

LINE DANCING: COUNTRY TO POP



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Cathy Dark
Senior Instructor
Oregon State University

541-737-5929, cathy.dark@oregonstate.edu

LINE DANCE AS A SPECIFIC DANCE form has become widely popular. It flourishes with equal enthusiasm in schools, dance halls, clubs, and senior centers. Line dances can be flexible enough to fit a variety of musical tastes and trends catered to class interest. Its chief attraction lies in the fact that since a partner is not required, everyone can participate. Formations are equally unencumbered, ranging from dancers simply scattered about the floor all facing one direction to lines and circles.

Line dancing, or nonpartner dance, has enjoyed an extensive and rich history.

In addition to its longevity as a dance form, line dancing also facilitates beginning dance instruction. Its value is particularly apparent when starting a unit with line dances and then moving to partner dances. The major benefits of line dancing are:

- Everyone is dancing.
- Dancers have a chance to learn and practice uninhibited by a partner.
- Many basic movements may be introduced to students as a line dance.

Many of the popular novelty and fad dances of the past, such as Bunny Hop, Big Apple, Hokey Pokey and the Macarena are nonpartner line dances.

LINE DANCE STYLE

The dance reflects the style of music played: country western, disco, rap, or pop. In country western line dancing, when the hands are free, the thumbs are hooked near the belt buckle or both hands are overlapped behind the back with palms facing out.

TEACHING TIPS FOR LINE DANCING

1. When applicable, having students move to the colored lines on the gym floor helps organize the class.
2. Students need to be an “arm’s distance” apart. This allows them enough space to move and discourages roughhousing.
3. When facing the class, the instructor’s movement should be a mirror image to the students’ movement. When the students move to their right, the instructor should move to the left.
4. Rotate lines often. The front row moves to the back, and all other lines move forward. Rotating lines provides several benefits:
 - All students will have a chance to be in the front row with a clear view of the instructor and the demonstration of steps.
 - The instructor has an equally good view of all student reactions and progress.
 - Rotation prevents troublemakers from lingering in the back row and creating a disruption.
5. In a large class, the instructor can watch one line at a time and assist as needed. For this technique, after a line has been reviewed by the instructor, the students sit down while maintaining their lines.
6. Many line dances face a different direction or wall on each repetition and are known as four-wall line dances. When the dance is repeated facing a new direction, the instructor should move to maintain a position in front of the students. This effort tends to reduce student disorientation. Once the class knows the dance, cueing the steps should be sufficient.

Crash & Burn

Starting right, two lock step forward

4 diagonal step touches back.

Rock forward and back

Pivot turn

Grapevine right, grapevine left, $\frac{1}{4}$ turn to repeat to a new wall

Cotton Eyed Joe

With right foot, step together forward twice, waving right arm in the air

4 jumps back (variations are encouraged)

Right heel, twice in front, Left heel twice in front,

Right heel, left heel, right heel, $\frac{1}{4}$ turn left and hitch (cross foot in front of other leg)

Grape vine left and right

Repeat from beginning.

Up Town Funk

1--Starting with right foot, 4 toe touches in front

2--Step right, lift left foot $\frac{1}{4}$ turn right, Step left, lift Right foot $\frac{1}{4}$ turn right

Repeat turning left

3--(1)Cross right foot over left, (2) step in place left, (2+)step in place right, (3) heel outs (4) heels together

Repeat to the left

4—(1) touch right foot in front,(1+) step right in place (2) touch left foot in front (2+) step left in place (3) step left, (4) fan right foot, repeat on the left

5— $\frac{1}{4}$ turn, jump forward (1-2) back (2-4)

Pony around, arm in the air

Repeat When music says stop- jump and stop hands up, pick up dance after 4 counts

Footloose (Intro 11 counts of 8)

Starting Right, Touch step X 2, kick step RT back, step left back, cross right foot over left to face left diagonal.
repeat left

K step with claps

Grapevine Right and left

Rock forward and back,

Step pivot, stamp X 2

Wild Wild West (contra)

Shuffle left, rock step, repeat right

$\frac{1}{4}$ turn, with Left, shuffle across rock step, repeat back

$\frac{1}{4}$ turn, starting left, walk forward 3 steps, side step wide on ct. 4 to right. Grapevine left and turn on ct. 4

Sun Goes Down

Lock step right, lock step left, step forward, pivot, step, 3 stamps forward

Heel across (hitch) X 2, grapevine right and stamp. Repeat to left

Grapevine right $\frac{1}{2}$ turn on count 4, grapevine left

Grapevine right, 3 step turn right with a $\frac{1}{4}$ turn at the end

RT foot Rock forward and together, left diagonal rock back and cross left to Rt Diagonal

Ct. 1) RT foot Rock side, Ct. 1& step left in place & $\frac{1}{4}$ turn, step forward Rt. And starting left, 3 step $\frac{3}{4}$ turn to face a new wall

Kick Up the Dust

BIOGRAPHICAL SKETCH:

Cathy began her teaching career in Spokane Washington in 1979 after receiving her B.S. in Dance from University of Oregon. Her venues spanned a wide range of the community; from middle schools to social clubs, she introduced dance extensively. Know best for her International Dance, Traditional Country Western dance, and swing material, she has taught workshops through out the Pacific Northwest and in Great Britain. She received her Master in Dance from the University of London, Laban Centre in 1988. Cathy has been teaching Country Western, Swing, Cultural World Dance and Ballroom dancing at Oregon State University since 1990, where she is the director for Social Dance. Cathy is a Co-Author for Dance A While.