

Move Like a Champion™

*A revolutionary program
of simple exercises
that will change
your dancing forever!*

A photograph of two dancers, Kasia Kozak and Diane Jarmolow, in a dynamic pose. Kasia is wearing a black tuxedo and has a surprised expression. Diane is wearing a long, flowing, light-colored dress and is leaning back, supported by Kasia. They are both wearing high heels. The background is a light pink with diagonal stripes.

KASIA KOZAK AND DIANE JARMOLOW
WITH BRANDEE SELCK

Move Like a Champion™

The Power of Understanding
How Your Body Works

*Diane Jarmolow and Kasia Kozak
with Brandee Selck*

The information presented in this book is intended for educational purposes only and is not a substitute for medical advice or treatment by a health care professional. If you feel any discomfort or pain while doing an exercise, stop and consult your doctor or other qualified professional.

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Dancers featured on cover are Gherman Mustuc and Iveta Lukosiute, 2008-2010 World Professional 10 Dance Champions

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Photography by Jonathan Marion

Corrections: We are committed to updating and improving our product so that you can count on its accuracy. If you find an error, please email movelikeachampion@gmail.com Please be sure to include the exercise and page numbers in your email.

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*"The same amount of time is needed to be an artist
in the control of the body as an artist
in physics, music, art, or anything else."*

— Dr. Moshe Feldenkrais

*"If you know what you are doing,
you can do what you want."*

— Dr. Moshe Feldenkrais

*"Our bodies communicate to us clearly and specifically,
if we are willing to listen."*

— Shakti Gawain

*"Our own physical body possesses a wisdom
which we who inhabit the body lack —
we give it orders which make no sense."*

— Henry Miller

*"You can't tell a person what to do, because the thing
you have to do is a sensation."*

— F. M. Alexander

*"If it feels right on the inside,
it will be right on the outside."*

— Luigi (Louis Facciuto)

*"The real message of the Dance opens up the vistas of life
to all who have the urge to express beauty with
no other instrument than their own bodies, with no apparatus
and no dependence on anything other than space."*

— Ruth St. Denis

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Acknowledgements



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Dr. Moshe Feldenkrais and the *Feldenkrais Method*[®], movement education that uses awareness to recognize our habits and organic learning to improve movement and overall functioning.

Ruthy Alon and the *Bones for Life*[®] program, movement education that stimulates efficient weight-bearing posture to maintain healthy bones, improve movement and increase vitality.

Eric Franklin and the *Franklin Method*[®], movement education for dancers that emphasizes dynamic alignment, experiential anatomy and the use of imagery for maximum efficiency.

Luigi (Louis Facciuto), jazz dance innovator who promotes the importance of dancers using their bodies properly and taking time to *feel* what they are doing.

Dr. Eric Cobb and *Z Health*[®] *Performance Solutions*, a system of joint-specific exercises that improves coordination, agility, control and overall performance.

We would also like to personally thank Lin Maxwell, Jennifer Bury, David Weise, Tom Slater, Theresa Nesbitt and Marcin Tomaszewski (our wonderful model). Thank you for your support.

Preface



We all marvel at the amazing grace, power, precision and effortless exuded by champion dancers. Many of us may think this level of mastery is not possible for us. While not everyone becomes a champion, the possibilities for improvement in our dancing are truly limitless—we just need the right tools and approach to learning.

Usually when dancers practice, they watch and imitate good dancers, use mirrors to see how they look, and try to apply their teachers' corrections. While useful to our learning, these methods alone will never allow us to achieve our full capability. To realize our full potential we must use our sensitivity and intelligence to investigate *how* we move. *Move Like a Champion*TM explores the use of our bones and joints, and the relationships between different parts of ourselves. It also includes slowing down when learning in order to sense ourselves, refine our movement, and eliminate extraneous efforts. This skillful use of attention has a powerful, positive impact on our dancing, giving us the kinesthetic clarity to execute movements and technique just as we intend.

Until now ballroom dance training has not had the tools or language to teach how the body moves or develop internal awareness. *Move Like a Champion*TM fills this gap, teaching these fundamental dance principles in a clear and accessible way. This training provides concrete understanding of human movement, resulting in greater flexibility, strength, balance and elegance—the qualities of champion dancers.

Diane Jarmolow has been dancing since 1978. She remembers feeling that there was a mystery about dance that made it difficult to learn. In 2002, she began studying Iyengar yoga, the yoga of body alignment. It was through this training that she learned the importance of understanding how the body works in creating good alignment and executing movements in the way you intend. As Diane started using the principles of yoga in her own dancing and teaching, she felt the mystery beginning to unravel. It then became her desire to codify this invaluable information into a fun and effective system for ballroom dancers.

Kasia Kozak has been dancing competitively since she was nine years old. She has always searched for ways to achieve perfection in dance technique and the physical capability to accomplish the movements required. Unlike many champions who limit their training to dance, Kasia has studied yoga, Pilates, Gyrotonics®, Z Health and Body Mapping®. Her belief is that only with a comprehensive understanding of body movement can dancers truly attain excellence.

Brandee Selck began learning about movement with the *Feldenkrais Method*® in 1994 and started ballroom dancing a few years later. As a teacher she found that many students had very little awareness of themselves and their movement—something which limited their ability to learn to dance. Wanting better tools with which to speed students' growth led her to become a *Guild Certified Feldenkrais Practitioner*™. Brandee has contributed her knowledge of the body, movement and organic learning to the development of *Move Like a Champion*™, as well as her writing skills to document it in book form.

Introduction to Move Like a Champion™



Accessible to All Dancers

Move Like a Champion™ is a revolutionary training (and optional DVIDA® professional certification) that takes the mystery out of high-level dancing by distilling the techniques of ballroom champions. It is specifically designed for ballroom and Latin dancers (both students and teachers) who want to better understand how the body works to produce beautiful and efficient movement. The training teaches principles of dynamic alignment and functional movement through exercises and experiential anatomy. The comprehensive set of exercises increases awareness, develops all areas of the body, and can be applied to a wide range of dance styles and skill levels. The training also provides a standardized language with which to communicate these principles to dance partners and students. *Move Like a Champion™* is accessible to and beneficial for all dancers—from beginning student to champion dancer.

Benefits for Dance Students

If you are a brand new student taking dance lessons for fun and exercise, *Move Like a Champion™* will give you a tremendous boost. Not only will you more fully enjoy your dancing by being able to move easily and comfortably, but you will look and feel like a more experienced dancer. You will find that partners are eager to dance with you, and fellow students notice how good your dancing has become.

If you are a student who performs, competes and/or takes medal tests, you need to learn everything you can to dance at a higher level. The foundational principles and exercises in *Move Like a Champion™* will help you achieve your goals. The exercises are great for warming up, fine tuning your technique and correcting problem areas when they arise.

Benefits for Amateur and Professional Competitors

If you are a high level amateur or professional competitor, the information in *Move Like a Champion*™ will transform your dancing. The clarity you will gain about how and where movement is initiated will result in smoother, more efficient performance on the dance floor. Also, you will be able to produce the results your coaches are looking for by becoming more in tune with your body.

Benefits for Dance Teachers

If you are a dance teacher, *Move Like a Champion*™ will raise the level of your teaching, improve your own dancing, and give you a competitive edge. You also have the ability to get DVIDA® certified (see next section)—an additional professional qualification with which to attract and retain students.

The *Move Like a Champion*™ exercises integrate smoothly into lessons, and the results are immediately evident—your students will be dancing better than ever before! Based on what you observe during private lessons or a group class, simply introduce the appropriate exercises. For example, if you notice students' heads are drifting forward, you can remind them to use *Knuckle Biter*, an exercise that activates the neck muscles to bring their heads into proper alignment. Or if you see students dancing Tango with their pelvises tilted too far forward or back, simply call out *Don't Get Tippy*, an exercise that brings the pelvis into a neutral alignment. The more you use this language in your own teaching and at your studio, the more progress and improvement you will see in your students.

Certification for Teachers

Why Get Certified?

To really learn a body of knowledge, we must make it a priority, take time to study, and be accountable to someone outside of ourselves. Becoming *Move Like a Champion*™ DVIDA® certified demonstrates your dedication to professional excellence. It also provides you with the knowledge, skills and confidence to teach like a champion!

How Do I Get Certified?

After completing the training, you are eligible to take the certification exam.

Preparation for the exam consists of learning all of the exercises and being able to teach them from memory. This is an easy task to accomplish—simply memorize a few exercises per day and start teaching them to your students. Within a few months you will be very comfortable teaching all the exercises.

The actual exam will be administered by Kasia Kozak or Diane Jarmolow (the *Move Like a Champion*™ examiners). You will bring a student to whom you have *not* taught the exercises. The examiner will randomly choose 10 exercises, which you will then teach to your student. In addition, you will be examined on the names of the bones and joints covered in this book. After passing the exam, you will receive a certificate from DVIDA® acknowledging your achievement. You can then advertise this prestigious certification along with your other professional accomplishments.

For More Information

For more information about *Move Like a Champion*™ trainings or certification, please visit our website MoveLikeAChampion.com or email us at movelikeachampion@gmail.com.

9. BARBIE FEET

(Standing on the Platform)

Purpose: To be able to use the ball of the foot and have stability while rising.

Where Used: Rise and fall, Samba bounce and swing bounce.

Position: Sitting and standing.

Note: “Platform” is a nickname for standing on the toes and frontmost part of the ball of the foot with the heel high off the floor. Dancers stand on the platform when using toe footwork.

This exercise is named after the classic Barbie doll toy whose feet are permanently shaped to wear high heel shoes. Thus she always stands on the platform.

1. Remove your shoes and sit on the front edge of a chair. Interlace your hands under your right thigh and hold the leg so that your right foot is hanging free from the floor.
2. Slowly bend and straighten your right ankle joint several times (i.e., top of the foot moves toward, then away from the shin).
3. Keeping your ankle joint quiet, slowly bend your toes down and then lift them up. As you repeat this several times, notice if some toes move more than others or if one toe leads the rest. Gradually find how to move all your toes equally and in smooth coordination.
4. Bend your ankle joint in combination with bending your toes down (i.e., bend the ankle while curling the toes under). Return to neutral and repeat several times. Bend both the ankle and toes simultaneously, making this into one coordinated movement.
5. Now do the opposite—straighten the ankle joint while lifting the toes. Return to neutral and repeat several times. Notice this is the platform position of the foot, very much like the shape of a Barbie’s feet (i.e., as if wearing high heel shoes).
6. Repeat steps 2-5 with the left foot.
7. Stand with weight on your left foot. Lift your right heel as high as possible,

bending at the base of the toes (i.e., standing on the platform of the foot). Have most of your weight between the base of the big toe and second toe (i.e., the sixth guitar string).

Observe how your ankle joint is extended and forms a straight line with the shin. Notice that your toes form a 90-degree angle with the metatarsals. Slowly lower your right heel, tracking how these angles change. Repeat a few times.

8. Repeat step 7, standing on the right foot, lifting the left heel.
9. Stand with weight on both feet. Shift your weight forward (toward the toes), gradually lifting both heels from the floor, until you arrive standing on the platform. Lower, then repeat a few times. As you do this, observe the changing angles of your joints.
10. Remaining on the platform of both feet, begin to walk around the room. You might imagine you are tiptoeing as if to sneak around without anyone hearing you.



41. ANCHORS AWAY

(Rolling the Shoulder Blades Down)

Purpose: To position the shoulder blades so as to improve frame, partner connection and top line, and to create width and stability.

Where Used: Everywhere.

Position: Standing with a partner.

1. Look at yourself in a mirror and take a mental snapshot of the appearance of your neck, shoulders and upper chest. Then have a partner stand behind you and place his or her palms on your shoulder blades. Throughout this exercise, your partner will softly assist the movement of your shoulder blades with his or her palms.
2. Gently slide your shoulder blades up toward your ears. Then slide them down toward your waist (without power).
3. Together with your partner, slide your shoulder blades away from your spine (i.e., spreading them wide toward the sides of the ribcage). Then slide your shoulder blades toward your spine (i.e., bringing them closer to each other).
4. Switch roles with your partner and repeat steps 2-3.
5. Again, have your partner stand behind you and place his or her palms on your shoulder blades. Anchoring the shoulder blades uses two of the four directions you have explored—*down* and *away* from the spine. Together with your partner, move your shoulder blades down and away from the spine.
6. Complete the anchoring of your shoulder blades by tipping the bottom point of each shoulder blade toward the front of the body (i.e., inward, toward the front of the ribs). Have your partner gently press the points of your shoulder blades forward using the heels of his or her hands. Sense the corresponding feeling in your chest of slightly lifting and opening.
7. Ask your partner to slowly release his or her hands while you maintain the anchored position of your shoulder blades. Now look in the mirror again and notice the difference in how your neck, shoulders and upper chest look.
8. Switch roles with your partner and repeat steps 5-7.

Having experienced anchored shoulder blades, you can re-establish them without repeating this whole exercise. *I Dream of Jeannie* and *Turning Doorknobs* are other good exercises to anchor your shoulder blades.



56. RUBIK'S CUBE

(Differentiate and Coordinate the Head, Shoulders and Pelvis)

Purpose: To improve flexibility and coordination of the head, shoulders and pelvis to turn separately or together in various combinations.

Where Used: Anytime the head, shoulders or pelvis need to turn separately from or in combination with each other. Examples include promenade position, grapevines, twists and Latin hip action.

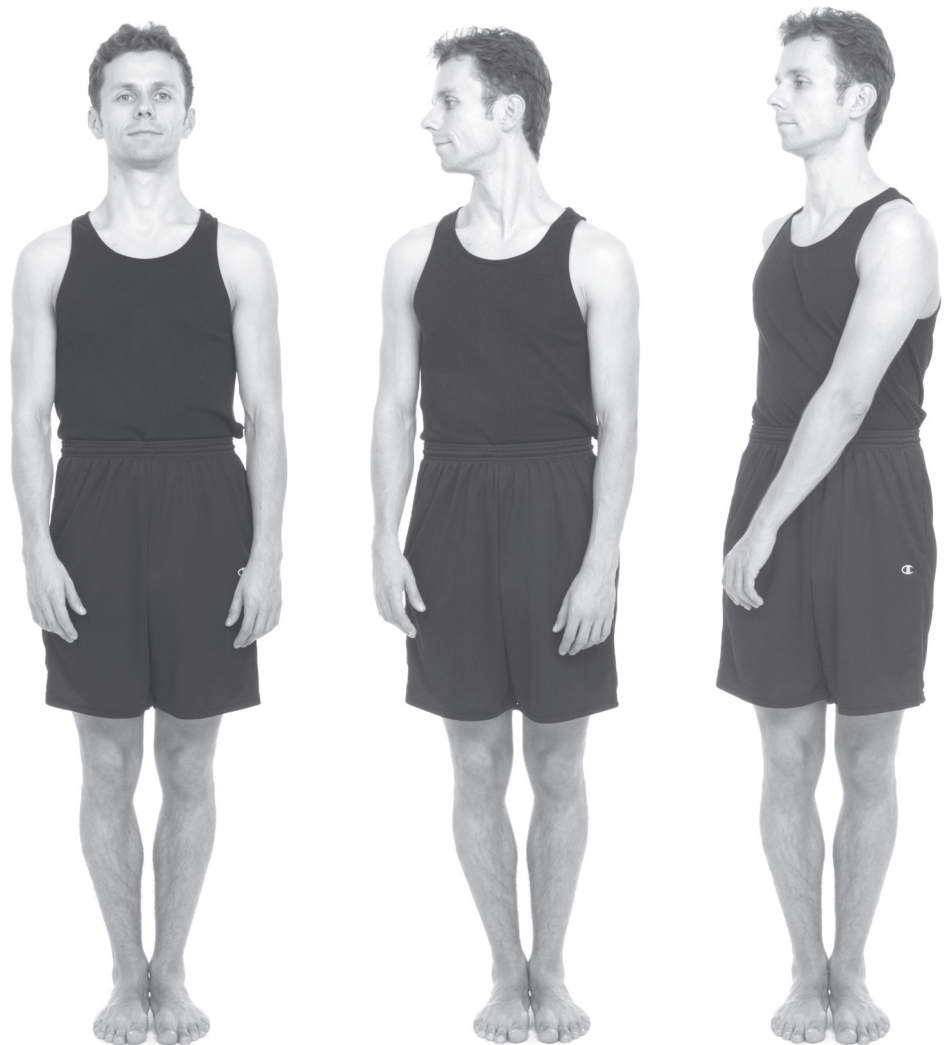
Note: This exercise is named after the Rubik's cube, a 3D puzzle toy popular in the 1980s, in which each row can be turned separately from the others.

Position: Standing.

1. Stand square to a wall in a comfortable stance. Remember where you are standing, as you will return to this spot (if necessary, you can mark the spot with a pen or other object).
2. Slowly turn to your right (as if to look at something over your right shoulder). Return to neutral and repeat a few times. Notice how far you see comfortably without stretching. Remember the place that you see for comparison later.
3. Turn a small amount to the right (i.e., less than half of your capability). Keeping your shoulders and hips where they are, begin to turn only your head a little right and left. Think of scanning the horizon with your eyes. Then, begin to move your eyes opposite to your head (i.e., as your head turns right, your eyes look to the left and vice versa). Allow your breathing to be easy and your jaw to be soft. Return everything to neutral and walk a few steps to refresh yourself. Then repeat step 2.
4. Turn a small amount to the right. Keeping your head and pelvis still, turn only your shoulders a little right and left several times. Then, slowly turn your head in the opposite direction of your shoulders (your pelvis remains still). Return everything to neutral, walk a few steps, and then repeat step 2.
5. Turn a small amount to the right. Keeping your head and shoulders still, turn your pelvis a little right and left several times. Then, add turning your shoulders opposite to your pelvis (your head remains still).

Optional: After a few times, begin to turn your head in the same direction as your pelvis while the shoulders turn opposite (i.e., your head and pelvis turn right as your shoulders turn left, and vice versa). Return everything to neutral, walk a few steps, and then repeat step 2.

Note: You may repeat the exercise turning to the left. However it is not necessary, as you will automatically integrate the learning and transfer it to the other side.



About the Authors



Diane Jarmolow

Diane Jarmolow is an innovator in the field of ballroom dancing. She founded the first ever vocational school for training ballroom dance teachers, the Ballroom Dance Teachers College. Her program *Ballroom Dance Teachers College-in-a-Box* is being presented in over 60 studios and universities throughout the United States, Canada, India, the Caribbean and Argentina.

She is the author of *Teach Like a Pro*®, an encyclopedia of top-level teaching methodology. She is the creator of the remarkable *Salesfree Sales* workshops,

designed to foster outstanding communication between teachers and students.

Diane is a National Examiner with DVIDA® and created their innovative system of professional certification. She authors the DVIDA® manuals, constantly improving the written language for ballroom dance. She also founded and operated San Francisco's enormously successful Metronome Ballroom. Diane's passion is helping people have the resources they need to become outstanding dance professionals and studio owners.



Kasia Kozak

Katarzyna Kozak, known as Kasia, is one of North America's most successful and beloved competitive ballroom dancers. Some of the highlights of her professional Latin dance competitive career with partners Donald Johnson, Andrew Phillips and Louis VanAmstel include:

- Blackpool Professional Latin Rising Star Champion
- Four-time U.S. National Professional Latin finalist
- Professional Latin Champion: Ohio Star Ball, Emerald Ball, Embassy Dancesport and Millenium Dancesport

Kasia's post-competitive career is every bit as exciting and dynamic, as she continues to share her passion, enthusiasm and knowledge of dancing with dancers and teachers of all levels. Her unique brand, *Kasia's High Heel Boot Camp*, is widely recognized as achieving outstanding results for dancers seeking intensive dance training and invaluable insight into the mental side of competition preparation.

Kasia has also created a variety of programs for studio managers to assist them in boosting student enthusiasm and participation, as well as ongoing teacher training. She is a mainstay teacher at Dance Mastery Dance Camps and is featured in several popular dance training videos with her partner Donald Johnson.



Brandee Selck

A graduate of the Ballroom Dance Teachers College, Brandee Selck has been teaching ballroom dance for over 12 years.

Brandee is also certified practitioner of the *Feldenkrais Method*®—movement education that utilizes our nervous system’s ability to learn and change in order to improve movement and overall functioning. She brings her knowledge of *Feldenkrais*® to her dance teaching and to developing educational materials and training curricula for the Ballroom Dance Teachers College,

including *Ballroom Dance Teachers College-in-a-Box*, *Salesfree Sales* and *Teach Like a Pro*®.

Brandee has also edited DVIDA® manuals and holds USISTD and DVIDA® certifications in American Smooth and a DVIDA® certification in American Rhythm.

Resources



Training and Services by the Authors

Kasia Kozak offers Latin dance coaching and training intensives.

KasiaHighHeelsBootCamp.com

Diane Jarmolow and the Ballroom Dance Teachers College offer teacher training, sales training, certification intensives and studio consulting.

TeachBallroomDancing.com

Brandee Selck offers individual and group lessons in Feldenkrais® and ballroom dancing.

CuriosityInMotion.com

Recommended Books

Teach Like a Pro®: The Ultimate Guide for Ballroom Dance Teachers by Diane Jarmolow with Brandee Selck, 2011.

Anatomy of Movement by Blandine Calais-Germain, 2007.

Dance, Mind and Body by Sandra Cerny Minton, 2003.

Dynamic Alignment Through Imagery (and other books) by Eric Franklin, 1996.

Luigi's Jazz Warm Up by Luigi, Lorraine Kriegel and Francis Roach, 1997.

Recommended Complimentary Practices

Bones for Life® ~ BonesForLife.com

Feldenkrais Method® ~ Feldenkrais.com

Iyengar Yoga ~ Iyenaus.com

Nia Dance® ~ NiaNow.com

Z Health® Performance Solutions ~ ZHealth.net



Diane Jarmolow
Founder, Ballroom Dance
Teachers College*

Kasia Kozak
Blackpool Professional Latin
Rising Star Champion

THE POWER OF UNDERSTANDING HOW YOUR BODY WORKS

This extraordinary yet simple training provides the information ballroom dance teachers and students have been searching for. Great dancers have an inner sense as to how to stand tall, maintain their frames, stay in balance, swing, sway, and express themselves—making it seem like magic. But each movement we are asked to do in ballroom dancing requires a specific, anatomical action to produce beautiful dancing. *Move Like a Champion™* provides a method of learning and teaching these essentials.

Diane Jarmolow, Kasia Kozak, and Brandee Selek have combined their years of experience in dancing, teaching, and studying body movement to create this revolutionary program. It is accessible to all ballroom dancers, using simple exercises with fun names such as:

- 1) Anchors Away (how the shoulder blades work to maintain your frame)
- 2) Get a Leg Up (how the leg swings to create movement)
- 3) Barbie Feet (how to stand on the foot for balanced rise)

"This training is truly amazing. I look forward to making it a requirement for all of my students. I'm incredibly impressed with you and your team going where others haven't or couldn't."

~David Weise, 2001 U.S. Professional Smooth Rising Star Champion



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