

# New Caller Group Workshop held in Williams Lake, BC July 2023

## Information Compiled by Lyle O'Hara

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**NOTE: Because these documents were scanned, they have page numbers referring to their original location. For use here, use the page number in the top center position.**

**ANALYZING A CALL**

Name of call: \_\_\_\_\_

Callerlab definition: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Possible starting formations: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Must any dancers be facing? yes \_\_\_\_ No \_\_\_\_ if yes how many? \_\_\_\_  
and from what positions? \_\_\_\_\_

Is a free hand needed? no \_\_\_\_ right \_\_\_\_ left \_\_\_\_ both \_\_\_\_

Good preceding calls (consider body flow) \_\_\_\_\_

\_\_\_\_\_

Ending formation? \_\_\_\_\_

\_\_\_\_\_

Anyone facing? yes \_\_\_\_ no \_\_\_\_ how many \_\_\_\_

From what positions? \_\_\_\_\_

\_\_\_\_\_

Which hands free? none \_\_\_\_ right \_\_\_\_ left \_\_\_\_ both \_\_\_\_

What body flow will exist as call is completed? \_\_\_\_\_

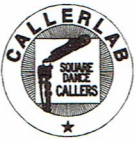
\_\_\_\_\_

Number of beats to execute call? \_\_\_\_\_

Teaching hints \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## ANALYZING A CALL

Name of Call \_\_\_\_\_

CALLERLAB Definition \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

From what FORMATION(S) can the call start? \_\_\_\_\_

\_\_\_\_\_

Must any dancers be facing? No \_\_\_\_ Yes \_\_\_\_ If yes, how many? \_\_\_\_\_

And from what ARRANGEMENT(S)? \_\_\_\_\_

Is a free hand needed? No \_\_\_\_ Both \_\_\_\_ Right \_\_\_\_ Left \_\_\_\_

Good preceding calls considering body flow \_\_\_\_\_

\_\_\_\_\_

What FORMATION(S) will exist upon completion of the call? \_\_\_\_\_

\_\_\_\_\_

And what ARRANGEMENT(S)? \_\_\_\_\_

Will dancers be facing? No \_\_\_\_ Yes \_\_\_\_ If yes, How many? \_\_\_\_\_

Which hand(s) will be free? None \_\_\_\_ Both \_\_\_\_ Right \_\_\_\_ Left \_\_\_\_

What body flow will exist as call is completed? Direction? For which

dancers? \_\_\_\_\_

\_\_\_\_\_

Timing of the call - (How many steps to dance comfortably?) \_\_\_\_\_

Teaching suggestions \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Call for analysis:

In order to better assess the areas of need it will be necessary to hear each of you on the microphone. Please do what you know. We realize that there will be a wide range of abilities. This is expected. Don't feel badly about what you don't know. You are all here to learn..

We will be taking notes during this first session, but we'll not have an open critique. For later sessions the critiques will be open. We've found that everyone benefits from open critiques, but if you'd rather yours be private please let me know.

Patter: Keep it simple. About a half a record will do. We will be checking delivery in respect to timing, diction, projection, phrasing and word metering. We will be more concerned with delivery at this time than we are with material or resolution.

Singing: About a half a record. Again, presentation will be what we are watching for most.



## PROGRAMMING

Programming is part of the "Art" of calling square dances. There are two aspects to calling. Part of the job is technical dealing with choreographic resolution, timing, rhythm and teaching accuracy. Another part of the caller's task is artistic dealing with showmanship, musical style and choreographic creativity. Programming, which is the decisions about WHAT to call and WHEN to call it, falls more into the artistic side of things than into the technical side. As with most art, however, the successful presentation depends on technical mastery. Before a caller can exercise control over the dance program s/he must be able to manage the technical tasks almost without thinking about them. One of the goals of good programming is to offer a dance experience that is satisfying to the people on the floor. We have a variety of tools to work with in reaching this goal; how the tools are used will depend to a large extent on the attitude or dance philosophy of the caller. Usually we have a full evening in which to achieve the goal, but programming shorter or longer times must also be considered. These shorter or longer times include the single tip performance at a festival and the season-long program that club callers provide for groups they call to regularly. There is even the very short programming interval that we call "Microprogramming." This refers to the steady flow of decisions that the caller makes about each call that is used.

Since the attitude of the caller affects how all the programming tools will be used let's consider that topic first. The issues underlying the caller's attitude have to do with how the caller understands the needs and interests of the dancers. This understanding varies widely among successful callers. Some believe the dancers want to be challenged, to be kept on the brink of failure most of the time. They believe that the excitement of "solving the puzzle" by getting to their corner successfully for the Left Allemande is a necessary element of the square dance experience. Other, equally successful callers believe that the most important component of the square dance experience is the movement, as a team, in time with the music through flowing dance actions and that the complexity of the dance pattern matters little if the action "feels" good. Still other callers put their faith in the importance of sociability. These callers believe square dancing to be a means of bringing people together so they can enjoy each others' company and that the dancing should not intrude on the sociability. It is likely that all of these attitudes are correct for some groups of people. It is certain that no one dance program can be perfect for all of these dancers. The caller must decide what "degree of difficulty" to offer in the dance program - what will be the balance of challenge, dancing and sociability. To some extent these elements are in conflict with each other. When the puzzle is tough the timing has to "give" and when people take their dancing "seriously" there isn't as much time for socializing.

The tools of programming can be divided into two types. There are the choreographic tools which include the CALLERLAB Program, the degree of difficulty of the dance patterns, how much variety to offer and how many choreographic surprises to provide. There are also presentation tools such as singing vs patter, workshop vs dancing, delivery style and music selection. The choreographic tools are easier to describe than the presentation tools because they seem to be more technical, whereas the presentation is really showmanship and much more personal. In making choreographic decisions the caller must



know whether the dance is to be MAINSTREAM or PLUS or some other program. Even though a particular group of dancers may know how to do all of the calls on the MAINSTREAM list, there will be some groups and some individuals who can do the calls with ease from a variety of formations and others who can do them only in the particular way that their teacher uses the calls. This difference will have a major impact on what choreography the caller will use. For the group with only limited call mastery, nearly every pattern will be a surprise and the caller will have no difficulty providing choreographic variety. For a very experienced group the only variety will come from a constantly changing dance pattern and surprises will be hard to provide.

For some dancers the choreographic content of a program is less important than the presentation of it. Some callers get away with calling almost totally repetitive dance patterns because they are presented so well. There are, in the ranks of callers, some very good singers who can "sell" a song so well you hardly notice the figures. Some callers don't sing too well but they are great teachers and make the learning of something new so much fun that their customers don't notice they haven't been dancing. When a program is identified as a "Workshop" the dancers expect to stop dancing while the caller explains the action. At dances the expectation is, usually, that the caller will use dance patterns that most people can execute without additional instruction. Another part of the presentation is the music. There is a wide range of musical styles available to callers for both patten and singing calls. Many callers give little thought to the music they use other than to pick what they like. That approach may lead to a program with too little variety. Another point to consider in selecting music is the tastes of the dancers. A group of teens are likely to have very different musical preferences from those at the retirement trailer village.

We have identified, thus far, the things to consider and the tools available to us for programming. The "bottom line", however, is how to use these tools. It's possible to pick up the mike and start calling without any plan for what to call - and many callers do just that. Some even get away with it and call a pretty good dance. More often the resulting dance lacks interest and variety and is likely to cause more dancer "breakdowns" than the caller would like. The way to avoid these problems is to plan ahead. Think about the dance before hand. Write out a program plan based on the expected dancer ability/experience. It's easier to change from a plan that isn't quite right than it is to create a plan during the dance. For each tip identify the calls that will be featured, some choreographic "spice" and the style of delivery or programming goal.

What follows is a program plan for a MAINSTREAM dance for a group of people who do not dance regularly to this caller. The left hand column identifies the program goal and the singing call. Some callers are uncomfortable with planning the particular singing call before the dance. Another technique that works well is to choose a group of singers and make the final decision at the start of the tip or even as the record goes onto the turntable. The center column lists featured calls from the CALLERLAB program. One reason for doing this is to be sure most of the calls are included. Without a specific plan many callers tend to use certain calls too much and never to get to some of the calls. The right hand column identifies the "spice" material. These are the choreographic surprises that will increase the feeling of variety for the dancers. In this

category it is important to know that dancers tend to notice the way a dance routine starts and the way it ends much more than they notice the "body" of the routine. The greatest sensation of variety for most dancers results from getting to the Left Allemande by a route they didn't expect. A common programming failure is to use only SQUARE THRU 3/4 as the call to precede Allemande Left.



## SIMPLIFIED SIGHT RESOLUTION

The processes involved in sight resolution are not difficult, magical, or impossible. The steps to resolve are technically simple and require little time to learn. What does take time is "mastering the process". It is also important to have a good basis in formation awareness.

### STEP ONE

Pick two adjacent couples and commit them to memory. Memorize them in this manner: The PRIMARY MAN, HIS CORNER, and THEIR PARTNERS.

Every caller develops his (her) own way of picking the sight couples. The important thing is to look, and remember. It does require discipline.

### STEP TWO

Resolve the formation to "normal" facing couples, preferably in an eight chain thru formation.

### STEP THREE

Determine what "Resolution State" the square is in (FASR). In reference to partner relationships the square is always in one of three states. For the purpose of explanation, and because the caller only requires two couples to resolve, all discussion will refer to two couples on either side of the square ( a four dancer group).

The two Allemande Formations:

For all normal choreography there are only two allemande formations. One being an allemande left in an eight chain thru formation (STATE ONE), and the other done in a trade by formation ( STATE TWO).

### STATE ONE

The allemande left in an eight chain thru formation requires the outside couple to be paired with their original partner, while the inside couple has their opposite lady for a partner. STATE # ONE.



## STATE TWO

The allemande left in the trade by formation requires that both couples have their original partners behind them. STATE # TWO.

If no partner pairings are possible within your four dancer group, an allemande left is not possible (STATE # THREE). Dancers need to be manipulated to one of the other two states. Circulates accomplish this quite easily. Only states One and Two can resolve to an allemande left.

## "THE STEP BY STEP"

STEP 1. PICK YOUR TWO ADJACENT COUPLES. Primary man, his corner, and their partners.

STEP 2. DETERMINE THE STATE OF THE SQUARE. No matter what the formation, you can decide on the state of the square by visually checking any four dancer group.

STEP 3. MANIPULATE THE DANCERS TO "NORMAL FACING COUPLES" (each man with a girl on his right).

STEP 4. IF STATE ONE EXISTS, you will want the paired couple adjacent and on the outside, facing the unpaired couple on the inside. At this point check your primary man. If he's facing his corner, then everyone is. Allemande Left. If he is not facing his corner, move either couple across the set, and make sure the paired couple is on the outside (pass thru, trade by, right & left thru). Allemande Left.

Allemande #2, #4 IF STATE TWO EXISTS, manipulate the dancers till everyone is facing their original partner in an eight chain thru formation. Then visually determine whether a PASS THRU or a SQUARE THRU THREE QUARTERS is required to get to the corner for the Allemande Left.

IF STATE THREE EXISTS, do any partner changing movement, and move any couple across the set. One of the other two states will then exist. At this point follow the above procedures for the existing state.

## METHODS OF RESOLUTION:

When first starting to sight call, follow the procedure exactly, even if you see other possibilities develop. Once you are comfortable with the method, then you can take advantage of situations as they develop.

Major methods

- 2 faced line (easiest)
- facing lines
- combination

We will look at the 2 faced line method:

## BEFORE YOU START!!!

### SELECT:

- A KEY MAN AND HIS PARTNER **PRIMARY COUPLE**
- IDENTIFY THE KEY MAN'S CORNER
- THE CORNER'S PARTNER **SECONDARY COUPLE**

ie 2 couples adjacent to each other

Call your patter

When ready to resolve:

### 1) De-arkyfy your square

- get all men with a girl on their right hand side
  - if necessary □ use star thru, or touch 1/4-boys(or girls) run
  - set up waves and circulate/trade ends or centers until all boys are beside a girl
  - Centers run
- get in to line of 4 and call up to the middle and back - Right & Left Thru or maybe a quick memorized zero to give you thinking time and a chance to look for your key man.

### 2) Set-up Parallel Ocean waves

- if in a line □ pass the ocean
  - Find key man, and is his partner in the same half of the square
- use ends or centers circulate or centers trade ends circulate to get key man and partner into same wave.

### 3) Call Swing thru- Boys Run - make your 2 faced line

- is key man beside his partner? No? Girls trade

Getting key man and his partner together on the same half of the square and matched up can be done any time in steps 2 and 3 . Use a simple wave zero if thinking time is needed.

**4) Put key man on end of line facing OUT**

-couples circulate if needed

**5) Call Ferris Wheel**

while completing steps 4 and 5, look for **SECONDARY COUPLE**

**6) Are the Secondary Couple Paired?**

**NO:**

Is **KEY** man **FACING** his **CORNER??**

**YES: - PASS THRU - ALLEMANDE LEFT**

**NO: - SQUARE THRU 3 - ALLEMANDE LEFT**

**YES:**

Is **KEY** man **FACING** his **CORNER??**

**YES: - SWING THRU - TURN THRU - ALLEMANDE LEFT**

**NO: -RIGHT & LEFT THRU - SWING THRU - TURN  
THRU -  
ALLEMANDE  
LEFT**

**OR**

**-SWING THRU - BOX THE GNAT - SQUARE THRU 3-  
ALLEMANDE LEFT**





## FACING LINES SIGHT RESOLUTION

By Ed Foote

- I. A. Establish a primary couple. This should be the easiest couple in the square for you to recognize.
- B. Establish the secondary couple. This is always the couple immediately to the left of the primary couple in a squared set.
- II. Call anything you want. When you want to get the square to a Left Allemande:
  - A. Get the square to facing lines. This lets you see what is going on.
  - B. Get the square to "normal" facing lines (boy-girl-boy-girl) if it is not already this way.

Important: In steps A & B, do not think about the primary couple or secondary couple and who they have for a partner. If you think about this, it will make things a lot more confusing for you when you are learning the system.

- C. Get primary man with his partner on the left side of normal facing lines of 4. This should take no more than 4 to 6 calls to accomplish.
- D. Look at secondary girl.
  1. If she has her original partner:
    - a. Across from primary couple: "Left Allemande" immediately or memorized get-out (such as Slide Thru, Square Thru 3/4, Left Allemande.)
    - b. In same line as primary couple: "Star Thru, Pass Thru, Left Allemande".
  2. If secondary girl does not have her original partner, she will have her opposite. When this is so, the next two calls are automatic: "Pass Thru, Wheel and Deal."
    - a. One of 2 calls will now bring everyone to his corner: either "Centers Pass Thru" or "Centers Square Thru 3/4." Merely look at the square and determine which of these calls will bring the secondary girl to the primary man for a Left Allemande, and then call it.

### Tips for using this sight resolution method:

1. Follow this system exactly as is until you become comfortable with it. You will eventually find short-cuts and variations which you can use that will bring you to a Left Allemande even faster, but do not try to rush into these. Get completely confident with the basic system so that you can always fall back on it if you get into trouble with variations.
2. Do not attempt to practice this system for the first time at a regular dance. You are likely to make mistakes because the procedure is new to you, and these mistakes made to a floor of several sets will cause you to lose confidence in the system. Practice with one square in a basement for an evening before trying it out at your club.



3. You should establish primary and secondary couples in at least 3 squares. The odds of 3 squares breaking down at the same time are rather remote. If you establish primary and secondary couples in only 2 squares, the odds are much greater that both could break down at the same time. If you establish only 1 square, you're asking for trouble because if this square breaks down you have no backup square for getting to a left allemande.

4. During the course of a dance, you may occasionally forget who people are and get the floor to a wrong corner. Don't worry about this as long as it happens very infrequently. Most dancers enjoy having the caller make an occasional mistake, and you can use this to help establish greater rapport with the floor.

Note: If you forget who the primary and secondary couples are as you are calling, you can usually save yourself by the following method: Ask one man who his corner is (just say over the mike: "Bill, who's your corner?"). The man who you asked has now become your primary couple and the girl he points to is part of the secondary couple. Now just follow the system to get everyone to a left allemande. This works beautifully at your home club where you know all the dancers; it will also work with a floor of strangers as long as you know a couple people in the room that you can call upon.

5. You should memorize a few "opposite get-outs" - a sequence of calls to get the primary man with his partner if he has his opposite. Examples from facing lines of four: (1) Star thru, dive thru, pass thru, star thru (2) square thru, trade by, star thru. This will help you in moving people around the square quickly.
6. In facing lines of four with the primary couple together on one side of the line, if the secondary man does not have his original partner he must have his opposite girl. This means the secondary man's original partner will be in the other line diagonally across from him. If she is not there, but rather is directly across from him or in the same line with another man, then you know the square has made a mistake somewhere along the way. Immediately forget this square and go to another square to get to your left allemande.

Remember: This sight resolution system will always work no matter what you have called up to the point you begin to use it. The only times it will not work is when you use an oddball call somewhere along the way that has only  $\frac{1}{2}$  the set active; such as "couples 1 & 2 right and left thru"; "3 & 4 ladies chain"; etc.

After you have used this system for a while, you will see a number of shortcuts you can use. These are not mentioned here, because if they were everyone would try and learn the shortcuts first instead of learning the basic system. Once you are comfortable with this system you should, at any given instant in your calling, be able to get the square to a left allemande in 12 seconds or less.

The following is an excerpt from Bill Peters "The Mighty Module and Sight Calling Made Easy" page 16. For the most part, Callerlab has adopted the Bill Peters method of naming standard set-ups. This chart shows 2 other methods.

The FRA method of dancer identification serves also as a convenient training tool in the field of caller education, as well as a handy way for callers to express and communicate complex choreographic concepts to each other. There are, for example, a number of shorthand systems in use today that allow a caller to identify most (and in one case all) of the FRA reference points that can occur in modern square dance choreography. Three of the most popular systems of this kind are shown in Example 15 below.

The Litman System was developed by Lloyd Litman about 1959 or 1960 and is fully described in his book "Instant Hash". The Davis System was developed by Bill Davis in 1972 (it allows the greatest number of FRA identifications); it appears in his book "Symmetric Choreography and Sight Calling". The Peters' System was developed in 1972 in conjunction with "Choreo Breakdown", the author's monthly choreographic newsletter and note service for square dance callers.

Example 15. SHORTHAND SYSTEMS (To Define FRA Reference Points)

Dancer Arrangement (FRA State)	SYMBOL		
	Litman System	Peters System	Davis System
	Box 1-4	Zero Box (ZB)	B1c
	1P2P	Zero Line (ZL)	L1p
	1C2C	Corner Line (CL)	L1c
	Box 3-2x	Outside Partner Box (out of seq.) (OPB-os)	B4r
	Box 3-2	Zero Box (out of seq.) (ZB-os)	B2r

Without question, the Box 1-4 (Zero Box) and the 1P2P (Zero Line) designations are the most commonly accepted and the most generally recognized FRA "labels" in use today -- probably because they both permit an Allemande Left! Other frequently-used FRA references include the Zero Box out-of-sequence (ZB-os/Box 1-2) and the out-of-sequence Box in which one paired-up couple is facing another paired up couple (OPB-os/B4r). Among the many popular line designations, the Corner Line (1C2C/CL), the Opposite Lady Line (1O2O/OL) and the Right-Hand Lady Line (1R2R/RL) are also quite popular.



**Guidelines for Success with Difficult Choreography**

1. Use quick resolution from difficult choreography.
2. Don't leave dancers in unfamiliar formations and arrangements for more than 2-3 moves.
3. Build from the known to the unknown.
4. Provide helping words or extra time.
  - Clueing - not part of definition  
eg. in your Left-Hand wave, Girls end facing in, etc.
  - Cueing - part of the definition  
eg. Do Paso - partner left, corner right, partner left

**GET IN's WITH VARIETY****40 MAINSTREAM - STATIC SQUARE - SQUARE THRU EQUIVALENTS**

- Box GNAT ... SWING THRU ... EXTEND
- ✓1. BOX GNAT ... SLIDE THRU ... OR *Star thru.*
  - ✓2. 2 LADIES CHAIN ... LEAD LEFT ... *LC: LdL = 12*
  3. 2 LADIES CHAIN ... DIXIE STYLE/WAVE ... PASS THRU ...
  - ✓4. 2 LADIES CHAIN ... FLUTTER WHEEL ... SQUARE THRU 2 ... *LC: Fwh:  $\frac{12}{4}$  = 20*
  5. FLUTTER WHEEL ... TOUCH 1/4 ... WALK & DODGE ...
  - ✓6. FLUTTER WHEEL ... SWEEP 1/4 ... PASS THRU *Fwh:  $\frac{1}{4} = \frac{P}{2} = 12$*
  7. FLUTTER WHEEL ... FAN TOP ... PASS THRU ...
  - ✓8. FLUTTER WHEEL ... 2 LADIES CHAIN ... SQUARE THRU 2 ... *Fwh: LC:  $\frac{2}{2} = 18$*
  - ✓9. FLUTTER WHEEL ... LEAD RIGHT ... *Fwh: LdR = 12*
  - ✓10. FLUTTER WHEEL ... REV FLUTTER WHEEL ... SQUARE THRU 2 ...
  11. FAN TOP ... RECYCLE ... PASS THRU ...
  - ✓12. PROM 1/2 ... PASS THE OCEAN ... PASS THRU *P/2: PO: P = 16*
  - ✓13. PROM 1/2 ... 1/2 SASHAY ... STAR THRU ... *P/2: SASH:  $\frac{1}{4} = \frac{P}{2} = 18$*
  - ✓14. PROM 1/2 ... STAR THRU ... PASS THRU ... (OR SLIDE THRU) *P/2:  $\frac{1}{4} = \frac{P}{2} = 16$*
  - ✓15. PROM 1/2 ... SQUARE THRU 2 ... *P/2:  $\frac{12}{4} = 14$*

## 40 MAINSTREAM - STATIC SQUARE - SQUARE THRU EQUIVALENTS (Cont'd)

- ✓16. PASS THRU ... U-TURN BACK ... STAR THRU ...  $P \rightarrow : UTBACK : \frac{*}{4} \rightarrow = 10$   
 $4 : \frac{2}{4}$
17. PASS THRU ... U-TURN BACK ... SLIDE THRU ...
- ✓18. PASS THRU ... CALIFORNIA TWIRL ... SQUARE THRU 2 ...  $P \rightarrow : CALT : \frac{2}{4} = 10$
- ✓19. PASS THRU ... COURTESY TURN ... SQUARE THRU 2 ...  $P \rightarrow : COURT : \frac{2}{4} = 10$
20. PASS THRU ... PARTNER TRADE ... SQUARE THRU 2 ...  $P \rightarrow : (P)T : \frac{2}{4} = 10$
21. PASS THRU ... SEPARATE AROUND 2 ... ENDS FOLD ...
22. PASS THE OCEAN ... TRADE THE WAVE ... PASS THRU ...
- ✓23. R&L THRU ... SLIDE THRU ... PASS THRU ... OR STAR THRU
- ✓24. R&L THRU ... 1/2 SASHAY ... SLIDE THRU ...
- ✓25. R&L THRU ... PASS THE OCEAN ... PASS THRU  $R/L \rightarrow : P \rightarrow : \frac{P}{4} : \frac{2}{4} = 12$
- ✓26. R&L THRU ... SQUARE THRU 2 ...  $R/L \rightarrow : \frac{2}{4} = 10$
27. REVERSE FLUTTER WHEEL ... DIXIE STYLE TO WAVE ... PASS THRU ...
- ✓28. REVERSE FLUTTER WHEEL ... LEAD LEFT ...
- ✓29. REVERSE FLUTTER WHEEL ... SWEEP 1/4 ... PASS THRU ...
- ✓30. REVERSE FLUTTER WHEEL ... FLUTTER WHEEL ... SQUARE THRU 2 ...
31. SQUARE THRU 2 ... PARTNER TRADE ... PASS THRU ...  $\frac{2}{6} : (P)T : \frac{P}{2} = 10$
32. SLIDE THRU ... R&L THRU ... PASS THRU ...
33. SLIDE THRU ... PARTNER TRADE ... OR CALIFORNIA TWIRL
34. SLIDE THRU ... SQUARE THRU 3 ...
35. SLIDE THRU ... SLIDE THRU ... SQUARE THRU 2 OR STAR THRU.
36. SLIDE THRU ... R&L THRU ... PASS THRU ...
- ✓37. STAR THRU ... CALIFORNIA TWIRL ...  $* \rightarrow : CALT = 8$   
 $4$
38. STAR THRU ... SLIDE THRU ... SQUARE THRU 2
- ✓39. TOUCH 1/4 ... BOYS RUN ...  $1/4 : (B)RR = 8$   
 $2$
- ✓40. TOUCH 1/4 ... GIRLS RUN ... U-TURN BACK ...  $1/4 : (G)RR : UTBACK = 10$   
 $2$
41. OCEAN WAVE ... HINGE ... BOYS RUN
42. PROM 1/2 ... LADIES CHAIN ... LEAD RIGHT (OR R/L  $\rightarrow$ )
43. PROM 1/2 ... FLUTTER WHEEL ... LEAD LEFT
44. SLIDE THRU ... COURTESY TURN ... (OR STAR THRU)



CREATIVE CHOREOGRAPHY IDEAS

From DOUBLE PASS THRU ... CENTERS IN ... try calling

1. CENTERS RUN ... NEW CENTERS, PARTNER TRADE
2. GIRLS PARTNER TRADE
3. GIRLS PARTNER TRADE ... BOYS U-TURN BACK
4. CENTERS, PARTNER TRADE ... ENDS, FOLD
5. CENTERS, PARTNER TRADE & EXTEND TO WAVE ... ENDS, CROSS FOLD
6. CAST OFF 1/2

From NORMAL FACING COUPLES ... DIXIE STYLE TO A WAVE ... try calling

1. BOYS CROSS RUN
2. BOYS START WITH A RIGHT - SWING THRU
3. BOYS CAST OFF 3/4 ... GIRLS FACE IN ...  
BOYS EXTEND TO GIRLS ... BOYS RUN
4. BOYS TRADE ... LEFT SWING THRU
5. FAN THE TOP
6. BOYS U-TURN BACK ... BOYS TRADE

From Right Hand OCEAN WAVES (BOYS FACING IN) ... SCOOT BACK ... try calling

1. BOYS (TAKE A PEAK) ... BOYS TRADE
2. BOYS FOLD (BEHIND GIRLS)
3. SINGLE HINGE ... FAN TOP
4. BOYS U-TURN BACK ... BOX GNAT ... R&L THRU

## EQUIVALENT MODULES

Just as there are many ways to add numbers to equal ten, there are many ways to combine movements to equal the same end results.

- ✓1. SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU = STAR THRU.
- ✓2. SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU, STAR THRU, = RIGHT & LEFT THRU.
- ✓3. RIGHT & LEFT THRU, STAR THRU, PASS THRU, = SQUARE THRU
- ✓4. STAR THRU, SLIDE THRU, = RIGHT & LEFT THRU
- ✓5. TOUCH 1/4, BOYS RUN, = SQUARE THRU
- ✓6. STAR THRU, CALIFORNIA TWIRL, = SQUARE THRU
- ✓7. SQUARE THRU, PARTNER TRADE, = STAR THRU
- ✓8. PASS THRU, PARTNER TRADE, = RIGHT & LEFT THRU
- ✓9. RIGHT & LEFT THRU, TWO LADIES CHAIN, = FLUTTER WHEEL
- ✓10. RIGHT & LEFT THRU, VEER LEFT, = SWING THRU, & BOYS RUN
- ✓11. RIGHT & LEFT THRU, FLUTTER WHEEL, = TWO LADIES CHAIN
- ✓12. SQUARE THRU 3/4, = CALIFORNIA TWIRL
- ✓13. ROLL AWAY & BOX THE GNAT, = RIGHT & LEFT THRU
- ✓14. SQUARE THRU FIVE HANDS, = PASS THRU
- ✓15. ALL EIGHT CIRCULATE, = PASS THRU, TRADE BY, STEP TO WAVE
- ✓16. PASS THRU, TRADE BY, = DIVE THRU, PASS THRU
- ✓17. SWING THRU, BOYS TRADE, TURN THRU, = PASS THRU
- ✓18. RIGHT & LEFT THRU, ROLLAWAY, STAR THRU, = SQUARE THRU

BRENT m.GET OUTS WITH VARIETY

## MAINSTREAM - Using Repetition

φ8 BOX 1-4 ... R&L THRU ... SLIDE THRU (TWICE) ... L-A

φL 1P2P ... PASS OCEAN ... SPLIT CIRCULATE 2X ... R&L GRAND

? φ8 BOX 1-4 ... SWING THRU ... GIRLS CIRC ... BOYS TRADE ... SWING THRU ...  
BOYS CIRC ... GIRLS TRADE ... SWING THRU ... GIRLS CIRC ... BOYS TRADE ...  
R&L GRAND

? φ8 BOX 1-4 ... TOUCH 1/4 ... CENTERS TRADE (TWICE) ... SWING THRU ...  
BOYS TRADE ... GIRLS TRADE ... CENTERS TRADE ... BOYS TRADE ...  
GIRLS TRADE ... L-A

φ8 BOX 1-4 ... SWING THRU ... SPIN TOP ... RECYCLE ...  
BOYS WALK - GIRLS DODGE ... GIRLS WALK - BOYS DODGE ...  
BOY BACKUP WALK - GIRL DODGE ... L-A

φ8 BOX 1-4 ... SLIDE THRU ... R & L THRU ... DIXIE STYLE TO A WAVE ...  
BOYS TRADE (RIGHT) & RUN (LEFT) ... GIRLS TRADE (LEFT) & RUN (RIGHT) ...  
BOYS TRADE (LEFT) & RUN (RIGHT) ... GIRLS TRADE (RIGHT) & RUN (LEFT) ...  
BOYS TRADE (RIGHT) ... L-A



**GET OUTS WITH VARIETY****MAINSTREAM - Using a Different Ending**

DL **1P2P** ... PASS OCEAN ... ALL 8 CIRCULATE ... GIRLS TRADE ... RECYCLE ...  
VEER LEFT ... COUPLE CIRC ... 1/2 TAG - FACE RIGHT ... R&L GRAND

DL **1P2P** ... PASS OCEAN ... SWING THRU ...  
BOYS RUN ... 1/2 TAG - FACE LEFT ... L-A

**MAINSTREAM - Using Non-Standard Formation or Arrangement**

**1P2P** ... R&L THRU ... DIXIE STYLE TO A WAVE ...

GIRLS, CIRCULATE ...

(CAREFUL - BOYS IN CENTER OF LH WAVE) BOYS, SCOOT BACK ... L-A

**1P2P** ... PASS OCEAN ... SWING THRU ...

(CAREFUL - GIRLS ON ENDS OF RH WAVES) RECYCLE ... R&L GRAND

**1P2P** ... PASS THRU ... PARTNER TRADE ... REVERSE FLUTTER WHEEL ...

DIXIE STYLE TO WAVE ... BOYS TRADE ...

(CAREFUL - GIRLS ON END OF LH WAVES) RECYCLE ... PASS THRU ... L-A



**SURPRISE ENDING AT HOME**

- think of surprise ending
- work backwards to a known formation or static square

**MAINSTREAM EXAMPLES**

(HEADS) R&L THRU ... (SIDES) SQUARE THRU 4 ... TOUCH 1/4 ...  
 WALK & DODGE ... PARTNER TRADE PASS OCEAN ... SWING THRU ...  
 ALL 8 CIRCULATE 1 & 1/2 ... SINGLE HINGE ... BOYS RUN ... YOU'RE HOME

4 LADIES CHAIN ... (HEADS) LEAD RIGHT ... VEER LEFT ... FERRIS WHEEL ...  
 CENTERS, SWEEP 1/4 ... FACE CORNER ... PASS THRU ...  
 STAR THRU (WITH THE NEXT) ... YOU'RE HOME

(HEADS) R&L THRU ... STAR THRU ... PASS THRU CIRCLE 4 TO LINE ...  
 R&L THRU ... PASS THRU ... WHEEL & DEAL ... DOUBLE PASS THRU ...  
 CENTERS IN ... CAST OFF 3/4 ... PASS THRU ... TAG LINE - FACE IN ...  
 ENDS ONLY, STAR THRU ... YOU'RE HOME

(HEADS) SQUARE THRU ... R&L THRU ... VEER LEFT ... COUPLE CIRC ...  
 FERRIS WHEEL ... ZOOM ... DOUBLE PASS THRU ...  
 LEADERS, CLOVERLEAF ... NEXT 2, PARTNER TRADE ... YOU'RE HOME

# GET OUTS FROM IP2P LINES

(Compiled by Brent Mawdsley)

H's (S's) Lead Right-Circle 4 to a line = IP2P LINE  $\phi L$

Start with the most common

- ① IP2P SLIDE  $\rightarrow$   $\square \rightarrow 3/4$  L-A.
- ② IP2P TOUCH  $1/4$  8 CIRC B's RUN L-A.
- ③ IP2P PASS OCEAN G's TRADE B's CIRC RECYCLE  
D  $\rightarrow$  P  $\rightarrow$  L-A.
- ④ IP2P  $\star \rightarrow$  VEER LEFT G's CIRC WH N'DEEL  
D  $\rightarrow$  P  $\rightarrow$  L-A.
- ⑤ IP2P PASS OCEAN G's TRADE B's CIRC  
RECYCLE P  $\rightarrow$  TRADE BY L-A.

Make get outs more interesting by using more challenging choreography

- ⑥ IP2P R/L  $\rightarrow$  DIXIE STYLE TO WAVE  
G's CIRC B's TRADE L-A.
- ⑦ IP2P TOUCH  $1/4$  8 CIRC B's RUN SW  $\rightarrow$   
SPIN TOP HINGE G's U-TURN BACK L-A.

Add some more surprise by going directly into a R+L GRAND.

- ⑧ IP2P TOUCH  $1/4$  8 CIRC 8 CIRC G's RUN R+L GRAND.
- ⑨ IP2P SLIDE  $\rightarrow$   $\square \rightarrow$  ON THE 3<sup>RD</sup> HAND BOX GNAT R+L GRAND.
- ⑩ IP2P R/L  $\rightarrow$  DIXIE STYLE TO WAVE  
B's X-FOLD BOX GNAT R+L GRAND.
- ⑪ IP2P P  $\rightarrow$  TAG LINE LEADERS U-TURN BACK  
BOX GNAT R+L GRAND.
- ⑫ IP2P R/L  $\rightarrow$  PASS OCEAN SCOOT BACK R+L GRAND.

Remember always use a variety of get outs from BOXES + LINES



## Modules

### What is a Module?:

A module is a call or series of calls that move the dancers from one known FASR to the same or to a different but known FASR. That is, a module moves dancers from a known FASR to a known FASR.

Modules are building blocks that can be combined by a caller to move dancers around. They can be combined as long as the ending of one module FASR corresponds to the beginning or start of another module. Since each module has been tested and is known to work, the caller is not worried about whether the call will work. The downside is modules are memorized choreographic sequences.

### Classes of Modules:

Modules are classified into five basic categories with several sub-categories.

#### 1. Get-In Modules:

A Module used from a Static Square to **GET-IN** to a dancing FASR

E.g.: Square through four  
Touch 1/4: Boys Run Right  
Lead right and Circle to a Line

#### 2. Get-Out Modules:

A Module used from a known FASR to **GET-OUT** to an Allemande Left

E.g.: From a Zero Box - Swing through, Boys Run Right, Wheel and Deal  
From a Zero Line - Touch 1/4, All 8 Circulate, Boys Run Right

#### 3. Conversion Modules:

A Module used from one known FASR to **CONVERT** to another known FASR

E.g.: Pass the Ocean  
Wheel and Deal  
Veer Left or Right

#### 4. Equivalent Module:

A Module that does the **EQUIVALENT** of another module or figure

E.g.: Right and Left Through: Flutter wheel = Ladies chain  
Slide Through: Star Through = Right and Left Through  
Pass Through: Partner Trade = Right and Left Through

## 5. Zero Module:

A Module used to move dancers from a known FASR back to the same FASR. There are four sub-categories of Zero Modules:

### A. Geographic Zero:

A Module which returns the dancers to their original footprints.

E.g.: From facing lines of four - Right and Left Through: Right and Left Back

### B. True Zero:

A Module which returns the dancers to the same FASR and leaves the Active dancers in their original positions.

E.g.: An Eight Chain Through is a Geographic Zero, but an Eight Chain Four is a True Zero because it rotates the square by 180 degrees and leaves the end dancer couples the same.

### C. Fractional Zero:

A Module that must be called two or more times in order to return the dancers to their original FASR.

E.g.: From a Zero Box - Right and Left Through: Pass Through: Trade By (x2)  
From a Column - Double Pass Through: Cloverleaf (x4)

### D. Technical Zero:

A Module which returns the dancers to the same FASR but which also interchanges the positions of the original heads and sides. Technical Zeros do not work in all sequence states.

E.g.: The Module "Star through: Pass Through: Bend the Line: Star Through" Does not produce the same ending FASR if called from a starting Zero Box FASR as it does when called from a starting Lead Right FASR.



## ZERO MODULES

### ZEROS FROM AN EIGHT CHAIN THRU FORMATION:

- ✓ 1. SWING THRU, BOYS RUN, FERRIS WHEEL, CENTERS PASS THRU
- ✓ 2. TOUCH 1/4, SPLIT CIRCULATE, BOYS RUN, PASS THE OCEAN, RECYCLE, RIGHT & LEFT THRU.
- ✓ 3. STAR THRU, RIGHT & LEFT THRU, SLIDE THRU
- ✓ 4. SWING THRU, CENTERS RUN, WHEEL & DEAL
- ✓ 5. RIGHT & LEFT THRU, ROLLAWAY, BOX THE GNAT
- ✓ 6. RIGHT & LEFT THRU, VEER LEFT, FERRIS WHEEL, CENTERS PASS THRU
- ✓ 7. RIGHT & LEFT THRU, VEER LEFT, WHEEL & DEAL
- ✓ 8. SWING THRU, SWING THRU, RIGHT & LEFT THRU
- ✓ 9. TOUCH 1/4, SCOOT BACK, BOYS RUN, RIGHT & LEFT THRU, SLIDE THRU
- ✓ 10. RIGHT & LEFT THRU, SQUARE THRU, PARTNER TRADE, SLIDE THRU
- ✓ 11. SWING THRU, SPIN THE TOP, SLIDE THRU
- ✓ 12. SPLIT TWO AROUND ONE TO A LINE, ENDS FOLD
- ✓ 13. EIGHT CHAIN THRU
- ✓ 14. EIGHT CHAIN FOUR
- ✓ 15. DOSADO TO WAVE, GIRLS TRADE, RECYCLE, RIGHT & LEFT THRU.
- ✓ 16. DOSADO TO WAVE, GIRLS TRADE, GIRLS RUN, TAG LINE RIGHT, FERRIS WHEEL, CENTERS PASS THRU

### TECHNICAL ZERO MODULES

1. STAR THRU, PASS THRU, BEND THE LINE, STAR THRU
2. SWING THRU, GIRLS CIRCULATE, BOYS TRADE.  
SWING THRU BOYS CIRCULATE, GIRLS TRADE.
3. SWING THRU, GIRLS CIRCULATE TWICE, BOYS TRADE, BOYS  
CIRCULATE ONCE. SWING THRU, BOYS CIRCULATE TWICE,  
GIRLS TRADE, GIRLS CIRCULATE ONCE.
4. SPIN CHAIN THRU, SPIN CHAIN THRU.
5. SPIN CHAIN THRU, GIRLS CIRCULATE TWICE,  
SPIN CHAIN THRU, BOYS CIRCULATE TWICE.
6. SWING THRU, ALL EIGHT CIRCULATE, BOYS RUN, WHEEL & DEAL