

## Footwork & Body Movement - Course Outline

<b>Footwork &amp; Body Movement</b>	<b>Footwork</b>	<b>Body Movement</b>
<b>Week 1</b> (R'billy Walks, Rotate & Restart)	Foot Placement Kick-Ball Step/Cross/Change	Leg Swing, Figure 8s
<b>Week 2</b> (KBC Rolls, Floating Breaks)	Hold It - Stretch It Floating Step	Body Rotation & Rounding
<b>Week 3</b> (Kick-Brush-Slide, Switch & Shift)	Rolls, Stomps, Hops, & Skips Directional Footwork Actions	Body Lines, Hip Shifts
<b>Week 4</b> (4Beat Cross)	Depth: Working the Floor, Working the Legs	Shoulders & Abdominals
<b>Week 5</b> (Swing Walks, Sweep & Swivel)	Leg Rotation: Crossing & Sweeping	Contra Body Pressure: Isolation vs. Enhancement
<b>Week 6</b> (Cross-Pause-Push; Finish!)	Wrapping Footwork	Revision

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## Rockin' Cats - Sequence Outline

4x8	Intro	Rockabilly Walks
4x8	Verse 1	KBC Rolls
4x8	Verse 2	Floating Breaks
4x8	Verse 3	Kick-Brush-Slide
4x8	Verse 4	Switch & Shift
4x8	Chorus 1	4Beat Cross
2x8	Chorus 2	Rockabilly Walks
4x8	Bridge 1	Swing Walks
4x8	Bridge 2	Sweep & Swivel
4x8	Verse 5	Kick-Brush-Slide
4x8	Verse 6	Switch & Shift
4x8	Chorus 1	4Beat Cross
2x8	Chorus 2	Rockabilly Walks
3x8	Finish! 1	Cross-Pause-Push
1x8	Finish! 2	Crossing Stroll & Hook-Slide

## Rockin' Cats - Simple Sequence

4x8	Intro	Rockabilly Walks
16x8	Verse 1-4	Rockabilly Walks
4x8	Chorus 1	4Beat Cross
2x8	Chorus 2	Rockabilly Walks
4x8	Bridge 1	Swing Walks
4x8	Bridge 2	Kick-Brush-Slide
8x8	Verse 5-6	Rockabilly Walks
4x8	Chorus 1	4Beat Cross
2x8	Chorus 2	Rockabilly Walks
3x8	Finish! 1	Rockabilly Walks
1x8	Finish! 2	Crossing Stroll & Hook-Slide

## Rockin' Cats

### **4x8 Intro Rockabilly Walks**

- 1x8 Intro
- 3x8 Slow Walk forward RF > LF > RF (1,2,3,4,5,6)
  - Heels placed across the body, creating hip sway
  - Double Click/Pose (7\_8)

### **4x8 Verse 1 KBC Rolls**

- 1x8 Rotate & Restart
  - LF Hook Ball Change rotating ¼ anti-clockwise (1a2)
  - Flea Kicks LF, RF (3,4)
  - Drag RF (5\_8); optional hip movement (7,8)
- 3x8 KBC Rolls
  - RF Kick-Ball-Cross + Stomp (1a2a3\_4)
  - Figure 8 Hip Rolls (5,6,7,8) commencing back & left
  - Repeat LF/RF

### **4x8 Verse 2 Floating Breaks**

- 1x8 Rotate & Restart
- 3x8 Floating Breaks
  - Push Back into Slide (RF behind); Heel, Roll, Pivot (acw), Step (+1,2,3,4)
  - LF Heel, Step (5,6)
  - RF Tap (crossed behind), Step (7,8)
  - Repeat: LF Behind, pivoting cw
  - Repeat: RF Behind, pivoting acw

### **4x8 Verse 3 Kick-Brush-Slide**

- 1x8 Rotate & Restart
- 3x8 Directional Cross-Body Kicks, Brush, Slide
  - RF Cross Body Kick, Step (1,2)
  - LF Cross Body Kick, Step (3,4)
  - RF Brush (crossing in front), Step (5a6)
  - Slide Left (7\_8)
  - Repeat: LF/RF

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**4x8 Verse 4****Switch & Shift**

- 1x8 Rotate & Restart
- 3x8 Switch, Push, Rock-Rock
  - Hop onto RF extending LF back and to the side (+1\_2)
  - Switch: Hop onto LF extending RF back and to the side (+3\_4)
  - LF Push Back into Body Curl (5\_6); LF leading
  - Rock Forward & Back (7,8)
  - Repeat: LF/RF

**4x8 Chorus 1 4Beat Cross**

- 1x8 \*4Beat Cross
  - Wind-up acw into step back to the side LF(+1)
  - 180° Rotation Steps cw (2,3,4)
  - Wind-up cw to the side RF(+5)
  - 180° Rotation Steps acw (6,7,8)
  - Partnered dance possible, with RHS partner using matching opposite actions\*
- 1x8 Shoulder Rolls
  - RS back, right, & down (1), up & forward (2)
  - LS back, left, & down (3), up (4)
  - Use the arms and click to help action (Complimentary Body Motion)
  - Repeat
- 1x8 4Beat Cross
- 1x8 Deep Roll & Hip Flick
  - RS Pushes slowly toward the floor (1\_2+); crunch through the body and come down through the supporting leg to achieve this
  - RS quickly lifts up, pulling the hip through with it (3\_4); push the hip (bum) through to the right with body rotating acw
  - Drag RF to close under body (5\_8)

**2x8 Chorus 2 Rockabilly Walks**

- 2x8 Slow Walk forward RF > LF > RF (1,2,3,4,5,6)
  - Heels placed across the body, creating hip sway
  - Double Click/Pose (7\_8)
  - Repeat: LF – centre weight to finish

**4x8 Bridge 1 Swing Walks**

- 1x8 Rotate & Restart
- 3x8 Swing Walks: Crossing Sweep (Guys) / Strut (Gals)
  - Slow Walk forward RF > LF > RF (1\_2,3\_4,5\_6)
  - RF crosses in front of LF...
  - Upper torso turns opposite direction to feet (Contra Body Movement)
  - Flat Sweep Pivot to Close (7\_8); use arms with direction of rotation
  - Repeat: LF/RF
  - Guys: think 40/50's Musical ... Gals: think Boom-Chikka-Boom...

**4x8 Bridge 2 Sweep & Swivel**

- 1x8 Rotate & Restart
- 1x8 Swivel
  - LF Step (+), RF Close & Swivel acw (1)
  - Swivels on alternating feet (2,3,4,5,6)
  - RF Step, LF Sweep to rotate 180° cw and cross in front (+7\_8)
- 1x8 Sweep
  - RF Sweep (crossing in front), Step (1\_2)
  - Repeat: LF (3\_4), RF (5\_6)
  - LF Sweep to rotate 180° cw and cross in front (7\_8)
- 1x8 Swivel
  - RF Close & Swivel acw (1)
  - Swivels on alternating feet (2,3,4,5,6)
  - Step-Off (7a8): RF cross in front, LF step (left & uncross) to push back to RF

**4x8 Verse 5**

**4x8 Verse 6**

**Kick-Brush-Slide**

**Switch & Shift**

**4x8 Chorus 1**

**2x8 Chorus 2**

**4Beat Cross**

**Rockabilly Walks**

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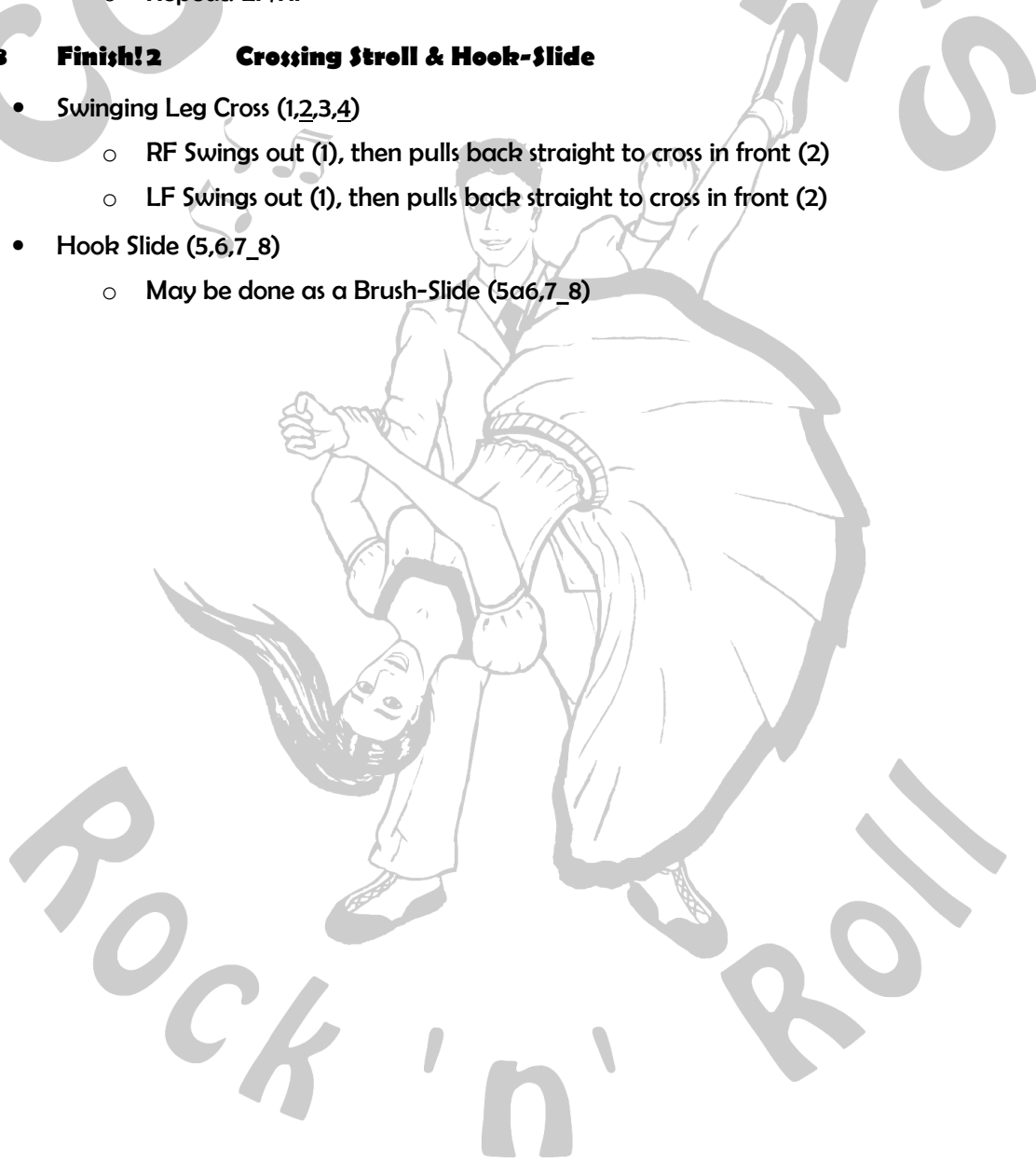
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**3x8 Finish!1 Cross-Pause-Push**

- 3x8 Syncopated Switch-Back
  - RF Cross in front (+1,2)
  - Unwind acw (3), Pause (4)
  - RF Push Back into Body Curl (5\_6); RF leading
  - RF Pulls Back into Body Curl (7\_8); LF leading
  - Repeat: LF/RF

**1x8 Finish!2 Crossing Stroll & Hook-Slide**

- Swinging Leg Cross (1,2,3,4)
  - RF Swings out (1), then pulls back straight to cross in front (2)
  - LF Swings out (1), then pulls back straight to cross in front (2)
- Hook Slide (5,6,7\_8)
  - May be done as a Brush-Slide (5a6,7\_8)



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## Week 1:

### *Foot Placement*

- Be deliberate - ready to move; able to hold.
  - “Stay on your toes!”.
  - “Caught flat-footed”.
  - Transfer & Distribution of Weight (Refer wk2 of Timing and Technique).
  - Compression (Floor Pressure - Refer wk3 of Timing and Technique).
- Typically the feet stay under the body. This is generally achieved by moving the body first, bringing the feet along with the body motion - not moving the feet first and body following (Core Body Movement - Refer wk3 of Timing and Technique).
- Your whole body is a spring. Extension to and from the body (e.g. Counterbalance/Spring/Slides) may be greatly influenced by foot positioning and compression.
  - Small vs. Large Stance
  - Low vs. Upright
  - Crossed vs. Straight
- Presentation requires practice. Know your foot angles, know your timing (count/call), know your transitions and work consistently to achieve each placement through a figure or footwork variant. Missing the first step/action in a sequence tends to have a domino effect, so be systematic and don't let 'small errors' slide.

*Practice: Kick-Ball-Step/Cross/Change (1a2)*



## **Leg Swing**

- Momentum generation and control through the body (stomach, hips, & groin), while maintaining balance and often employing contra body movement (Refer wk3/wk4 of Timing and Technique).
  - Push from the stomach.
  - Roll or sway through the hips.
  - Hold through the groin.
- Strong floor pressure through the supporting foot is beneficial, improving compression for balance and transitions.
- Leg swing is about extension and contraction ('stretch and squeeze'), using the body like a spring. Consequently, unless pausing or syncopating the action, there is continuous full body motion (Through Body Timing, Complimentary Body Motion & Momentum - Refer wk4/wk5 of Timing and Technique).

*Practice: Rockabilly Walks*

### **Figure 8 (Body)**

- Pushing, pulling, and twitching through the stomach to make the hips move.
  - Move the hip over the ball of foot (push) and heel (pull).
  - Transition from one side to the other creates a "twitch" through the middle - the stomach muscles - as one side of the body moves forward while the other side moves back.
- Combine this motion with compression through the knees and ankles, extension through the hips (push your butt through), and complimentary wrapping motion through the arms and upper torso to create fluidity.
- Practice isolation of each hip position to develop syncopation, pauses, and directional hip shifts (Refer to wk3).

*Practice: Rotate & Restart (Flea Kicks)*



## Week 2:

### *Hold It - Stretch It*

- Compression and extension through arms, legs, and the body should be used for timing control (Pressure & Control, Tempo - Refer wk1/wk2/wk3 of Timing & Technique), balance, and positioning.
- The floor is our workbench - work into it, off it, and across it - our body provides the tools.
  - Internal Compression (holding into the body)
  - External Compression (pushing into the floor)
  - Slow Extension (holding through the body)
  - Quick Extension (pushing out of the body and/or off the floor)
- Dancing to slower music is invaluable for developing the physical skills and body awareness to deliberately hold and/or work positions and transitions through actions.
  - Practice by trying to go through the actions as slowly as possible, maintaining correct forms through the body (e.g. *Tai Chi*).
  - Compression allows for time to be soaked up as foot placement and/or body work continues through the required action (Floor Pressure & Core Body Movement - Refer wk3 of Timing & Technique).
  - When dancing slower, hold your *entire body* - not just your feet - to prevent rushing ahead of the music (Through Body Timing - Refer wk4 of Timing & Technique).
- The way in which weight is transferred and distributed (body, floor, partner) greatly affects movement with/into/against momentum, and thus the ability to hold/stretch through actions (Momentum, Energy, & Transitions - Refer wk5 of Timing & Technique).
  - Observe how your body position and movement affects your capacity to implement actions. Use this information to develop a 'catalogue' or understanding of how the body can be used through the dance at different points - *body awareness*.

*Practice: Floating Step*

## Body Rotation & Rounding

- Basic Rotation
  - Body position, pressure, and direction work together to provide controlled momentum about a centre point.
  - The centre point may relate to the individual, for example the hip of the supporting leg in a spin, or to the dance partnership, for example the 'joined' hips in a Rotating Cuddle.
- Contra Body Movement (CBM)
  - The top half of the body and bottom half move in opposite directions (clockwise; anti-clockwise). This creates a twist through the stomach muscles that generates internal body pressure. *Winding Up*.
  - May be used purely for positioning, but is generally used to create or assist momentum into or through an action. *Unwinding*.
  - CBM is fundamental to achieving movement around partner, either Lead about Follow or vice versa, with minimal effort.
  - CBM is often used to enhance initial momentum into a basic rotation.
  - CBM may be used to slow momentum ('brake'), by pulling back against the direction of movement. This may be a full body motion, for example through a Stop 'n' Go, or partial, such as when controlling a spin.
- Rounding refers to the action of pulling one section of the body away from other parts to create a curve through the body. The centre of the curve is tight, while the exterior is stretched; this creates internal body pressure.
  - Shoulders
    - Arms provide tension into/with partner.
    - Rounding through the chest establishes Frame.
    - Roll through the back can be used for spring and lift.
  - Hips (Side)
    - Counterbalance and Spring
    - Positioning (Mechanics) - actions or figures that wrap around or with partner; e.g. *The Snake*.
    - Positioning (Pressure) - actions or figures that pull around or towards partner; e.g. *Centre of Attention, The Roll-Over*.
  - Hips (Back/Forward)
    - Counterbalance and Spring
    - Directional Push/Pull

*Practice: Kick-Ball-Cross Rolls*

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### Week 3:

#### *Rolls, Stomps, Hops, & Skips: Application of Pressure*

- Footwork is often thought of in general terms of 'heavy' (high compression and/or floor pressure) or 'light' (little compression and/or floor pressure). However, footwork that reflects the music should match not only the timing but also the emphasis in the beats - this results in mixed/varied application of pressure.
  - Push = *Body/Foot Pressure (Down)*
  - Lift = *Body Pressure (Up)*; usually initiated with a brief Push.
  - Brush or Tap = *Partial/Momentary Body/Foot Pressure (Down)*.
- According to the amount of pressure applied, actions through the footwork will be sharp/energetic or relaxed. For example, the difference between a hop and a jump is simply the amount of lift (upward body pressure) generated.
  - The more lift generated; the longer a footwork action is able to take. Consequently, lift creates a relaxed appearance (skips, hops, slides) unless significant distance is covered (jumps, slides).
  - Compression is used to regulate the amount of push generated; more push may thus create a faster (stomp, spring) or slower (drag, hold) action through the footwork (Refer to wk4).
  - Partial application of pressure, due to the lesser energy involved, should generally achieve a relaxed presentation - even when fast. These actions must be combined with push and/or lift to allow travel.
- Useful combinations of timing and footwork pressure are short/long (Stomp: Heavy Push), long/short (Hop: Lift), and even (Skip: Lift/Push, Rolls: Push).
  - Other, more complex, combinations are possible (Tap, Brush-Stomp, Step-Offs etc.).
  - Complex combinations are useful to achieve directional changes; basic actions are typically uni-directional but are useful for preparation and shifts of tempo/momentum.
  - Experiment with timing, direction, pressure, and angles to develop complex footwork combinations to your liking.

*Practice: Kick-Brush-Slide*

## **Directional Footwork Actions**

- Directional footwork refers generally to those footwork actions that position weight outside the body. More specifically it refers to actions that are aligned with FRAME to create *Body-Lines* for pressure and presentation.
  - Front/Back - Lindy Kicks, Lunge, Wrap/Hook-Slide
  - Sides - Kick Outs, Slides
  - Corners - Cross-Body Kicks, Toe-Flicks
- Directional movement does not mean directional footwork. For example, while a kick-ball-cross moves in a given direction, the transfer of weight is below the body. Similarly, steps taken forward/back/around with the feet below the body as transfer of weight occurs are not directional footwork.
- Directional footwork is often employed with concurrent use of *Counterbalance* and/or *Counterpressure* with partner.

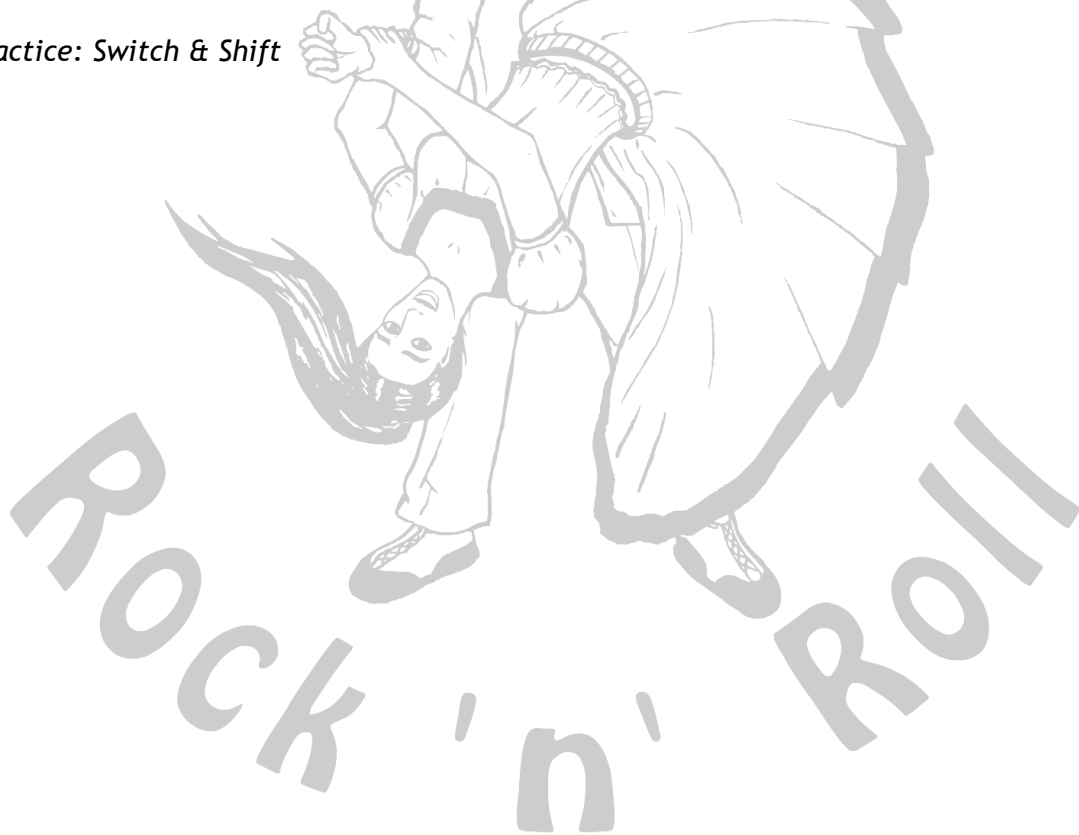
## **Body Lines Hip-Shifts**

- Body-Lines are clearly a presentation element of the dance. However, the execution of good lines (FRAME and FORM) also creates good balance and pressure. *Body-Lines are not just for show.*
- Body-Lines are typically aligned with FRAME; but there is also alignment through the body, the direction of dance, and the floor (STRUCTURE).
  - Body: Rounding, Partner
  - Vertical: Lift, Depth, Height Variation
  - Direction of Dance: Extension, Rotation/Linear, Line of Dance
- Multiple lines are often used to create positions through figures to emphasise points through the movement of the dance. Execution of these lines relative to partner with the correct timing and placement creates good FORM.
- Lead/Follow lines may be matching (mirror image) or complementary - either to FRAME or STRUCTURE.
  - Use of Body-Lines thus involves good awareness of partner movement and dance momentum (Position/Prepare - Refer to Lead/Follow wk2).
  - Well executed Body-Lines enhance internal body pressure and subsequent through body connection with partner (Complimentary Body Motion & Momentum - Refer to Timing & Technique wk5). In conjunction with a strong visual element, good lines thus reinforce leads (Transparency & Inevitability - Refer to Lead/Follow wk5).

## Hip-Shifts

- Hip-Shifts change the through-body alignment to establish:
  - Body-Lines
  - Pressure (Internal, Partnership, Floor)
  - Movement/Position (Gradual or Quick)
- The versatility of Hip-Shifts arises from use of the core body muscles and the position of the hips as the general centre of balance (Floor Pressure & Core Body Movement - Refer to Timing & Technique wk3).
- Holding or pushing through the core body muscles generates slower/faster movement and/or shifts of pressure (e.g. Spring, Counterbalance).
- Rounding through the body by pushing/pulling one hip over or past the foot creates internal and external counter-pressure (tension), and thus is important for good extension/compression.
- By actively working through the hips, significant body tension can be generated to provide strong Body-Lines and Contra-Body Pressure (Refer to wk5). Hip-Shifts are therefore essential to the proper execution of many figures/actions.

*Practice: Switch & Shift*



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## Week 4:

### *Depth - Working the Floor, Working the Legs*

- Different amounts of depth through the dance is evident for various styles, generally termed “heavy” or “light” in terms of their action. However, even “light” styles, where limited depth is typical (there should always be use of compression), should employ some degree of depth variation through figures or at least certain actions.
- Depth is not about dropping or pushing through the body toward the floor (grounding/floor pressure or simply lowering height), but rather is the controlled use of gravity and momentum - either to complete an action or prepare for a following action.
  - Muscles through the legs and body are constantly working (Through Body Timing - Refer to Timing & Technique wk4) into and out of position.
  - Excepting deliberately sharp actions, such as a stomp, use of depth is typically fluid as one point transitions gradually to the next (Complimentary Body Motion & Momentum - Refer to Timing & Technique wk5).
    - Bounce or Yo-Yo action
    - Leg Spring
    - Sweeping, Crossing, Wrapping Sliding (Refer to wk5).
  - Depth allows for energy from the dance to be stored and released through the legs, either gradually or rapidly.
- Depth in conjunction with redistribution of weight is a key method to halt, redirect, or enhance MOMENTUM.



## ***Shoulders & (Oblique) Abdominals***

- Shoulders and abs tend not to be used during partnered dancing unless in conjunction with other body movements. Rather, the focus is often on preventing unwanted action, which can lead to 'locked' or 'stiff' arms and body. Consequently, deliberate use or positioning of these body parts is often difficult to achieve.
- Deliberate use of shoulders or abdominals is often essential to the correct execution of a figure. Great examples are provided by aerials such as the Shoulder Throw and Kick-Kicks, while good dance examples include figures such as Thread-The-Needle and Directional Kicks.
- Shoulders are very important for arm positioning and thus FRAME. A shoulder not placed correctly can prevent necessary arm actions occurring and/or pull the rest of the body out of alignment.
- (Core Abs) are essential to Body Rotation and Rounding (Refer to wk2).
- (Oblique) Abs are important for enhancing Body Rotation and Contra Body Pressure (Refer to wk5). Actions that work across or away from the body benefit greatly from deliberate use.
  - Consistent and strong use of the abdominals (good FORM) makes consecutive actions easier to achieve (Complimentary Body Motion & Momentum - Refer to Timing & Technique wk5).
  - Hesitant or complacent actions (poor FORM) through consecutive actions tends to result in difficulty in maintaining timing and momentum.

*Practice: 4Beat Cross*

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## Week 5:

### ***Leg Rotation: Crossing & Sweeping***

- Momentum generation and control through the body (stomach, hips, & groin), while maintaining balance (Balance - Refer to Timing & Technique wk4) and often employing CBM (Refer to wk 3).
  - Push from the stomach.
  - Roll or sway through the hips.
  - Hold through the groin.
- Strong floor pressure through the supporting foot is required, using compression for balance and transitions (Refer to Timing & Technique wks 2,3,&4).
  - Supporting Leg: Depth, Grounding
  - Inside Edge of Foot: Compression, Body Pressure
  - Ball of Foot: Redistribution of Weight
- Extension through the rotation is regulated by DEPTH achieved through the supporting leg. Swinging or pushing outwards through the rotating leg will create extension, but without DEPTH this will result in loss of COMPRESSION.
  - *Swinging legs tend to pull the body across and/or up from the floor. Depth provides the necessary control by allowing compression to be maintained or enhanced.*
- It is important to complete the rotation through the legs, and thus the body, so that strong *contra body pressure* is achieved. This provides energy for subsequent rotation and also regulates speed.

*Practice: Swing Walks*

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## ***Contra Body Pressure: Isolation vs. Enhancement***

- **Contra Body Pressure (CBP):** Refers to the internal body pressure (tension) created when using CBM (Refer to wk2). However, this pressure may be generated without using the entire body (Isolation) or using multiple reinforcing actions (Enhancement).
- **Isolation:** Selected parts of the body are used to pull/push away from the rest of the body.
  - Shoulder and/or arm, rather than the entire upper torso.
  - Hip and/or leg, rather than the entire lower body.
  - Head turned opposite to the direction of the body.
- **Enhancement:** Multiple body sections, actions, and partner position and momentum may be used to increase CBP.
  - Top to Bottom: Head, Torso, Arms, Hips, Legs.
  - Push-Pull: Arms working to Hips or Shoulders
  - Spring & Counterbalance: Legs/Arms working to Hips or Shoulders
- CBP Isolation & Enhancement are both important to skills for improved leading, as they create or reinforce connection pressure and responsiveness. Similarly, both elements are also important for improved following, as it allows for greater distinction of changes in lead actions, body movement, and pressure (Transmit/Receive - Refer to Timing & Technique wk1).
- Correct use of CBP Isolation & Enhancement allows you to achieve more with less use of energy. It is therefore very useful for keeping your dancing smooth & relaxed (Tempo: Smooth & Relaxed - Refer to Timing & Technique wk3).

*Practice: Sweep & Swivel*

## Week 6:

### *Wrapping Footwork*

- Involving many elements of leg rotation, wrapping footwork also requires controlled use of the knees, ankles, and feet for positioning, enhanced CBP, and compression.
  - Inside leg muscles are used to pull in towards the body to create a tight action through the footwork and regulate speed.
  - Knees are bent to allow one leg to be placed in front or behind the other. DEPTH, appropriate to the style, is critical.
  - Ankles and feet provide the bulk of compression and floor pressure. While some contribution may be provided through the knees and hips, this is limited by physical constraints.
- The centre of wrapping footwork is underneath the body.
  - Footwork transitions, rather than moving the body with the feet, are generally gathering the feet to the body and then unwind or extend.
  - Balance is essential to good FORM. Positioning over the supporting leg (and/or centre of partnership if using counterbalance) should be achieved prior to the 'wrap' - just like a spin.
  - More leg swing creates more rotational momentum that must be controlled. When positioned at the centre of the rotation, the legs will come to you rather than pulling the body away.
- Body awareness, particularly the spacing and movement of your own legs and feet but also the positioning of your partner, should be developed actively. Note how your transition through position and the feet affect the ability to move certain directions and connection/movement with partner. Practice:
  - Isolating the footwork from the body/lead.
  - Enhancing the footwork using pressure (CBP, Connection, Floor) (Complimentary Body Motion & Momentum - Refer to Timing & Technique wk5).
  - Controlling the pacing of actions to the music (Tempo: Smooth & Relaxed - Refer to Timing & Technique wk3).

*Practice: Cross-Pause-Push*