and make some evaluations, it is time to start the progression to a new and more efficient swing out.

- Posture
- Connection
- Tone

Week 3: Finding the full potential of the swing out

- Retouch on Posture, Connection, and Tone
- Energy
- Direction of Energy (Fully commit to decision on direction)

Module 2: Technique, Technique, Technique (2 weeks)

Technique and Lots of Dance Theory

- Perfecting the communication between partners.
- Frame Matching with Posture, Tone, Energy and Direction
- Following with Momentum, Connection, Union, and Tension
- Leading with Intention, Incentive, Weight, and Placement

Module 3: Charleston and Variations in all their glory (3 weeks)

This module will teach students the basic movement involved, how to piece them together, and create the overall look of the Charleston dance.

Week 1: Your basic Charleston Movement

How to do the basic partner Charleston and make it look natural

- Walking, Heel first, Extend the legs, and Contra-Lateral Arms.
- Pulsing and strutting, Bend at the waist, the feel of Charleston.
- Connection, keep it low, and Movement.
- Side by Side and Partner Charleston.
- Push Through.

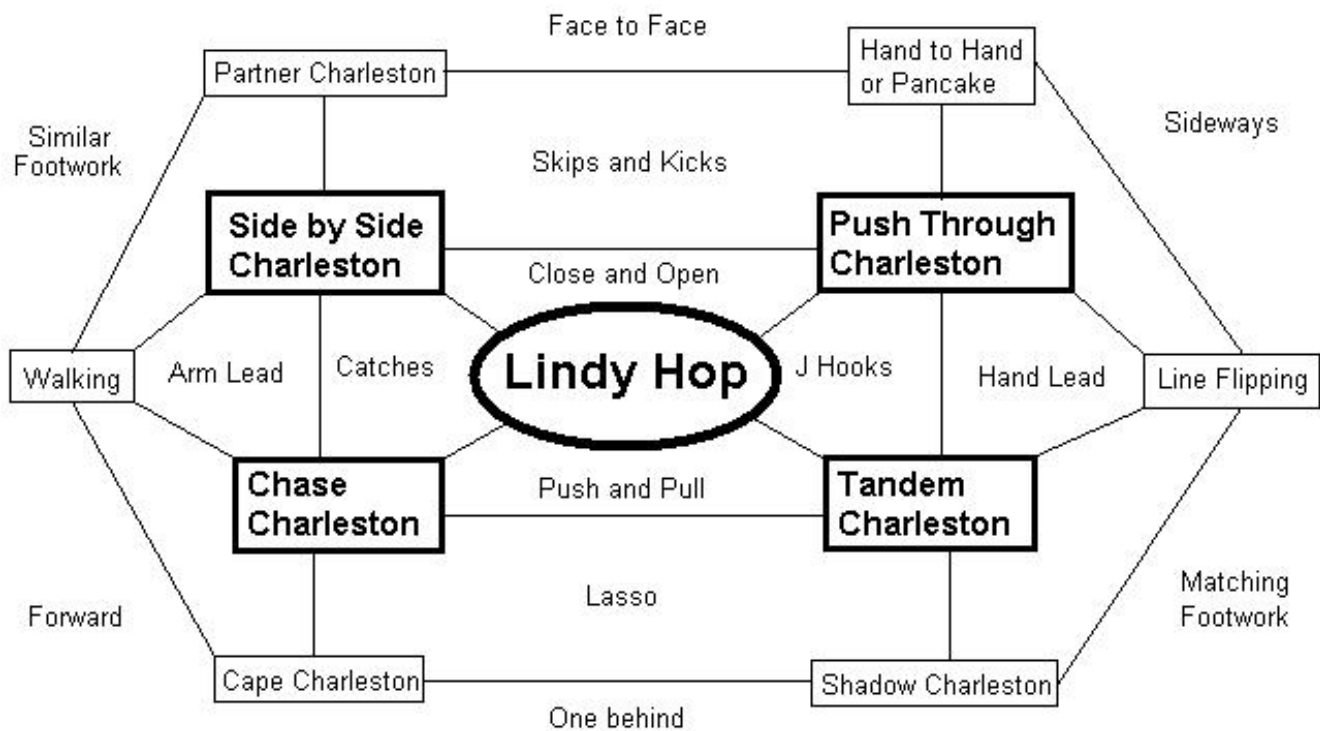
Week 2: Your 4 basic Charllestons

There is only one Charleston basic but various forms and positions for them. A quick overview of what they are and how to do them will be covered.

- Getting In and out of Charleston.
- Body Lead vs. Arm Lead vs Hand Lead.
- Push Through and Pancake
- Tandem and Shadow
- Chase and Cape
- Just keep kicking

Week 3: Charleston Transitions

How to move through this diagram:



- The Rock Step - The Foundation of Keeping Together
- The Kick Step - The Basic Movement and Feel of Charleston
- The Skip Step - What to do when you need to switch feet Quickly

Module 4: Balboa (4 weeks)

Week 1: "Intro"

- Double Time
- Single Time

Week 2: "Title"

- Walk throughs
- Paddles

Week 3: "Title"

- 5, 6, 7, Break

Week 4: "Title"

- The Come-Around

Module 5: Solo Movement and Flair (2 weeks)

Week 1: "Basic solo moves that anyone can do"

- Fall off the log, Drunkin' Sailor, Suzy Q's, Shorty Georges, etc.

Week 2: "Taking it up a notch, with style and poise"

- Making yourself look natural
 - Call and response
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Dance and Technique Notes:

Concentration on proper Technique:

This breaks down to having a proper Frame, learning how things Flow, and how to Communicate back and forth.

Frame Matching - PTED (Joe Demers & Nelle Hatley):

Posture, Tone, Energy, and Direction.

Posture - "Translates Expression"

The lead must setup and display a posture that the follow and then match or mirror.
Includes compression and leveraging in your posture.

Tone - "Locks Posture"

This is how much you engage your muscles. It is communicated mainly in the hands.
This can hold and lock the posture of your follow. Both partners don't have to match the tone, but they do have to communicate it. Follows should keep as much tone as they are given and relax everything when they are released.

Energy - "Add and dissipates Tone"

How much energy are the two of you putting into the dance? Is it low, is it high, is one person more than the other? This is the core of your dance. Pulse and movement comes from your energy. Energy can be added, taken, or dissipated to vary speed and motion.

Direction - "Displays Energy"

Along the line of Dance, Across the Line of Dance, Rotation by your self and around a center, and Vertical Directions all play a part in Frame. Giving Energy in any of these directions provides what the Follow will do.

Flowmentum - The dynamics of communicating motion:

For the Follows: Momentum, Connection, Union, Tension.

Momentum - Once you have it, flaunt it until it's taken away, stay on the balls of your feet.

Connection - Keep as many points of contact and connection that is made, Ground, Eyes, Lead Hand, Frame Hand, Lead Fingers, Frame Arm, Body, Palm, Shoulders, Back, etc.

Union - Match, mirror, feel, and follow.

Tension - Sit back, relax, and enjoy the ride.

Body Language - Communication with Intent and Incentives:

For the Leads: Weight, Intention, Incentive, and Placement

Leads must lead with the full intention to do a move, commit to communicate confidently.

Do not yank, pull, or push the follow, merely give the follow incentive to move.

Weight distribution should cue moves and emphasize where the weight should be.

- Weight will tell which foot is to move next.

Placement of feet depends on the energy, direction, and how much the weight has sunk.

- With the weight low and tone high, the follow should not move their feet.

Dance Movement

- Smooth Ballroom pushes the body movement with a low center
- Latin pushes the body movement with a high center
- East Coast Swing releases the body movement with a low center
- West Coast Swing releases the body movement with a high center

Main Connection points:

- Metacarpals to Phalanges, Metacarpals to Scapula, Radius to Tricep, Bicep to Ulna, and Phalanges to Deltoid.

Expression and Observation

Weight is Trust, Trust is Weight

- The closer your partner is, the more you should lean in. Otherwise the closer the lower body is. When in closed frame, the follow should provide about %10 of their weight to the leader. If you are not comfortable with your partner, don't let them get that close.

Connection and Technique:

Rolling Counts - syncopate your triple steps to have more emphases later in your steps.

Hand Trickle - When in doubt, keep contact as long as possible with the lead.

Road Map for Dance - Do not lead above your follow's ability, Do not stylize above your lead's ability.

Starting Flow - Connect more than anything else and put weight into each other.

Following Flow - Centers should be away but shoulders and hips should be square when matching movements

"Swing" Dance - Center, Weight, Relax, and Fall into your steps

Turns - Follows: lead with your elbow in the turn, to protect and guide.

Absorption in the Hinge - The follow's absorption if any needs to only occur in the hinge such that the lead feels the same momentum he gave the follow.

Dance as a Conversation (Doug Sifton and Kristen Sorci):

Command vs. Expression vs. Conversation

- Do not command your follow, express what you think the music is wanting you to do and give that expression to your follow, the follow will converse with a reply

- Don't be creepy: Just like a conversation, stay away from uncomfortable subjects. Very slowly start to lead more difficult and sometimes more intimate moves. Don't be creepy.

- Don't worry about the steps as much as the rhythm and communication with your partner.

Musicality, Freedom, Style, Syncopation and Cadence comes more from a personal choice rather than a partnered choice.

How to update the Website:

- To enhance server security, off-campus FTP access to the central server has been disabled. UI personnel can continue to connect via FTP from off-campus by utilizing the secure UI Anywhere VPN service. For information on using the VPN service go to: <http://its.uiowa.edu/apps2/support/vpn>

- <http://vpn.uiowa.edu> for remote access.

- Once you have access to the central server, connect via FTP to: www.uiowa.edu with SN: uiswing or quick connect <ftp://uiswing@www.uiowa.edu>

- the password has been changed as of 10 am, Tuesday, September 7th, 2010.
- If you don't know it ask Joe or Chris, it's on the club computer and has something to do with the phrase: "I love to dance with people in purple."
- The main website is located in the production folder, Please save older versions on the club computer or in a separate folder marked (Old_Pages)
- More information is available at: <http://www.uiowa.edu/~uiweb/begin.html>