

Walk In, Dance Out: Sequence of Teaching Outline

The sequence of teaching in **Walk In, Dance Out** by Larry Caves is recorded below so that those interested may use the information to teach others as a means to encourage partnership dancing.

Useful *first* patterns, grouped by rhythm, are *listed* below in the order introduced and described more fully in "[Basic Pattern Descriptions](#)." Other resources are "[Supplemental Patterns](#)" and "[Body Awareness](#)" which can provide more information for teachers and interested students.

Each lesson included review of previously-introduced information.

Basic Information About Timing and Movement

First describe and practice concepts related to timing, movement, and leading (partnership skills) with *walking*.

Timing:

- Dance music can be counted in repeated patterns (for example, count 1 to 4 or 1 to 6 as needed in the target rhythm).
- Each count represents one beat, but the *music* has a characteristic *rhythm pattern* (SSQQ, SQQ, QQS, etc.). A Slow (S) count takes *two* beats, with *one* change of weight. A Quick (Q) count takes *one* beat and *one* change of weight. A beat can also be divided in two, denoted Quick/And (Q/&) with *two* changes of weight).
- When introducing a rhythm pattern:
 - Count beats aloud repeatedly (e.g., 1-6 for Social Foxtrot and Single Swing),
 - Introduce the rhythm pattern, such as Slow, Slow, Quick, Quick (SSQQ, six beats), where each of the *words* in the pattern indicates the number of changes of weight (so SSQQ has four changes of weight).
 - When the pattern has an *even* number of changes of weight, the subsequent pattern begins with the *same foot*; when the pattern has an *odd* number of changes of weight, the next pattern begins with the *opposite foot*.
 - First without, then with, music, count (e.g., 1-6) repeatedly or *chant* (e.g. SSQQ or the definition of the pattern) while simultaneously *clapping, marching* in place, *moving* alone and then moving with partner.

Movement and Partnership Skills

- Walk with partner *Side by Side*, then facing partner in *2-Hand Hold Position* (Leads moving forward).
- Only a very light touch with a positive connection (tone, or slight pressure) is needed for leading when both dancers are sensitive to the partner; a harsh lead is actually counterproductive.
- Generally there is continual movement which occurs *during the space between changes of weight*. On a Slow count weight is taken on one of the beats and movement occurs on the other; in Quick timing weight is taken on half of the beat and movement occurs on the other half).
- Typically the foot hits the floor *when the note is heard* in the music.
- When facing partner, Follow generally does the natural opposite of the Lead.
- In Social Dancing and ballroom (though not always in Round Dancing) progressive movement (as in Foxtrot and Waltz) is counter-clockwise around the room ("Line of Dance," LOD) with faster dancers nearer the walls. In spot dances (like Single Swing, Rumba, and Cha Cha) which don't move very much, it is good dancing etiquette for Social Dancers to use the center of the room and corners.
- In the descriptions pertinent *movement* is noted in parentheses, the beats are demarked with commas. Weight changes are underlined. A beat with no *weight change* is noted with a hyphen (-), though there may be implied movement, such as in a Walk. Patterns are defined for the Lead's footwork.

Once a pattern can be danced repeatedly, combine it with the previous pattern(s), with the instructor reinforcing the pattern (cueing) as needed. Then encourage dancers to dance as each Lead determines (choosing patterns to avoid other dancers).

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Social Foxtrot

Six basic patterns in Social Foxtrot are sufficient do any social dancing, since 4/4 music (four beats in each measure) is the most commonly played in dance venues:

Timing

- SSQQ (6 beats); 4 changes of weight. Social Foxtrot music has 4 beats per measure.
- Using counts 1,-,3,-,5,6, Leads step Left, -, Right, -, Left, Right (L,-,R,-,L,R) and Follows step Right, -, Left, -, Right, Left (R,-,L,-,R,L) in all patterns introduced.

Music

- “Fly Me to the Moon” by Frank Sinatra and “Haven’t Met You Yet” by Michael Buble’.

Components and Concepts

- Walk (Forward, Back, Side), Side-Together (or “Side-Close”).
- Twirl (“Underarm Turn”), Swivel, Brush, Turn, “Rock Step,” Line of Dance (LOD), one’s Hips and Shoulders are often on different vertical planes.

Positions

- Facing partner with *2-Hand Hold* (“Low Butterfly”), *Dance Position* (“Closed Position”), *Hip to Hip* (“Promenade” or “Semi-Closed”).

Notes

- All patterns have Side-Together for the two quick beats.
- All patterns are described to begin in *Dance Position* so they can be performed in any order.

Patterns

- (1) “**Basic**” (*Dance Position*) Defined Walk, Walk; Side-Together with Lead moving forward and Follow moving back. In “**Back Basic**” Lead moves back and Follow moves forward.
- (2) “**Basic and Back Basic**” (*Dance Position*) Facing Wall, combine “**Basic**” and “**Back Basic**” with all side steps moving down Line of Dance.
- (3) “**Forward and Back Zig Zag**” (*Dance Position* throughout). (Two patterns, defined Forward, Forward (Turn), Side-Together (Turn), Back, Back (Turn), Side-Together (Turn) or “**Basic (with Turns)**” + “**Back Basic (with Turns)**.” Walks move on diagonals (*out* in first pattern then *in* in second pattern); Side-Together moves sideways down LOD.
- (4) “**Promenade**” (*Hip to Hip*) Defined Walk, Walk; Side-Together. Both walk forward.
- (5) “**Promenade with Twirl**” (*Hip to Hip*) Follow replaces “*Twirl-two*” for the two walking steps in the “Promenade.”
- (6) “**Left Rock Turn**” (*Dance Position* throughout) Defined Forward, (Brush), Back (Turn), Side-Together. Pattern changes *direction of progressive movement*.
 - A “Rock Step” is a combination of two changes of weight. The first moves the body in one direction and the second moves in the opposite direction.
 - A “Brush” is the opposite foot reaching the standing foot midway in a step. While it occurs in simply walking, it is generally noted when there is a change of direction.

See “[Walk In, Dance Out: Basic Pattern Descriptions](#)” for further explanations.

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Single Swing

Timing

- SSQQ (6 beats); 4 changes of weight. Single Swing music has four beats per measure.
- Using counts 1,-,3,-,5,6, Leads step Left, -, Right, -, Left, Right (L,-,R,-,L,R) and Follows step Right, -, Left, -, Right, Left (R,-,L,-,R,L) in all patterns introduced.

Music

- “Run Around Sue” by Dion and “Burning Love” by Elvis Presley.

Components and Concepts

- (Previously introduced) Walk (Forward, Back, Side), Twirl (right-face), Swivel, Turn, “Rock Step.”
- (New) Back-Replace (Back or Apart), Reverse Twirl (left-face), Step (in place), Face (partner).

Positions

- (Previously introduced) Dance Position (“Closed Position”), Hip to Hip (“Promenade” or “Semi-Closed”), Facing partner with 2-Hand Hold (“Low Butterfly”).

Notes

- All patterns have Back-Replace (or “Apart, Recover”) for the two quick beats. It is Back for both partners; when facing each other, both step Apart from each other.
- Back-Replace (QQ) is a “Rock Step,” similar to Forward, Back (SS) in Social Foxtrot “Left Rock Turn.” With quick timing, the opposite foot stays approximately in place to readily accept weight in the “Replace.”
- The Forward-Back (SS) is also a “Rock Step.” In Swing, lifting the foot is usually substituted for the Brush.
- Patterns are in a “loop,” so can *begin or end* with the QQ.
- Because Single Swing has the timing of Social Foxtrot, these two rhythms can be interspersed, though Single Swing music makes one want to move differently from Social Foxtrot music.
- To change from 2-Hand Hold to Hip to Hip, Lead puts right hand below Follow’s left arm; to change back, Lead releases right hand so Follow can regain connection.

Patterns

- (1) “**Basic**” (*Face partner, 2-Hand Hold below bust height*). Defined Side, Side; Back-Replace.
- (2) “**Promenade Basic**” (*Hip to Hip*) Defined Forward, Back; Back-Replace. Slows are on floor in same spots as in “Basic.”
- (3) “**Basic with Twirl**” (*Begin Hip to Hip; end facing partner with 2-Hand Hold*). Defined Forward, Step; Back-Replace. Like Social Foxtrot “Promenade with Twirl.” The Follow Twirls right-face in the first two steps.
- (4) “**Reverse Twirl**” (*Begin facing in 2-Hand Hold; end in 2-Hand Hold after Lead turns ¼ left-face*). Defined Step, Face, Back-Replace. This pattern is approximately the reverse of “Basic with Twirl.” The Follow Twirls left-face in the first two steps.
- (5) “**Trade Places**” (*Begin facing partner in 2-Hand Hold; turn ½ to end facing opposite direction, ending facing partner in 2-Hand Hold*). Defined Forward, (Turn), Side, (Turn), Back-Replace.

See [“Walk In, Dance Out: Basic Pattern Descriptions”](#) for further explanations.

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Waltz

Timing

- 123;456; (6 beats); 6 changes of weight. (Waltz music has three beats per measure).
- Leads step Left, Right, Left (L,R,L) on counts 1,2,3 and Right, Left, Right (R,L,R) on counts 4,5,6.
- Facing partner, Follows step Right, Left, Right (R,L,R) on counts 1,2,3 and Left, Right, Left (L,R,L) on counts 4,5,6.

Music

- “Could I Have This Dance” by Anne Murray and “Moon River” by Andy Williams are good pieces of introductory Waltz music.

Components and Concepts

- (Previously introduced) Walk (Forward, Back, Side), Side-Together (or “Side-Close”), Swivel, Brush, Turn, “Rock Step.”
- (New) Box, Half Box, Hold, Swing.

Positions

- (Previously introduced) *Dance Position* (“Closed Position”).

Notes

- The “Box” is a component in American style Waltz which is used to create many patterns. A “Half Box” (either half of the “Box”) may be interspersed with other patterns.
- All patterns are described beginning in *Dance Position* so they can be performed in any order.
- The “Full Box” (two measures) has six changes of weight; “Half a Box” could refer to either half.
- What the Lead does in the first measure the Follow does in the second half and vice versa.
- Because there are three changes of weight, the second half begins with the opposite foot.
- In Waltz there is often at least a slight (1/8) turn after taking the forward or back step.
- All patterns have Side-Together for the second and third beat in each measure.
- Practice timing as described (chant, clap, march) prior to introducing patterns.

Patterns

- (1) “**Waltz Box**” (or “Full Box”) (*Facing partner in Dance Position*) defined **Forward, Side-Together; Back, Side-Together**.
- (2) “**Left-Turning Box**” Two Half Boxes, each turning, beginning with Lead’s left foot. Defined **Forward (Turn), Side-Together; Back (Turn), Side-Together**, typically with ¼-turn after each walking step. Turns may be a little or a lot. In Round Dancing, *four* measures (the pattern defined here done twice) constitutes the “Left-Turning Box.”
- (3) “**Hesitation Left Turn**” Identical to the Social Foxtrot “Left Rock Turn” with timing (1,-,-, 4,5,6); the second measure is a (Back) Left-turning Half Box beginning with Lead’s right foot, introducing *Swing*. Pattern is defined **Forward, (Hold, -), Back (Turn), Side-Together** or **Forward, (Hold, -), Back Turning Box**. Pattern changes *direction of progressive movement*.
- (4) “**Progressive Waltzes**” Two Half Boxes, with Lead moving forward in each, defined **Forward Half Box; Forward Half Box**.
- (5) “**Right Box**” Two Half Boxes defined the same as the “Waltz Box” (**Forward, Side-Together; Back, Side-Together**) except the Lead steps forward with the *right* foot, and the Follow steps back with the *left* foot.
- (6) “**Right-Turning Box**” Two Half Boxes, each turning, defined the same as the “Left Turning Box,” **Forward (Turn), Side-Together; Back (Turn), Side-Together** except that the Lead steps forward with the *right* foot and the Follow steps back with the *left* foot. In Round Dancing, *four* measures (the pattern here done twice) constitutes the “Right-Turning Box.”
- (7) “**Waltz Box plus a Turning Box**”
Combine any “Half Box” with any “Turning Box” (or “Half Turning Box”).

See “[Walk In, Dance Out: Basic Pattern Descriptions](#)” for further explanations.

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Rumba

Timing

- SQQ; SQQ; (8 beats); 6 changes of weight. Rumba music has 4 beats per measure.
- Leads step Left,-, Right, Left (L-RL) on beats 1,-,3,4 and Right,-, Left, Right (R-LR) on beats 5,-,7,8.
- Follows step Right,-, Left, Right (R-LR) on beats 1,-,3,4 and Left,-, Right, Left (L-RL) on beats 5,-,7,8.

Music

- “Stand by Me” by Ben E. King and “Sway” by Dean Martin depict this Rumba pattern.

Components and Concepts

- (Previously introduced) Walk (Forward, Back, Side), Side-Together (or “Side-Close”), Turn, “Box,” “Half Box,” Hold, “Underarm Turn.”
- (New) Circle.

Positions

- *Dance Position* (“Closed Position”).

Notes

- The Box is a component from American style Rumba which can be used in Social Dancing to create other patterns.
- In all patterns, the foot placement is identical to that in the Waltz, but the *timing* is different.
- All patterns below have Side-Together for two quick beats; Forward and Back are Slow counts.
- Because the patterns are done in a loop, it does not matter when they begin. For example, the Slow part and the Side-Together part of the pattern can be done in reverse order.
- All patterns are described to begin in *Dance Position* so they can be performed in any order.
- Practice timing as described prior to introducing one of the patterns. People might chant 1,2,3,4; or 1,2,3,4; 5,6,7,8; or 1, hold, 3, 4 or 1, hold, 3, 4; 5, hold, 7, 8; or Slow, Quick, Quick repeatedly, as they clap, march, and perform the patterns on beats 1,-,3,4; 5,-,7, 8.

Patterns

- (1) “**Rumba Box**” (SQQ; SQQ) Defined Half Box Forward; Half Box Back or Forward, (Hold), Side-Together; Back, (Hold), Side-Together.
- (2) “**Right Box**” (SQQ; SQQ) Defined the same as the “Rumba Box” (Forward, (Hold), Side-Together; Back, (Hold), Side-Together) except the Lead steps forward with the *right* foot, and the Follow steps back with the *left* foot.
- (3) “**Rumba Box with Underarm Turn**” (Four measure sequence of SQQ). Lead’s facing direction does not change. Begin and end in *Dance Position*. Leads do two “Full Boxes” while leading an “Underarm Turn” at the beginning of measure 2; Follows do “Full Box” which is interrupted with an “Underarm Turn” and Circling around to face partner on measures 2 and 3.
- (4) “**Rumba Box Turning with Underarm Turn**” (Four measure sequence of SQQ). This sequence is similar to the “Rumba Box with Underarm Turn” with the exception that on measure 3 partners do a “Forward Turning Box” (both moving forward) to end in *Dance Position*.

See [“Walk In, Dance Out: Basic Pattern Descriptions”](#) for further explanations.

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Cha Cha

Timing

- QQQ/&Q (4 beats in one measure); 5 changes of weight, with one beat (Q/&) having two changes of weight, each taking part of the beat to perform the basic: Rock-Replace, Cha/Cha, Cha.
- The original cha cha music, and therefore the preferred timing, begins this pattern on beat 2, so the Cha/Cha, Cha is on beats 4/&1. An easy way to count this timing is to step on beat 1, then begin the pattern counting "2,3,Cha/Cha,1." The emphasized (last) part of the Cha/Cha, Cha is on the downbeat, so this timing depicts the music well. When people in other venues begin counting the Rock-Replace on another beat, the Cha/Cha, Cha occurs two beats later.
- Because patterns are done in a loop, any timing is permissible on the Social Dance floor because what is important is remaining consistent with the timing pattern begun so the Follow can readily predict the rhythm and thus eliminate one element to respond to.

Music

- "Besame Mama" by Pancho Sanches, "El Ratón" by Cheo Feliciano, "Represent Cuba" by Orishas, and "The Slow CD" by Helmut Licht all have appropriate Cha Cha music.

Components and Concepts

- (Previously introduced) Walk (Forward, Back, Side), Side-Together (or "Side-Close"), "Rock Step" as Forward-Replace or Back-Replace ("Forward-Recover," or "Back-Recover"), Swivel, Turn, "Underarm Turn."
- (New) Side Chassé, "Reverse Underarm Turn" ("Reverse Turn").

Positions

- (Previously introduced) *2-Hand Hold* ("Low Butterfly").
- (New) Outside Partner ("Butterfly Banjo"), Partner Outside ("Butterfly Sidecar").

Notes

- Beginning with *Left* foot one takes weight Left, Right, Left/Right, Left and beginning with *Right* foot one takes weight Right, Left, Right/Left, Right.
- Because patterns have an odd number of weight changes, a subsequent pattern begins with the opposite foot.
- The pattern of Cha/Cha, Cha (3 changes of weight in two beats) is called a "Triple," or since the steps collectively move Side/Close, Side, together they are also called a "Side Chassé." Because three changes of weight are taken during two beats, dancers sometimes say this timing is "syncopated."
- All patterns are described beginning in *2-Hand Hold Position* so they can be performed in any order, and beginning with either foot, though often one pattern is done twice in a row.
- The slash mark (/) denotes that two weight changes occur on one beat.
- Practice Exercises to get used to the rhythm (using timing desired):

(a) "**Side/Cha Cha**" ("Chasse'") (*2-Hand Hold Position*) defined Side/Together, Side (Q/&, Q).

Starting with left foot: Side (to left)/Together, Side (L/R, L)

Starting with right foot: Side (to right)/Together, Side (R/L, R)

- Danced as a pattern, the above are danced as a pair, each part as half of a measure.

(b) "**March, March, Side/Cha Cha**" (*2-Hand Hold Position*) (Q,Q,Q/&,Q).

Starting with left foot: March (in place), March (in place), Side (to left)/Together, Side (to left) (L,R,L/R, L).

Starting with right foot: March (in place), March (in place), Side (to right)/Together, Side (to right) (R,L, R/L, R).

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Patterns

Cha Cha Patterns. All the following patterns, done in *2-Hand Hold* can be defined **Rock Step, Side/Cha Cha** (Q,Q,Q/&,Q). The various patterns demonstrate ways the Rock Step can be varied.

- (1) **“Cha Cha Basic”** Defined **Rock** (Forward or Back), **Replace, Chassé**.
- (2) **“Shoulder to Shoulder”** (aka **“Parallel Break”**) Defined **(Turn 1/8) Forward, Replace (Turn 1/8), Chassé**.
 - The Lead could also **Rock Back** (so the Follow would **Rock Forward**). In Round Dancing this would be called **“Back Shoulder to Shoulder,”** but in ballroom the name does not change.
- (3) **“New Yorker”** (aka **“Crossover Break”**) Defined **(Turn 1/4) Forward, Recover (Turn 1/4), Chassé**.
- (4) **“Switch Turn”** (aka **“Spot Turn”**) Defined **(Turn ¼) Forward (Turn ½), Replace (Turn ¼), Chassé**. The turns total 360 degrees.
 - Both dancers can simultaneously do the Switch Turn; they turn in opposite directions.
 - Lead can do a **“Back Shoulder to Shoulder”** beginning with right foot while Follow does the **“Switch Turn”** beginning with left foot.
 - While this description is called **“Switch Turn,”** it is frequently named **“Spot turn.”** However, in the **“Spot Turn”** instead of the Rock Step as described, one does **(Turn ¼), Forward (Brush, Turning ½), Forward (Turn ¼)** which requires more balance, so is regarded as a more advanced style.
- (5) **“Underarm Turn”** Defined (beginning with Lead’s right and Follow’s left feet) Leads: Back Shoulder to Shoulder; Follows: Switch Turn (or Spot Turn) with hands connected.
 - The Follow could do the footwork for the **“Spot Turn”** instead of for the **“Switch Turn.”**
 - When this pattern begins with the opposite feet, the turn is left-face and the pattern is called a **“Reverse Underarm Turn”** or a **“Reverse Turn.”**

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