| **Body** | **Exercise** | **Dance** | **Questions for Arunas Next Lesson** |
| --- | --- | --- | --- |
| Instructional Comments: We start with a guideline that we agree on in advance. During the lesson we both contribute and write our points down on paper, sometimes with pictures or graphs. We make a teaching video supported by our notes at the close of a nine-lesson series. A quick review is done at the beginning of our next lesson series. Each of you with your partner or instructor will have to find out what works best for you. As an interactive exercise, you might try matching the notes with the dance (listed above) then make your own personal suggestions or questions for your next practice. | | | |
| Frame / core  Back is straight, front is long  Head up, movement right and left  Shoulders back | 1. Head up, shoulders down; go up and down on toes lifting head up, shoulders down 2. Bring center forward |  |  |
| Poise | 1. Center goes forward to Arunas, curving right 2. Head to left, creating beautiful curve |  |  |
| Arms up with energy | 1. Weights go side to side, shoulder height; 2. Not overhead (for lady, 3 lb. weights) |  |  |
| Flexed knees | 1. Longer stride w flex knee of standing leg 2. Flex provides better balance |  |  |
| Leg extension/stride | 1. Use wider track when extending leg 2. Extend with slight curve for better balance; not straight or linear |  |  |
| Rotation and Sway | 1. Hands on hips, rib cage rotates   left & right   1. Hands at shoulders, inclination of body left & right to sway 2. Head weight stays over hips |  |  |
| Middle Balance | 1. Remember weight to inside edge of foot 2. Use ½ beats to count 3. Count 1 right bk – ½ Count mid-balance   Count 2 left side – ½ Count mid-balance  Count 3 close |  |  |
| Pointing alignment | 1. In Natural Turn, 1 side creating pointing alignment in V shape 2. Turn then close parallel |  |  |
|  |  |  |  |
| Feet to the floor | 1. Throughout keep feet to the floor 2. May be slight pressure, but keep feet to the floor 3. Use brush effect in moving the foot 4. Only in Tango do you use foot placement, not brush |  |  |
| Ankle strength | 1. Rise on both feet to toes, beyond “half rise” 2. Up and down, continuously both feet at same time 3. Then alternate feet: left up & down; right up & down |  |  |
| Corte | 1. Remember wider base gives more balance 2. Shape and curve |  |  |
| Develope’ | 1. Shape with center forward to partner’s left 2. Sway to create curve and provide greater leg height 3. Slow controlled toe moves up the leg to extension 4. Point the toe in full process of developing the movement up the leg and then extending out |  |  |
|  | | | |