

SUGGESTED LESSON PLANS & HELPS

using "Standard Method" (i.e. 2-step/waltz)

for BEGINNERS' (PHASES I & II) CLASSES

using mostly ECTA Repertoire dances

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ROUND DANCE - BEGINNERS' CLASS - LESSON PLANS

NOTE: No week numbers will be written in, as that depends basically on your students - use this as a guide and write your own weeks in or notate with a line where you ended.

Approximately every four weeks you will need to review.

Also please note that a definition will not be given in this text for every step that is to be taught. As an instructor you will already know some of these definitions, and if not, they are available in other publications such as the definitions that the ECTA committee has arranged, the ABC's of Round Dancing, or the ROUNDALAB Phase Booklets.

For each figure or group of figures you teach, try to develop a hash-cue sequence. Pick hash cue music with a strong beat, preferably without a vocal. Do not use the music from the dance you will be putting the figures in until they know all the figures. Then use it at the very end. After we have taught and hash cued the new figures, I put all the figures together in the sequence that they are in the dance I will eventually be using, but still to hash cue music. After that, I use the dance record and usually say, "Let's try this to some different music now." They will be able to do this "to cues" because they have learned it that way. Then at the end you can say "You have just done " _____ " to cues!" Most of the mixers I have written here can be done to any good hash cue music.

After a few weeks when your students feel comfortable with 2-step you may want to start including some comparable waltz figures. There are pros and cons to this and you will just have to try it out yourself and see what works best for you and for the class you are teaching. Remember you don't have to start with the figures in a whole dance, just enough for them to get used to the rhythm, and to get used to changing rhythms. Don't expect it to go easy for them at first. It is usually very hard for beginners to change gears from 2-step to waltz and vice versa. To start them off just with being comfortable in the rhythm you could do a few minutes of waltz away & tog, balance L & R. Next time you could add a waltz box, showing the relationship to a 2-step box.

NOTE: New steps to teach are annotated with an asterisk (*).

FIRST: Take attendance, names, addresses and phone numbers. Inform students of class times, dates, cost.

Be sure the students understand that they can stop you anytime that something is not clear or understandable. Try explaining it in another way.

Round Dancing is fun - but it does take some effort, and we are here to help you learn. Anything worth learning is worth learning well.

If possible, it is good to change partners. That way they don't become dependant on each other's weak or strong points. (Sometimes you will have to ask for partner changes, especially if you notice some difficulties. One way to do this is, every so often have every man or woman move up one partner. Or do a mixer & then have them dance with their new partner for a while.)

DIRECTIONS:

LOD - CCW - counterclockwise
RLOD - CW - clockwise
COH - in
WALL - out

POSITIONS: closed, open, LOP, open facing, SCP, Bfly, Bjo, Scar, Varsu

STEP: move free foot in any given direction & take weight

CLOSE: - take weight - feel your foot on the floor, next to your other foot.

TOUCH: - bring your free foot next to the instep of your supporting foot, but do not change weight.

TIMING: - 4/4 - qqs - 1, 2, 3 (&4)

FACE: - a step to face your partner (& for the MAN - usually the wall)

SIDE: a step to the side - no need to cue "step side, fwd, etc"

In a line, (or circle if enough people) all holding hands & beginning with the LEFT foot:

walk fwd 4 ;;
walk back 4 ;;
sd, tch L & R ;
2 sd closes ;
sd, close, sd, tch (2x) ;;

Now do the same fwd & back:

fwd, tch, back, tch ;
fwd 3 & tch ;
back 3 & tch ;

LEAD FOOT (or hands, arms, etc): man's left, woman's right

Starting with lead foot free & in Bfly position:
(HASH CUE - to include:)

sd, tch L & R (2x) ;;
sd, cl, sd, tch - 2x ;;
2 sd closes ;
back away 3 & tch ;
tog 3 & tch ;
2 sd closes ;

- * WALK: a walk is slow 1-, 2-, 3-, 4-;
- * RUN: is quick 1,2,3,4;

Now in OP, and Bfly, starting with lead foot, HASH CUE:

walk 4 to Bfly ;;
2 sd tchs - 2x ;;
away 3 & tch ;
tog 3 to Bfly & tch ;
sd, close, sd, tch - 2x ;;

walk 4 to Bfly ;;
sd, cl, sd, tch - 2x ;; (to OPEN)
walk 4 ;;
sd, cl, sd, tch (apart & tog!!) ;;

NOW - say that they have done a side 2-step!

BREAK !!

- * TWIRL 2/4 - REV TWIRL - under lead hands (M's L - W's R) lady twirls RF in no. of steps - 2 steps in "twirl 2", one twirl in 4 steps is a "twirl 4" - like a "twirl 2, walk 2". Man walks fwd. (We like to teach right away the twirl/vine action, as that is usually much easier for the man.)

REV. TWIRL - usually under trail hands - lady makes a LF twirl

- * STANDARD INTRODUCTION - from/to position told
apt, ack ; tog, tch ;
- * APT, ACK (as ending) - same as beginning apt, ack

HOT TIME MIXER

OP/facing - wait ;;
standard to OP ;;

walk 4 to Bfly ;;
sd, tch L & R - 2x ;; (OP)
REPEAT ;;;; (BFLY)

away 3 & tch ;
tog 3 & tch ; (new partner if used as a mixer)
sd, tch L & R - 2x ;;
away 3 & tch ;
tog 3 & tch ;
twirl 4 to OP ;;

END: walk & face ; apt, ack ;

BREAK TIME - Be sure to keep an eye on your dancers so you can plan a break when they need it. Tired people do not learn.

POSITION: review SCP/CP

- * CIRCLE AWAY & TOG (4 SLOWS)

HASH: (Op/fcg - standard to Bfly)
2 sd 2-steps to Scp ;;
twirl 2, walk 2 to OP ;;
circle away & tog in 4 slows to SCP ;;
twirl 2, walk 2 to Bfly ;;

POSITION: left open (facing) - man's left hand is joined & you are in an open position - (or open facing position)

- * TURN IN - step while turning in towards partner

WHITE SILVER SANDS

Op/fcg - standard to OP ;;;

walk 3, turn in (LOP/RL0D) ;;
back up 4 ;;
walk 3, turn in (OP/LOD) ;;
back up 4 ;;

(qk) apt, tch, tog, tch 2x ;;
circle away & tog in 4 slows ;; (Bfly)
sd, tch L & R 2x ;;
twirl 2, walk 2 to OP ;;

(From here on out - no breaks will be written in - you must see for yourself, a break is needed usually about every 1/2 hr. **Don't forget each week to review the figures from the week before!!**)

- * SIDE 2-STEP - (qqs) - sd, close, sd, (tch) ;
- * BOX - (qqs) - sd, close, fwd ;
sd, close, bk ;
- * (Open box/Open rev. box) (just briefly show - you will work on the figure later)

First have them try this in Bfly, then in CP. This will be the woman's first experience with "opposite dancing" - she will go back as he goes fwd, etc. Have them also do an open rev. box, but don't spend too much time on the open boxes yet.

HASH: (standard to SCP)
walk 4 to Bfly ;;
sd tch L & R 2x ;;
box ;;
twirl 4 to SCP ;;

- * STROLL/STRUT - (s,s) leisurely walk/swaggering walk - swivel

HASH - 2-step, box, stroll, strut

- * LIMP - (qqqq) - the cue is just limp - not a limp 4
sd, XIB, sd, XIB ;

WORLD MIXER

Standard to OP ;;;
strut 4 to face (CP/wall) ;;
box ;;
2 sd 2's ;;
away 3 & tch ;
tog 3 & tch ; (Bfly)

limp to OP ;
walk & face (Bfly) ;
box ;;
2 sd 2's ;;
away 3 & tch ;
tog 3 & tch ; (OP)

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- * FACE-TO-FACE/BACK-TO-BACK - (qq) sd, cl, turn ; sd, cl, turn ;
(sd 2-step with a turn)

HASH:(standard to SCP)
face-to-face ;
back-to-back ; (Bfly)
limp ;
walk & face ;

You might also want to break the figure up, since it is really 2 different figures.
You can then cue:

(standard intro to Bfly)
box ;;
face-to-face ; rock side, recover ;
back-to-back; rock side, recover;
box ;;

- * FWD 2'S

2 fwd 2's ;; walk 4 ;;

SUGAR TO TEA - PART A

HEY, LOOK ME OVER

- * CHANGE SIDES 2-STEP ; FWD 2-STEP ;
REPEAT ;;
(this whole combination can be cued a "lace up")

Woman goes in front of the man each time.

Remember that in couple dancing you have to make adjustments for your partner. So when the woman goes across, the man *allows* her to get in front, then with the forward 2-step the woman *allows* the man to catch up.

HASH: change sides 2-step ;
fwd 2-step ;
walk 4 ;;
REPEAT ;;;
then do all of a "lace-up"

SUGAR TO TEA

- * LIFT TURN - (away 3,clap ; tog 3-lift turn) M-LF,W-RF
- * DANCING DOWN RLOD - move towards your free foot
HASH: away 3 - clap ;
tog 3 - lift turn ;
away 3 & clap ;
tog 3 & tch ;
box ;;
2 sd 2-steps ;;
REPEAT ;;;;;;
- * DOUBLE HITCH - qqs,qqs - fwd, close, back ; back, close fwd ; don't make your first backwards step too far back.
- * FWD HITCH/BACK HITCH/HITCH APT/HITCH 4 - don't spend too much time - but let them see the relationship - taught in another week or so.
- * APT, CROSS POINT - don't open too much. And don't make every intro. a "cross, point". On a Standard Intro. don't open! "Apt" is straight back, shoulders parallel to LOD & facing partner - remember that you are ack. your partner.

REVIEW: strut

MISS FRENCHY BROWN

- * CIRCLE AWAY & TOG (to a position - usually told which position, otherwise go to position that you had before the circle away. Do a 2-step away, and a 2-step tog. (qqs;qqs;) Be sure that you make a small circle - the man going L-face, lady R-face.
- * FWD HITCH, BACK HITCH, HITCH APT -qqs- (they have already been exposed to this - now teach it - Fwd Hitch - first half of double hitch, Back Hitch, 2nd half, Hitch Apt - both do a back hitch.

HASH

- * SCISSORS - qqs - always a side, close, cross - type of scissors determines whether you cross in front or back
- * SCISSORS THRU - both cross in front (on any thru step you cross in front - between yourself and your partner.)
- * FWD/LOCK - qq - step, lock (forward or back), you always take a step first, then the crossing step
- * SIDE, DRAW, TCH - ss - draw makes it slow
- * DOUBLE TWIRL - ssss - 2 RF twirls

LITTLE WHITE MOON

- * BASKETBALL TURN - ssss - A four-step solo rocking turn (360 deg.) where the originally weighted foot remains in contact with the same spot on the floor throughout the pattern - rock, turn in ; rock, turn out ;
 - 1) rock forward with turn 1/4 in
 - 2) recover with 1/4 turn
 - 3) rock forward turn 1/4 out
 - 4) recover with 1/4 turn - ENDING IN ORIGINAL FACING POSITION

This is a turn used in basketball to avoid the walking or traveling penalty. As long as one foot remains in place a player is not considered to be walking. And it is really made up of 2 calls, a:

- * LUNGE TURN IN and a
- * LUNGE TURN OUT

HASH lunge turn in ;
 fwd 2-step ;
 lunge turn in;
 fwd 2-step ;

 2 fwd 2's ;;
 basketball turn ;;
 2 fwd 2's ;;
 basketball turn ;; (open)
 1 fwd 2-step ;
 lunge turn-out ;
 1 fwd 2-step ;
 lunge turn-out ;
 2 fwd 2's ;;

- * 1/2 BOX - You have already had a "full box", we can also split this figure in two, and have a 1/2 box forward and a 1/2 box back.

MY SONG

-
- * RUN - quick, vs. walk slow
 - * BRUSH - NO weight
 - * CHANGE SIDES 2-STEP, FACE 2-STEP - like 1/2 of a "lace up" (this should be a review figure)
 - * VINE (4) - qqqq - side, XIB, side, XIF
VINE (3) - qqs - side, XIB, side, tch.
VINE APT & TOG - vine 3 apt & tog
 - * 2-STEP BAL (L & R - FWD & BK - AWAY & TOG) - qqs-qqs - step/close, in place - in direction told

HASH

ST LOUIS BLUES

- * TURNING 2'S (RF)
- HASH: (standard to SCP)
- 2 fwd 2's ;; (face)
 - 2 turn 2's ;; (SCP)
 - 2 fwd 2's ;; (face)
 - scis thru both ways ;; (stay in CP)
 - 2 turn 2's ;;
 - twirl 2 ; walk & face ; (CP)
 - box ;;
 - 2 turning 2's ;; (SCP)
- * DANCING WITH LADY IN CP or BJO (WHERE LADY DOES OPPOSITE OF MAN)
- (use hash cue sequence above with 1st set of turning 2's to PU)
- * SCIS/HITCH (to Bjo) - generally on a split cue, the first cue is for the man, and the second for the lady. Man is facing RLOD and does a SCIS THRU turning to Bjo/LOD, Lady, who is also facing RLOD, does a fwd hitch, ending in Bjo, she is still facing RLOD. (On a split cue, where the man has to lead the lady as in a twirl or spin, the lady's step is given first so the man can lead.)
 - * FWD/LOCK - again, step/lock, but backwards for lady if in facing position
- vine apart & tog, 4 & 8, review

ROCKING' AROUND THE X-MAS TREE

(MAYBE: JINGLE BELL ROCK)

REVIEW: boxes - add

- * LF TURNING BOX, SOLO LF TURNING BOX
- * SKATE L & R
- * LUNGE/TWIST
- * BEHIND, SD, THRU (directional - should be able to do to cues!)

ALL SHOOK UP

- * BANJO WHEEL (half) qqs - wheeling around in bjo -walking around, not a 2-step, but same timing
- * CHANGE SIDES (in 3) - qqs - walking, not a 2-step

REVIEW: 2 turning 2's

SLEEPY TIME GAL

- * FACE-TO-FACE ; BACK-TO-BACK ; (qqs - qqs)
Side, close, side turning away (side 2-step, turn)
Side, close, side turning to face (side 2-step, turn)

On a face-to-face, you BEGIN face-to-face, you end in a back-to-back position and vice versa.

REVIEW: hitch/back hitch (CP- woman goes fwd)
 scis thru
 basketball turn
 vine apt & tog

- * OPEN VINE - ssss - open because you turn to open or left open on each step, but still side, XIB, side, XIF

NEW PATCHES

- * CIRCLE AWAY 2 2-STEPS
- * STRUT TOG IN 4

FIDDLESTEPPER POLKA (SLOW this down!!)

REVIEW: open vine

- * PU - one step to get woman in front - usually starts with the trail foot, the woman steps and turns LF to end in front of the man.
- * SCISSORS/PROG SCISSORS (to Scar/Bjo) - same movement (man XIF, lady XIB), but one generally faces wall, with NO PROGRESSION, the other LOD or RLOD, WITH PROGRESSION. To acquire the progression, you must not turn too sharply.

BABY MINE

- * REVERSE BOX
- * SCOOT

SWEET NAOMI

- * HITCH/SCIS - split cue - man fwd hitch, lady scis thru

REVIEW: face-to-face, back-to-back, hitch 4, turn 2's, sd, draw, close

- * OPEN REV. BOX - (OPEN BOX)

FOOTSTEPS

- * FWD/LK/FWD - qqs - (use hash written after "Street Fair")
- * KNEE SWIVEL
- * SOLO ROLL
- * STEP, SWING - ss -
- * ROCK THE BOAT - ss -

FIREMAN 2-STEP

HOUSTON (review fwd/lk, fwd)

REVIEW: scis/prog scis
rev. box

- * HITCH in CP or Bjo

SWEET CAROLINE

- * turn-in/out)
roll)
swing) descriptive steps
heel/toe) (swing & heel/toe - no weight
- * MANUVER (man over)
- * PIVOT
- * HITCH 4 - qqqq (usually! - but in "Street Fair", slow) fwd, close, back, close
- * BACK HITCH 4

STREET FAIR

HASH: (Standard to PU)
2 fwd 2's ;; box ;;
2 back 2's ;; rev box ;;
prog scis Scar/Bjo;;
fwd/lk 2x ;
walk & face ;
scis Scar/Bjo (no progression);;
2 turn 2's ;; (CP/LOD)

walk 4 ;;
prog scis Scar/Bjo;;
double hitch ;;
fwd/lk/fwd 2x ;;
prog scis Scar/Bjo;;
double hitch ;;
prog scis Scar/Bjo;;
2 turn 2's ;;

* BREAKAWAY - qqs - step side, rock back, rec to face.

* ANY FIGURE "TO A PICKUP or MANUVER"

REVIEW: hitch 4

DANCING SHADOWS/ BOSSA NOVA

* VINE WRAP/UNWRAP - qqs

TRAVELING MAN / KING OF THE ROAD

* STEP/HOP - descriptive cue

LOUISIANA SAT.NIGHT

* TRAVELING BOX - qqs; ss; qqs; ss; 1/2 box fwd, walk 2 to RLOD ;; 1/2 box back, walk 2 to LOD ;;

* CUT BACK - show difference between "cut back" and "back lock" (in a "cut back" you cross first, then step back, in a "back lock" you step back first, then cross.)

REVIEW: scis to Bjo
open vine

* DIP BACK/REC - descriptive cue, ss

WATER UNDER THE BRIDGE

- * BROKEN BOX - qqs; ss; qqs; ss;

HONEY MUFFINS

- * TWISTY VINE - ssss - man - normal vine / lady - side, XIF, side, XIB

HERE COMES SUMMER

- * OPEN VINE TO A MANUVER

MAPLE LEAF RAG

- * BJO/BOLERO WHEEL
- * ROCK (3X) qqs

RHUMBA PETE

- * TAMARA - (This is a position) In a "woman's tamara" which is the most common, the woman will have her right hand up, raising this hand up from the shoulder, more or less straight forward. Then she will put her left hand across her own back at waist level. The man will put his left hand up and will position his arm so that the forearm is across his own forehead and then take his partners right hand. The right arm goes straight forward, at waist level to reach his partner's left hand (that is behind his partner's back).

In a "man's tamara", also called a "reverse tamara", the man will do the woman's description here, and the woman will do the man's description here.

As you do a 2-step across you will get to a point where you must let go of a hand; let go only of the hands that are raised above your head. That way you must turn in the correct direction to face your partner and continue with the next move (often another tamara 2-step across & to face).

- * CHASE (CIRCLE CHASE)

PEARLY SHELLS

POSITION: varsu.

REVIEW: 2-step balance

HOT LIPS

- * STROLLING VINE (Phase III - you don't need to teach here)

PEEK A BOO

- * CHARLESTON

SALTY 2-STEP / NICKELODEON (this one is more difficult)

- * FISHTAIL - qqqq - XIB, side, fwd, lock (Phase III - you don't need to teach here) but if you do, start with showing them first the end of the figure, the "forward, lock", and reminding the dancers that a lock step is always a bit sideways. The fishtail itself should start slightly diagonal center (diagonal in) and will end diagonal wall (diagonal out). It is a **progressive** figure. So while the first step is behind, it is not backwards (so the man's left foot moves side and **forward**).
- * "checking" means to check (stop) your direction of motion, as you will be going the opposite way. CHECK is a step in which you will stop your direction of motion to go the opposite way. "Walk to Bjo & check;" is the same as "Walk 2 to Bjo checking;"

VERY SMOOTH

- * ROCK THRU, REC - ss - like any "thru" call, you XIF, between both partners

HEARTACHES

- * CIRCLE BOX - man boxes, while lady does a circle "away & tog" usually under lead hands

MUSIC BOX DANCER

- * SUZIE-Q (also a phase III)
- * SCIS TOG/CHANGE SIDES
- * REVIEW - CIRCLE CHASE

HUSH

REVIEW ALL 2-STEP DANCES

WALTZ RHYTHM

Explain waltz rhythm. 3 beats of music, usually one step on each beat. Sometimes only a step & 2 holding counts. A large number of the steps will be the same or similar to 2-step, but instead of a qqs with a hold for fourth count, you will have sss.

- * WALTZ AWAY & TOG
- * BAL L & R
- * TWIRL/VINE
- * THRU, SIDE, CLOSE
- * BAL FWD & BACK
- * BOX
- * LEFT TURNING BOX
- * PROG BOX
- * TWINKLE (thru) - in a scissors you always have a "side, close, cross", in a twinkle (waltz) you always have a "cross, side, close" Again the type of twinkle tells you whether to cross in front or back

HASH: (standard to Bfly)
waltz away & tog ;;
twirl/vine ;
thru, face, close ;
waltz box ;;
bal L & R ;;

waltz away & tog ;;
twirl/vine ;
thru, face, close ;
twinkle thru 2x ;; (CP)
waltz box ;;

waltz away & tog ;;
twirl/vine ;
twinkle thru 2x ;;
thru, face, close ; (CP)
bal L & R ;;

twirl/vine ;
thru, face, close ;
waltz box ;;
left turning box ;;;;

TIPS OF MY FINGERS

- * LADY WRAPS
- * RIGHT TURNS
- * FWD WALTZ
- * FWD & PT. (descriptive cue) - ss -
- * SOLO TURN 3/SOLO ROLL 6
- * DIP BACK
- * MANUV
- * TWINKLE/MANUV

MEXICALI ROSE

- * VINE 6
- * STEP/SWING
- * PICKUP
- * LEFT TURNS
- * DIP BACK/REC. TO (POSITION)
- * SPIN MANUV - (lady spin L face, trail foot)
- * CANTER - 2 steps, side, draw, close

FOUR WALLS

- * CHANGE SIDES (OP/LOD)
- * BACK UP WALTZ

WALTZ WITH ME

- * QUARTER TURNS
- * STEP, CROSS PT.

ALL NIGHT

- * BOTH WRAP (face RLOD)
- * LADY ROLLS ACROSS (LOP)
- * ROCK THRU, REC, CLOSE
- * REC, SIDE, CLOSE (to pos - SCAR)
- * TWINKLE (to Bjo/Scar/in/out)
- * FWD, FACE, CLOSE

COULD I HAVE THIS DANCE

- * PROGRESSIVE TWINKLES
- * REV. PROG TWINKLES
- * SPOT TWIRL (SPIN)

THE LAST WALTZ

SOME GRADUATION IDEAS

1. Have dancers hold plastic spoons in their mouths. Put a tea bag on the spoon that the man has, a sugar cube on the lady's. Cue "When I Take My Sugar To Tea".
2. Make up brooms like male dancers (with a man's scarf), and mops like ladies (with a bow in the "hair"). Have the men dance with a "lady" and the girls dance with a "man". (You can say this is one way to increase your class size.)
3. Have the dancers dance with balloons between themselves. They are not allowed to touch them with their hands. You may have to re-do a dance so that there are no "circle away & tog", as that of course wouldn't work.
4. Loosely tie man's & lady's lead hands together. Cue something with lots of twirls, tamara's, circle away & tog.
5. If you have graduated dancers helping as angles, or just coming to the graduation ceremony you can do a special tip for them. Get large empty shoe boxes, 2 for each graduated dancer. They take their shoes off & put the boxes on instead. Cue something soft & pretty like Rainbow Connection IV.

After the fun tips & games, be sure to have a serious side where you welcome your new dancers into their new circle of round dance friends & give them their round dance dangle.