

CALLERLAB

MENTORING GUIDELINES



Prepared by the CALLERLAB Caller Training Committee

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CALLERLAB Mentoring Guidelines

If you are thinking of becoming a Mentor for a new caller, this booklet is designed to help a more experienced caller to work with a new caller. If a friend wants to learn to call, the experienced caller can just give them a record and help them learn a singing call. However, callers know that there is more to calling than memorizing a singing call. If the experienced caller wants to really help, they need to become a Mentor. This booklet will provide ideas for being a Mentor to a new caller. The committee expects that the Mentor will work with the student caller for a period of time that can be up to two years. The new caller would become more independent over that time, but could consult with the Mentor when needed.

A potential caller may get started by trying a singing call at an amateur night, by teaching square dancing in combination with called recordings, or by developing an interest in choreography. Most often the new/potential caller sings a singing call at a club dance and is encouraged by their dancer friends to continue learning to call. The new caller does not yet have a complete idea of the complexity of calling and needs guidance. As a Mentor, you can provide that help, but may yourself want some guidance. CALLERLAB's Caller Training Committee hopes that you will be able to use this booklet as a framework.

First, if a new caller has successfully performed one or more singing calls, they should be encouraged to understand the complexities of learning more about calling. A recommended step would be to have the new caller buy the *Starter Kit* which is available from CALLERLAB at a cost of \$25. This kit includes names and pictograms of formations, names and pictograms of arrangements, some definitions of common terms used by callers, the *Standard Basic and Mainstreams Handbook*, and copies of the call definitions. The information in this kit gives a new caller a sense of how complex calling can be. This kit is an excellent reference tool. You, as a Mentor, will be the person who can help the new caller use this tool.

Each section of this "Mentor's Guide" talks about important skills or knowledge that a caller should have. There are also homework sheets and suggested exercises that the mentor caller can use to help the new caller.

CALLERLAB's Caller Training Committee has tried to put the sections in a logical progression, but you may want to vary your approach. The order is not set in stone to be followed exactly. It is designed to be delivered at your discretion so that the student caller can build upon a foundation of knowledge and skills. The student caller should not rush through the sections, but should take the time to master the skills in each chapter. The mentor needs to be able to advise the student caller that he/she needs more practice in a certain skill, and ask for completed homework that shows the skill is being mastered.

Calling is delivering commands to music with timing so that the dancers can move smoothly to the music and commands without stopping. Because music is so important, our first section is designed to introduce the student caller to music structure and help him/her deliver calls in a way that relates to the music.

Understanding the calls is mandatory to a caller's delivery of smooth flowing patter. Too often a new caller wants to become a "sight caller" and rushes past needed skills to work on sight resolution. We, the committee members who are writing these guidelines, want to stress that without proper foundation knowledge of what the calls accomplish, a caller cannot become an effective "sight caller".

Finally, please understand that members of the Caller Training Committee are interested in helping you to mentor a new caller. If you are confused by any of the content, please contact us through the CALLERLAB Home Office at 1-785-783-3665.

Thank you for becoming a Mentor.

Betsy Gotta

CALLERLAB CALLER MENTORING PROJECT

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STARTING WITH A SINGING CALL

Very often a new caller begins by learning a singing call and performing it at a club "amateur night. The amateur caller has a pleasant voice of which he/she is proud. The amateur caller often sings the entire singing call without emphasis on the commands, but the dancers succeed, give praise, and the new caller is hooked. When the new caller starts to work with an experienced caller, the experienced caller should start by providing guidance to help the new caller understand the structure of singing calls and the importance of commands.

Most modern singing calls are composed of 7 repetitions of music of 64 beats each.

The 1st repetition is the opener, which brings the dancers back to their original partner.

The 2nd and 3rd repetitions have the choreography to change partners and are called the "figure".

The 4th repetition is the middle break, which is often the same as the opener.

The 5th and 6th repetitions are again the figure choreography.

The 7th repetition is the closer, which is often the same as the opener and middle break.

Dancers change partners during the figure choreography which will be the 2nd, 3rd, 5th and 6th repetitions. Dancers return to their current partner during the 1st, 4th and 7th music repetitions.

The square dance calls are the most important part of the singing call. The mentor needs to stress that the student caller should analyze the commands in the singing call choreography and understand where in the music he/she needs to give those commands. If the new caller learned by listening to the recorded cut (side) by the singer, he/she learned from a caller who might have been stressing the lyrics so that the timing is not optimal.

Have the new caller try to dance the recorded cut by the singer and then discuss with him/her if the dancing was comfortable. Make changes to places that the calls are delivered, if necessary. Have the new caller make several copies of the "cheat sheet" so it can be marked up and then re-worked if needed.

The new caller now needs to practice again with the re-worded call sheet. If possible, record the new delivery and have the student caller dance to that. He/she can then understand and feel if the different timing is more comfortable for the dancers.

Once the timing of the delivery of the calls is optimal, the new caller needs to practice so that he/she delivers the calls with a command tone, but is still singing. There should be no strong contrast between the calls and the singing, so that the calls sound like patter; then all of a sudden, the lyrics are sung gloriously. When the student caller is comfortable with the new delivery, the mentor can give him/her an opportunity to perform the singing call at a club again.

This process should be repeated for each new singing call as the student caller develops a repertoire of singing calls.

PRESENTATION AND MICROPHONE TECHNIQUES

A caller communicates with the dancers on the floor by using his/her voice, a microphone, and an amplifier. If the caller does not speak properly, the dancers cannot succeed. It takes a combination of personal techniques and proper use of equipment to create clear communication.

Very often a new caller uses donated or borrowed equipment, or perhaps is fortunate enough to purchase it new. Whatever the case may be, he/she should show it to the mentor. The student caller can then practice with the amplifier and microphone they have to become familiar with it. If the new caller has no amplifier, the mentor should help the new caller become familiar with his own personal amplifier. First, the mentor should explain the controls of the amplifier. Then, he/she should coach the student to check all settings before turning the microphone on. The mentor should demonstrate various controls and explain how to change them to suit different voices. A person with a higher voice may need to add bass tones to the microphone setting, while a person with a deeper voice may need to take out the bass tones and add treble. The new caller should also practice how to control the volume while calling, in case he/she needs to change the sound during the delivery of the choreography. A mentor should remember that too much bass will cause the voice to become booming and less understandable while too much treble will produce a hissing sound.

Modern microphones are unidirectional. This means that the caller should hold the microphone horizontally and point its head at their mouth. If a caller points it vertically and talks over the microphone head, part of the sound that comes through the nose is lost. The result will be a nasal sound. The student may have to be reminded repeatedly to hold the microphone horizontally, because it is heavy and his/her arm will drop after a while. If the student caller's voice is not loud enough, and he/she turns up the volume to compensate, there is a risk of feedback. If feedback occurs, the mentor can check the microphone position to see if the microphone needs to be moved closer to the mouth or the angle changed. The student caller also needs to be aware that holding the microphone too close to his/her mouth will muffle the sound. The microphone is a very personal piece of equipment and should be one of a new caller's first investments. If possible, he/she should try different brands and types of microphones to see which one has a sound that is best for him/her. The mentor, partners, and/or friends can listen and give feedback to help the new caller choose a microphone. Check online websites to purchase new or used equipment. E-mail addresses are listed on the reference page.

A caller's enunciation is very important. While the student caller is practicing saying the calls, ensure that he/she is putting emphasis on both the initial and final consonants. Record his/her practice and listen together to see if you both can understand the calls. Ask your partner or the student caller's partner (or a friend) to listen to the recordings and give feedback. Sometimes the student may become defensive if the feedback does not match his/her opinion, but often he/she will accept the critique after some consideration. The mentor must be patient. Ask the student caller to practice and record him/herself repeatedly until good diction becomes second nature.

Ask the student to practice saying the calls in two beats with music. Some calls such as Star Thru, Pass Thru, and Touch 1/4 are easy to say in two beats. Others, such as Right and Left Thru, Right and Left Grand, or Pass to the Center will take more practice. The student caller should practice with music so that he/she can develop a chant that fits with the "Boom-Chuck" pattern mentioned on page 26 of this booklet.

A mentor is not a professional voice coach. Therefore, the Mentor should direct a new caller to a vocal coach if he/she seems to be having problems with vocal production. The mentor can listen to sessions regarding voice techniques that were recorded by Dr. Arden Hopkin at CALLERLAB Conventions to help him/her be more comfortable when guiding a new caller concerning vocal production. Information is listed on the resource page at the end of this booklet.

A caller needs to learn good breathing habits and breath control. Most adults lift their chest and raise their shoulders when they inhale, instead of using their diaphragm. The mentor can observe how the student caller breathes by looking to see if the shoulders go up as he/she inhales.

Also, the mentor can feel whether the new caller is breathing correctly by putting their hands on the student caller's sides to feel whether or not the rib cage is expanding when he/she inhales. The mentor must teach the student to be aware of diaphragm breathing. One exercise is to have the student caller lie on his/her back and place a book on their abdomen. The student should practice breathing so that the book rises during inhalation and lowers during exhalation. Then he/she should practice exhaling slowly, keeping the book up as long as possible. Once the student caller is aware of how diaphragm breathing feels, he/she will be able to apply the same techniques while standing and calling.

Ask the new caller to practice vocal projection. A microphone and amplifier cannot conduct the voice sufficiently for the dancers to hear if the original input is too soft. The new caller must also practice chanting so that there is a rhythm and an up and down flow of the voice. If the vocal production is all one level, the result sounds like the caller is shouting at the dancers. Finally, the mentor should encourage the student caller to smile, because smiling helps create a happy sound. Record these practice sessions so that the new caller can hear how they sound.

A caller must show confidence. Good posture and demeanor will create confidence in the dancers. If the caller seems unsure, the dancers may not believe that they should execute the call they heard. Good posture also is important to good vocal production. If a caller slumps, he/she can close off their airway and create breathing problems. The mentor can use a video recorder (even in a cell phone) to show the student caller how he/she looks as they are calling. Encourage the student caller to show confidence that he/she may not feel. Encourage practice of call delivery and choreography until the caller becomes comfortable. This practice will build confidence which will add to the chances of dancer success. Dancer success will add to the new caller's confidence.

THE CHICKEN PLUCKER

The Chicken Plucker is part of an old patter routine written by Bill Shymkus and published in *Sets In Order Magazine* in 1957. It has become the standard framework for using Modules.

A Module is a call or series of calls that begins with the dancers in one known set-up (FASR: See Appendix, Page C) and moves them to another known set-up. This section will refer to three specific set-ups (Squared Set, Zero Box and Across the Street Box) and three types of Modules (Get-In, Geographical Zero, and Get-Out). For more information on Modules, please refer to Page 11.

The relevant part of the original routine is "Circle Four, half way around and Dive Thru, Pass Thru and a Right and Left Thru, turn your girl and you Dive Thru, Pass Thru and a Right and Left Thru, and you turn your girl like you always do, Dive to the middle". The name probably comes from the chicken-picking-up-corn action of the dancers as they Dive Thru three times. As a standard framework, there are two basic versions. Both begin and end in a Zero Box.

For dancers using the Basic Part A Program, the Chicken Plucker is:

Right and Left Thru, Dive Thru, Centers Pass Thru, (Halfway, Across the Street Box)

Right and Left Thru, Dive Thru, Centers Pass Thru, (Zero Box)

For dancers using the full Basic Program, the Chicken Plucker is:

Right and Left Thru, Pass Thru, Trade By, (Halfway, Across the Street Box)

Right and Left Thru, Pass Thru, Trade By, (Zero Box)

Note that at the halfway point dancers are in an **Across the Street Box**. When using the Chicken Plucker, this point is sometimes called "Half Plucked".

The Chicken Plucker is the most commonly used modular traffic pattern. It allows the caller to move dancers from one side of the square to the other while tracking key dancers. This pattern along with good use of Modules can create variety for the dancers while maintaining control of dancer movement and final resolution.

The new caller should practice the Chicken Plucker until they can deliver the calls in time with the music so that the dancers do not come to a stop during the dance pattern. The new caller should also try to practice without reading notes so that he/she can follow the movement of the dancers through the pattern. (Refer to the Chicken Plucker Chart in the Section, "Working with Music", Page 29.)

Using the Chicken Plucker Framework

The Chicken Plucker is commonly used to provide a framework for modules. An appropriate Zero Module may be inserted at any point. The most obvious insertion points are when the dancers are in a Zero Box or in an Across the Street Box.

Chicken Plucker Framework Example 1:

Get-In: Heads Square Thru Four (Zero Box)

Half of Chicken Plucker: Right and Left Thru, Pass Thru, Trade By (Across the Street Box)

A Geographical Zero: Right and Left Thru, Veer Left, Chain Down the Line, Star Thru

2nd Half of Chicken Plucker: Right and Left Thru, Pass Thru, Trade By (Zero Box)

Get-Out: Allemande Left, Grand Right and Left, Promenade

Any of the calls or call combinations used in the Chicken Plucker may be replaced by an appropriate equivalent. One option is to replace a single call with an equivalent. Another option is to replace a group of calls such as Half of the Chicken Plucker with an equivalent.

Chicken Plucker Framework Example 2:

Module Type	Choreography	Formation at the end
Get-In to a Zero Box	Heads Square Thru Four	Zero Box
Equivalent to Right and Left Thru:	Each 4 Circle Left Halfway	Zero Box Out of Sequence
The rest of the 1st Half of the Chicken Plucker	Dive Thru, Centers Pass Thru	Across the Street Box
Geographical Zero for Facing Couples	Right and Left Thru, Veer Left, Chain Down the Line, Star Thru	Across the Street Box
Equivalent to the 2nd Half of the Chicken Plucker	Square Thru Three, Trade By	Zero Box
Get-Out from a Zero Box	Allemande Left, Grand Right and Left, Promenade	Squared Set

The following chart gives some Basic Equivalents for this kind of structure. Use these ideas to create some Chicken Plucker choreography. Select one example from each part and watch how these fit together to make a complete sequence. (The examples for the first half and the second half of the Chicken Plucker can be interchanged as desired.)

Improve the following skills while practicing:

- Always note two adjacent partner pairs and the corner dancers who must meet for Allemande Left.
- Make sure you can recognize when dancers are in a Zero Box (paired couples on the outside, everyone facing their corner), or an Across the Street Box (paired couples on the outside, unpaired couples in the center and no facing corners). Be aware that one noted partner pair is together on the outside in both cases.
- Learn to track the head gent or head lady as they move back and forth across the square.
- Learn to track the side gent or side lady when sides are activated first.
- Watch the dancers to ensure that reality matches your mental image.
- Be aware of body flow, hand usage, and timing.
- Avoid using combinations where the body flow or hand use transition is awkward.

Footnote for Observant Callers: If something goes wrong, it usually is not difficult to bring the dancers back to an Eight Chain Thru formation with one of the noted couples paired. Call a Right and Left Thru if needed to create either a Zero Box or an Across the Street Box. Once there, you already know how to move the dancers to an Allemande Left by using the Chicken Plucker framework.

Chicken Plucker Drill**Zero Box Get-Ins:** (Each can begin with either Heads or Sides.)

- Heads Square Thru Four
- Sides Star Thru and California Twirl
- Heads Touch 1/4 and those Boys Run
- Sides Flutterwheel and Sweep 1/4 and Pass Thru
- Heads Reverse Flutterwheel and Sweep 1/4 and Pass Thru
- Sides Right and Left Thru and Half Sashay (or Rollaway),
Star Thru (or Slide Thru)

Half of Chicken Plucker:

- Right and Left Thru, Dive Thru, Centers Pass Thru
- Square Thru Three, Trade By
- Swing Thru, Boys Run, Couples Circulate, Chain Down the Line,
Flutterwheel and Sweep 1/4
- Centers Split Two, Separate around 1 come down the middle and Star Thru,
Centers Pass Thru

Geographical Zeros for Normal Eight Chain Thru:

- Right and Left Thru, Veer Left, Chain Down the Line, Star Thru
- Circle to a Line, Pass Thru, Wheel and Deal, Double Pass Thru,
Leaders Partner Trade
- Swing Thru, Boys Run, Bend the Line, Reverse Flutterwheel, Star Thru
- Swing Thru, Boys Run, Wheel and Deal
- Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru
- Touch 1/4, Girls Run, Touch 1/4, Boys Run

Second Half of Chicken Plucker:

- Right and Left Thru, Pass Thru, Trade By
- Each 4 Circle Left Halfway, Centers Arch Dive Thru, Centers Pass Thru
- Swing Thru, Boys Run, Ferris Wheel, Centers Square Thru Three
- Swing Thru, Girls Circulate, Swing Thru, Boys Circulate,
(Zero Box Wave at this point), Swing Thru, Boys Run, Wheel and Deal

Zero Box Get Outs:

- Allemande Left
- Right and Left Thru, Half Sashay, Pass Thru, Right & Left Grand
- Star Thru, Square Thru 3, Left Allemande
- Step to a Wave, Girls Trade, Girls Cross Run, Left Allemande
- Swing Thru, Girls Circulate, Boys Trade, Right and Left Grand
- Veer Left, Chain Down the Line and Rollaway, Circle Left, Left Allemande

Can you find or create more examples for each box?

UNDERSTANDING THE CALLS

When a person is learning to call, they are changing from responding to commands to giving them. This is equivalent to changing from understanding a language to speaking it. To truly become a caller, the student caller needs to learn about the calls they will be using.

Dancers respond to the calls and have a sense of the action of a call, but much of their response is physical rather than mental. Dancers often do not know the precise starting and ending formation of a call. In the transition from dancer to caller, a person must learn the starting and ending formations of calls. They must become familiar with the CALLERLAB definition of a call.

A new caller can start to develop his/her understanding of calls by watching a tip. Observe what the calls do and where the dancers are when the caller gives a command. The action of the calls can also be observed while dancing them.

Refer to the terminology section in the Appendix for the term "Formation". A Formation is the geometric arrangement formed by the position of the dancers' bodies and the direction they are facing. For example, two facing couples side by side form a single-faced line. That line can be facing another line (in), back to back with another single-faced line (out) or end to end with another single-faced line (tidal). Some calls can be done from all the lines while other calls can only be done if the couples are facing. Many of the calls that can be done from lines facing in can also be done from facing couples who are not in a line. As a new caller gains experience, he/she will learn which calls can be applied to which Formation.

One exercise to learn what calls are available from each Formation is to write a formation such as "Facing Couples" on a sheet of paper and then ask your student caller to list what calls can be done from that formation. Always use "standard couples" (Boy on left/Girl on right) in the beginning. After the student has listed what he/she remembers, then ask him/her to refer to a copy of the CALLERLAB Mainstream list to help you both remember other possible calls.

The document titled "Analyzing a Call" is a major tool in achieving the knowledge mentioned above. The new caller should complete a sheet for every call. This form can easily be printed from the CALLERLAB website at: www.CALLERLAB.org. Included is a sample copy which has been completed by Jim Mayo to provide guidance for the student.

To make this experience fun, the mentor and student can play a game which has sometimes been called, "Who's on First?" The student and caller take turns giving a call and then describing the resulting Formation and Arrangement. The idea of the exercise is to develop the new caller's understanding of what each call does to a square. The goal is to continue giving calls quickly and smoothly, not to resolve the square. As the student caller develops a better understanding of what the calls do, the mentor should then stress body flow and hand availability. In addition, the student caller needs to remember to return the dancers to standard positions. These exercises can be done while driving to a dance together or in a practice session before a dance. If a new caller is having trouble visualizing the results of calls used in the exercise, it may be necessary to have a square of dancers demonstrate the effects of each call.

When the new caller starts to call to new dancers, he/she can do a similar exercise by alternating the delivery of calls with a mentor or another student caller.

There is no substitute for using dolls or checkers to assist in visualizing the choreography. There are computer programs to help a caller write choreography, but they do not help the student caller understand what the calls do. Using such programs can really create situations where the new caller is trying to have the dancers dance choreography which is uncomfortable for a variety of reasons! If the student caller does not understand what the calls do, he/she cannot help the dancers or even understand why they are struggling.

ANALYZING A CALL SHEET

(Completed by Jim Mayo)

Name of Call: **SQUARE THRU**

CALLERLAB DEFINITION: Facing dancers join right hands and pull by. Turn in one quarter, join left hands and pull by. Turn in one quarter and join right hands with facing dancer and pull by. Turn in one quarter, join left hands and pull by but do not turn.

From what FORMATION(S) can the call start? *Any - with facing couples*

Must any dancer(s) be facing? No ___ Yes X If Yes, how many? 4

And from what ARRANGEMENT(S)? Any

Is a free hand needed? Yes X No ___ Both ___ Right X Left ___

Good preceding calls considering body flow: *Pass Thru, Partner Trade, Wheel & Deal, Recycle*

NOT GOOD: *Courtesy Turn*

What FORMATION(S) will (may) exist upon completion of the call? *Box, Line, Trade By*

Will dancers be facing? No ___ Yes X If Yes, how many? 2 or 4

Which hand(s) will be free? None ___ Both ___ Right X

What body flow will exist as the call is completed? (Direction and for which dancers?) *A slight shift to the right with forward momentum.*

Timing of the call - (How many steps to dance comfortably?) 10

Teaching Suggestions: *The reason dancers have trouble with Square Thru is that they hold on too long. This alternately turns the left and right hand dancers away from the correct turning direction. If the first walk through of the action is done without hands, the tendency to turn away is avoided. After the pattern is established, instruct dancers to "touch hands and walk by" (do not ever say "Pull By).*

In the sections below, list and/or diagram the possible starting Formations and Arrangements in Section 1 and in Section 2 list and/or diagram the Formation and Arrangement after the dancers have done the call from the set-up in the first Section.

FORMATION AND ARRANGEMENT BEFORE SQUARE THRU:

FORMATION AND ARRANGEMENT AFTER SQUARE THRU:

FORMATION/ARRANGEMENT HOMEWORK SHEET

List the ending Formation of the following Sequences:

Heads Lead Right, Circle to a Line, Touch $\frac{1}{4}$, Single File Circulate, Boys Run, _____

Sides Pass the Ocean, Extend, Swing Thru, Boys Run, _____

Sides Square Thru, Right and Left Thru, Veer Left, Ferris Wheel, _____

Heads Flutter Wheel, Sweep $\frac{1}{4}$, Pass Thru, Swing Thru, Girls Circulate, Boys Trade, _____

Heads Lead Right, Veer Left, Bend the Line, Square Thru, _____

Sides Pass Thru, Separate Around to a Line, Pass Thru, _____

Sides Touch $\frac{1}{4}$, Center Boys Run, Right and Left Thru, Slide Thru, _____

Heads Square Thru, Slide Thru, Right and Left Thru, Dixie Style to a Wave, _____

Sides Left Square Thru, Left Swing Thru, Centers Run, Ferris Wheel, Double Pass Thru, _____

Heads Half Sashay, Slide Thru, Touch $\frac{1}{4}$, Scoot Back, _____

Sides Star Thru, Pass Thru, Right and Left Thru, Veer Left, Ferris Wheel, Swing Thru, _____

Heads Pass the Ocean, Extend, Swing Thru, Spin the Top, _____

Sides Separate and Touch $\frac{1}{4}$, while the Heads Slide Thru and Touch $\frac{1}{4}$, _____

Heads Square Thru 2, Eight Chain 5, _____

Sides Lead Right, Circle to a Line, Pass the Ocean, Centers Run, _____

Heads Pass Thru, Separate, Around One, Come into the Middle (unusual choreo.), _____

Allemande Left Allemande Thar, Forward Two, Men Swing in and Star, _____

Allemande Left to Alamo Ring, Balance, Swing Thru, Balance, Swing Thru, _____

Head Ladies Chain, Heads Lead Left, Veer Right, Couples Circulate, _____

Sides Swing Thru, Slide Thru, Star Thru, Pass Thru, Tag the Line, Face In, _____

Now go back and list the Arrangement.

MODULES

Although there are differences among square dancing and other types of dance, the basic point is common to all dance forms—moving with the music in a smooth and flowing way. This can be achieved by learning and memorizing dance sequences. However, the unique nature of square dancing is based on the fact that dancers do not know the next movement. Hence, it is the responsibility of the caller to provide choreography that continuously changes but does not feel jerky and does not result in dancers becoming dizzy.

Beginning callers usually call singing calls with choreography that fits 64 beats learned as 1 unit. Once the new caller learns the pattern, he/she can find modules in the choreography which will work in other situations.

The same approach can be used with patten calls. However, it would be rather impractical to learn the whole patten call by heart and then to try to deliver it without mistakes. Instead, it is recommended to develop a repertoire of short, easy to remember groups of calls with known effects. Each group of calls will bring the dancers from one known set-up into the same or another known set-up. Intended for use within a dependable Traffic Pattern, these groups of calls are referred to as Modules.

A new caller has many things to consider. Being able to create smooth choreography “on the fly” is a very difficult task. Therefore, it is strongly recommended to postpone the “extemporaneous calling” until after the caller gains Formation Awareness, and understands the rules of Smooth Flow.

The following types of Modules are of most use to callers working on improving their skills:

A. **Get-In** Modules start from a squared set and end in a particular set-up.

Examples for the most common ending set-ups are:

- **Heads (or Sides) Square Thru Four** ends in the Zero Box set-up.
- **Heads Star Thru, Pass Thru** ends in the Across the Street Box set-up.
- **Heads Lead Right** ends in the Lead Right Box set-up.
- **Heads Pass the Ocean, Recycle, Pass Thru** ends in the Lead Left Box set-up.
- **Heads Lead Right, Circle Left 3/4** ends in the Zero Lines set-up.

B. **Get-Out** Modules start in a particular set-up and bring the dancers home or into a Promenade home.

Examples for the most common ending set-ups are:

- Zero Box: **Allemande Left, Right and Left Grand, Promenade Home.**
- Across the Street Box: **Square Thru Three, Trade By, Allemande Left, Right and Left Grand, Promenade Home.**
- Lead Right Box: **Swing Thru, Boys Run, Bend the Line, All Circle Left, Allemande Left, Right and Left Grand, Promenade Home.**

Mainstream Program: **Swing Thru, Turn Thru, Allemande Left.**

- Lead Left Box: **Star Thru, Reverse Flutterwheel, All Circle Right, Allemande Left, Right and Left Grand, Promenade Home.**

- Zero Lines: **Allemande Left, Right and Left Grand, Promenade Home.**

Mainstream Program: **Slide Thru, Square Thru Three-Quarters, Allemande Left.**

C. **Zero** modules start in a particular set-up and end in the same one. There are several kinds of Zero Modules based on whether the starting and ending set-ups are absolutely identical, or whether they are just equivalent from a certain point of view. The types of zeros are; Geographic, True, Fractional, and Technical. Please refer to the Vocabulary Section in the New Caller's Kit for a description of each type of Zero. When a new caller starts working with Zeros, he/she should try to use true or geographical Zeros only.

Examples:

- From any Facing Couples: **Swing Thru, Centers Run, Wheel And Deal.**
- From any Facing Lines: **Pass Thru, Wheel And Deal, Double Pass Thru, First Couple Left, Second Couple Right.**

4. **Equivalents** are Modules that have the same effect from a certain set-up.

Example of Equivalents from Normal Facing Couples (ending in a Right-Hand Two- Faced Line with the same partner):

- **Swing Thru, Boys Run.**
- **Right and Left Thru, Veer Left.**
- **Spin the Top, Boys Run, Couples Hinge, Girls Trade.**

Example of Equivalents of Right and Left Thru:

- **Star Thru, Star Thru.**
- **Pass Thru, California Twirl.**
- **Flutterwheel, Reverse Flutterwheel.**

Example of Equivalents of Star Thru:

- **Touch One Quarter, Girls U Turn Back.**
- **Two Ladies Chain, Lead Left, Wheel Around.**
- **Square Thru Four, California Twirl.**

5. **Conversion Modules** bring the dancers from a known set-up (FASR) into another particular set-up.

Examples:

- From Zero Lines to Zero Box: **Touch One Quarter, Single File Circulate, Boys Run.**
- From Across the Street Box to Zero Box: **Right and Left Thru, Pass to the Center, Centers Pass Thru.**
- From Lead Right Box to Lead Left Box (or vice versa): **Star Thru, Slide Thru.**

A skilled modular caller knows several dozens of Modules and is able to combine them (by linking them or by nesting them) into longer choreographic sequences. A beginner has to establish the repertoire, yet it is recommended to expand it slowly and to repeat as much as possible in order to have the modules remembered well.

In the beginning, it is possible to start with a sequence consisting just of one Get-In and one Get-Out module, having it delivered twice: Heads start the first sequence, Sides start the second one. For each following session, one or two Modules can be added and used along with repeating those already known. In addition to saying the calls in proper order, the new caller should also concentrate on delivering the calls with proper timing and pay attention to body flow. Good body flow moves the dancers without any abrupt changes of direction. Bad body flow can be avoided by analyzing the Modules and their combinations beforehand as homework.

Later on, the Chicken Plucker Traffic Pattern can be introduced:

[Zero Box]

Right and Left Thru

Dive Thru

Pass Thru [Across the Street Box]

Right and Left Thru

Dive Thru

Pass Thru [Zero Box]

For a slightly different version, please refer also to the Section on Chicken Plucker. The caller can use Chicken Plucker as a long-term skeleton for the choreography:

- By providing an appropriate Get-In and a Get-Out module.
- By incorporating appropriate Zero Modules into it (For example, a Facing Couples Zero Module can be used before and after each **Right and Left Thru** and before and after each **Pass Thru** if called for the Centers).

EQUIVALENTS HOMEWORK SHEET

Match the Equivalents From Standard Couples.

- | | |
|-------------------------|--|
| 1. Square Thru | A. Square Thru 5 |
| 2. Right and Left Thru | B. Pass to the Center |
| 3. Pass Thru | C. Circle Left Half Way Round |
| 4. Ladies Chain | D. Reverse Flutter Wheel |
| 5. Pass The Ocean | E. Slide Thru, Dosado, Step to a Wave |
| 6. Spin The Top | F. Right and Left Thru, Veer Left |
| 7. Star Thru | G. Slide Thru |
| 8. Square Thru 3 | H. Star Thru, California Twirl |
| 9. Swing Thru, Boys Run | I. Right and Left Thru, Pass Thru |
| 10. Dive Thru | J. Reverse Flutter Wheel, Pass The Ocean, Swing Thru, Boys Trade |

Write Five More Equivalents:

1.

2.

3.

4.

5.

MODULES HOMEWORK WORKSHEET

Create Five Opening Sequences:

1.

2.

3.

4.

5.

Create Five Zeros From A Facing Line Formation:

1.

2.

3.

4.

5.

Create Five Zeros From an 8 Chain Thru Formation:

1.

2.

3.

4.

5.

TEACHING? WAIT—I'M NOT TRAINED FOR THAT!

Many people become callers because they are interested in choreography. However, few callers are trained to teach choreography to new dancers. Teaching is an important part of calling, but the topic of how to teach is often neglected.

- A. There are several learning styles, but the three basic types are visual, auditory, and kinesthetic. As a mentor, you will need to review the different learning styles with the new caller to determine his/her preference. Information regarding these styles can be found on the Signature Series Teaching CDs available from CALLERLAB. New callers can also listen to teaching presentations by Mike Jacobs as recorded at the CALLERLAB Convention.

- B. Most callers teach in the same way that they prefer to learn. Teaching someone with the same learning style as yours works best, but teaching someone with a different learning style is definitely not impossible!

Facts to Remember:

1. Most of your students learn differently than you do.
 2. Each of your students learns differently from your other students.
 3. No one teaching method will effectively reach all of your students.
 4. You as a caller cannot address all of your students' learning styles all of the time.
- C. Present the calls verbally with descriptions and definitions. Give the dancers the modern square dance instruction booklets with descriptions and pictures as reference tools. Ask experienced dancers to demonstrate the call. By using all of these methods, the caller/teacher will be able to better reinforce what is being taught.

 - D. In modern square dancing, standard formations and arrangements are used for most calls. The caller/teacher should know the most common formations and arrangements for each call so they can teach and use the calls the way most dancers will hear the calls used. The *Starter Kit* for new callers from CALLERLAB includes the “Standard Applications Handbook”. New callers/teachers should consult this document before teaching a call.

E. After determining his/her particular learning style, the new caller should be given the opportunity to practice teaching.

1. If the mentor caller is instructing a class, the new caller can be assigned a call to teach each week.
2. The mentor caller can provide feedback about the way the call was taught.
3. The new caller can also learn by observing how the mentor caller teaches.
4. If the mentor caller is calling beginner parties, the new caller can also observe how the mentor caller teaches the new calls to the attendees.

F. New callers can also get different perspectives on teaching by attending training sessions at CALLERLAB and the National Square Dance Convention. They can download teaching hints from the CALLERLAB website (www.callerlab.org). New callers can also attend a caller's school.

G. Once the new caller has gained experience, he/she can try to work with dancers independently. One way to practice is to call workshops for new dancers to reinforce what they've been taught.

SQUARE DANCE PARTY NIGHTS AND OPEN HOUSES

A good fun night program is an important tool to have in any caller's bag of tricks. Just about every caller will be asked sometime in their calling career to put on a Fun Night or to do an Open House. Many callers have made a good living putting on this type of program, and most of our new students get their first taste of Modern Western Square Dancing (MWSD) at either an Open House or a Fun Night. The way you present your program will determine if you are a success or a failure at this part of the trade. Of more importance is the fact that if your program is lacking, it will leave the people you are entertaining with an unfavorable impression of the activity and they may never try it again. You have one shot to sell not only yourself, but the activity you are representing. If you follow these simple guidelines, your chance of success will be greatly improved.

Open Houses

Many callers use the same program for a Fun Night that they use for an Open House. The main difference between the two is that an Open House is done for the sole purpose of selling people on MWSD and retaining them for upcoming classes. The Open House program must be such that the people attending have such a good time that they want to come back and pay money to learn MWSD. Your goal is not only to make sure they have a good time, but convince them to return for classes. One of the most important things that will determine if prospective students come back is the night of the week you hold classes. Do your best to hold your Open House on the same night that the classes are going to be held. During an Open House, information can be given about the activity and what the prospective students will do during the class. All prospective students will have questions. The length of the class and its cost will be high on the list. Some will want to know what they will have to wear. Try to make sure you give them all the information they will need to make a decision about joining the class.

During the Open House, keep your instruction short and make sure everyone has a good time. If you have "Angels" helping you, make sure they mix with the prospective students and help them feel welcome. It is your decision whether or not to have the "Angels" dance a tip. Some think this is a good idea to let the prospective students see how MWSD is done. Some think letting "Angels" dance a tip will scare the students away because MWSD can look very hard and complicated to a non-dancer. It is your choice and one you should weigh carefully. If you decide to call a regular tip, make sure it looks fun and not too hard.

Square Dance Party/Fun Nights

What makes a Fun Night fun? You, the caller, put the fun in a Fun Night. You must convince everyone on the floor that this is the greatest night they have ever had. They will not have fun if you do not have fun. Your presentation and mood must be one of joy and happiness. You must interact with the crowd and be the life of the party, but you are not a clown. You must show professionalism and leadership by your actions. You lead the group through the night and take them on a fun-filled journey that makes them wish the evening would never end. You are a showman and an entertainer that makes them want to do this again.

Fun Nights, Party Nights, Western Nights, and Barn Dances are all the same thing and have the same goal. Make sure the people have fun and enjoy themselves. This is the reason you were hired. You were not hired to teach them how to dance or become square dancers. You can be the best teacher in the world, but if they do not have fun you have not fulfilled your contract and most likely will never be asked back. How you do this depends on the group you are working with.

The success of the night starts before you arrive. When you are asked to do a Fun Night, make sure you have a good understanding of what the organizer wants you to do. Do not assume that their understanding of a Fun Night is the same as yours.

Ask the following questions:

- What is the age of the people in the group?
- How much time do you have?
- Is alcohol going to be part of the evening?
- Is there going to be any other entertainment or are you it?
- What kind of dance floor do they have?
- Is it being held inside or outside?
- If it is held outside, is there cover if it rains or is very hot?
- Will the group want square dancers to attend and put on a demonstration for the group?
- What kind of electrical power is available?
- Will there be a table for the caller to put the equipment on?

Once you have a clear idea of what the requirements are and what the group wants, you can give the organizer a fair price for your time. Take care of the following business details:

- Obtain a contract covering all the information you and the organizer have discussed and agreed upon.
- Get the correct address for the event and make sure you know how to get there.
- Ensure that the organizer has your contact information and that you have a contact number in case of delays.

You must plan a program for a Fun Night just like you would for a regular dance.

- Select your music for the evening based on the information you have gained from the organizer.
- Choose music with the age of the crowd in mind, the season, or the dance theme.
- Make this program fit your group or give them music they can relate to.

Pick the movements you want to teach and outline the evening. It is better to change a plan than to make the whole thing up on the spot. Things to consider:

- Will you teach a line dance?
- Will you use a big circle or go straight to squares?
- Will you use mixers in your program?

All of these things need to be ready and organized before you leave the house. Remember—one shot is all you have. You either connect with the crowd or you miss your chance.

Before leaving your house for the Fun Night, double-check your equipment to make sure you have your music, amp, mike, speakers, and cords. Details to consider:

- Make sure you have a means of back-up in case of a malfunction.
- Take your business cards with you to hand out to anyone who comes up to thank you or tell you that you did a good job. These may be your next customers, so give them a way to find you.

- Contact the party organizer a few days before the event just to touch base and see if there are any last minute changes you need to be aware of.
- Leave well in advance of the program's start time, and give yourself extra time in case of heavy traffic or an accident along your route. Arrive in plenty of time to set up your equipment, test the sound, and relax just a bit before you start. Find the contact person as soon as you arrive. Introduce yourself and others who might have come with you. Take a visual tour of the area to determine the best place to set up for sound and safety of your equipment.

Safety of your equipment is your responsibility. If your equipment gets damaged or if someone gets hurt by your equipment, you are liable. Keep your equipment away from water or excessive heat and position the cables and cords where people will not trip or get tangled up in them. Speakers need to be placed not only where the sound will be good but where they will not get knocked over, damaged, or injure someone. Make sure your table is sturdy enough to hold your equipment and not collapse if you or someone else leans on it. All of these things are your responsibility as a professional caller.

Your equipment is set up and the people have arrived. You are now ready to start. The organizer will most likely introduce you and "the game is on". Now what? Once you have done a few of these events you will most likely know what works for you and what is better left alone. Whether you are just starting or have done a hundred Fun Nights, remember to keep it *simple* and keep it *fun*. As mentioned before, you are not there to teach them to become accomplished square dancers. You are there to entertain them and make sure they have fun. Keep your teaching time short and their dancing time long. You can have a fun-filled night with only a few movements. You can use Stars and Circles with two, four or eight dancers. You have the whole promenade family that you can use and the entire Ladies Chain family. If you look at the list provided in the sample lesson plan, you will see that you have plenty of things to keep them having a ball all night long. For most of them, this is their first introduction to MWSD. They do not know how many movements there are, they just know they are having a good time.

If the group is doing well and you want to step out a little, teach Grand Square and watch them explode with happiness at their achievement. Just a word of caution: you must make sure they succeed in the movements you teach. Keep eyes on the floor, do not overload them, and most of all keep them dancing. You may want to use mixers like "Bingo Waltz" and simple line dances to give them a change of pace. You may want to put them in a Sicilian Circle and use this form of mini-squares to teach and dance, thus giving them another new feeling. Whatever you do, **KEEP IT SIMPLE AND KEEP IT FUN!**

You can find information about Fun Nights on the CALLERLAB website at www.callerlab.org. Another good place to start looking for information is the book *Dancing for Busy People* written by Calvin Campbell, Ken Kernan, and Bob Howell. Have a great time and others will too!

FLEXIBILITY WITH SINGING CALLS

Singing Calls are easy—you just practice the figure which comes with the record and sing the song. Not Really! As we stated in the first section, that works if the figure supplied is correct, times well, and is suited to the group for which you are calling. What does the caller do if he/she wants to use the music, but the figure on the other cut is for Plus and the dancers dance Mainstream? How can a mentor prepare a new caller to use singing calls for beginner parties or during lessons?

1. To start, the new caller needs to have been practicing and performing a selection of singing calls for several months. They should be comfortable with each singer so the caller is not reading the calls.
2. Then, if the caller and mentor want to try changing the choreography in a singing call, the new caller can try calling a figure from singer "A" to the music from singer "B". This change will feel strange at first. The mentor can help the new caller with suggestions about where to place the commands in relation to the music and how to change filler words to fit.
3. Although most figure sequences are interchangeable, some will work better than others to each piece of music. The mentor can help the new caller to practice different figures in their singing calls to see which ones are comfortable. New callers can research choreography for singing calls from books and other records instead of trying to write their own sequences. Remember that the figures available with the records, in books, and on the internet may not work. Therefore, the caller should work through the pattern with checkers before practicing with the singing call.
4. After the student caller has practiced a different figure with a singing call, he/she can record themselves with the same piece of music and two different choreography patterns and dance the calls to see how the different choreography feels.
5. Changing the choreography of a singing call is not mandatory, but will allow a caller to use music of his/her choice rather than to be limited by what pattern was published with the record.
6. A caller does not have to use choreography which changes partners if they want to have really easy singing calls. In any of the patterns suggested for beginners, the new caller can have the dancers swing their partner instead of their corner each time.
7. Often when working with new dancers, either beginners or student dancers, the caller will find that the dancers do not have reaction time that is quick enough to succeed in dancing a correctly timed singing call. If the caller can use a singing call pattern that is less than 64 beats, the dancers will be able to dance the singer instead of breaking down.
8. On the next pages are singing call patterns that can work for brand new dancers or dancers in class. They are not 64 beats long. A caller should use these patterns only until the dancers are comfortable enough with the calls to dance a correctly timed singing call pattern.

SINGING CALLS FOR NEWER DANCERS (Classes)

These figures were created for use in classes. A caller needs to pick a figure that uses the calls the dancer has learned.

Please Note: These patterns are not 64 beats long: class dancers need more reaction time.

Heads Lead Right
Pass Thru
All Face your Partner
Ladies Chain
Pass Thru
Bend the Line
(Zero Line) Corner Swing

Heads Lead Right
Star Thru
Forward and Back
Ladies Chain
Star Thru
Pass Thru
Corner Swing

Heads Pass Thru
Separate go around two to a Line of four
Pass Thru
U-Turn Back
Ladies Chain
Ladies Chain
Pass Thru
Corner Swing

Heads Pass Thru
Separate go around two to a Line of four
Forward and Back
Pass Thru
U-Turn Back
Star Thru
Corner Swing

SINGING CALLS FOR NEWER DANCERS (Beginner Parties)

Please Note: These patterns are not timed for 64 beats: these dancers need extra time.

These patterns work with beginners for fun nights.

Heads/Sides Forward and Back
Sides/Heads Forward and Back
Heads/Sides Circle Left
Sides/Heads Circle Right
Corner Dosado
Corner Swing (or Partner Swing)
Promenade

Heads/Sides Forward and Back
Sides/Heads Forward and Back
Heads/Sides Right/Left Hand Star (full around)
Sides/Heads Left/Right hand Star
Corner Dosado
Corner Swing (or Partner Swing)
Promenade

Heads/Sides Promenade Full Around the outside of the square
Sides/Heads Dosado Opposite person in the center
Sides/Heads Promenade Full Around the outside
Heads/Sides Dosado opposite in the center
Corner Swing (or Partner Swing)
Promenade

Heads/Sides Pass Thru
Heads/Sides Promenade 1/2 around the outside
Sides/Heads Pass Thru
Sides/Heads Promenade 1/2 around the outside
Corner Dosado
Corner Swing (or Partner Swing)
Promenade

TIMING HOMEWORK WORKSHEET

Using the Timing Chart, create four singing call figures to fit a standard phrase and show the timing.

1-8

9-16

17-24

25-32

33-40

41-48

49-56

57-64

1-8

9-16

17-24

25-32

33-40

41-48

49-56

57-64

WORKING WITH MUSIC

A very important part of learning to call is learning how to choose and use music.

SINGING CALLS

A well-chosen singing call might be no different than reciting a poem to music or doing Karaoke. Anyone that can read and carry a tune can do a singing call. It requires no understanding of choreography, but allows for the working of a Basic Traffic Pattern. Proceed slowly and allow time for the new caller to feel good about what they're doing.

- A. Help the new caller choose singing call music that will fit his/her vocal range. In the beginning, "She'll Be Comin' Round The Mountain" might be a better choice than "WAVE ON WAVE", because almost anyone can sing or hum the "Golden Oldies", whereas having to learn the melody of a popular song just adds to the number of things that the new caller would have to manage.
- B. Explain to the new caller the difference between reciting words and giving command direction. Though the singing is nice and the melody may be haunting, the real job is to give direction to the dancers. This requires a certain amount of "command isolation" and accentuation.
- C. Choose **one singing call figure** from the suggested choreography. Show the new caller how to learn the traffic pattern of this figure by having him/her walk through it several times. The idea is to help the new caller learn that the choreography is a method to move the dancers through a pattern, rather than words to be sung during a particular piece of music.
- D. Have the new caller try to deliver the move commands during the singing call without any of the superfluous wording. If it isn't a part of what moves the dancers, it's superfluous.
 1. Have him/her apply the same choreography to a variety of musical pieces.
 2. Allow the new caller the opportunity to do his/her singing calls at regular dances. Allow him/her to begin with cue sheets, but encourage learning the singing call so that it can be done from memory.
 3. Encouragement: Nothing feels quite as good or motivates better than someone you respect telling you how well you did.

HOEDOWN MUSIC
(2/4 Rhythm for Delivery and 2/4 Rhythm for Dancing.)

2/4 timing is the most common square dance rhythm. It is counted one and two, and one and two, etc., each number, one or two being downbeats and the ands between being upbeats. By slowing the music, one can easily distinguish the down and up beats. This is what we refer to as “Boom/Chuck.”

Hear the BOOM...BOOM...BOOM...make the down beats.

Hear the CHUCK...CHUCK...CHUCK...make the up beats.

BOOM, CHUCK, BOOM, CHUCK...one and two, and.

DOWN UP, DOWN UP, DOWN UP...one and two, and one and two, and one and two, etc.

A major reason for using a 2/4 rhythm for delivery is that most square dance movements take two beats to say:

Dosado (two beats), **Promenade** (two beats), **Allemande Left** (two beats), **Right & Left Grand** (two beats), **Half Sashay** (two beats), **Courtesy Turn** (two beats), etc.

Another reason for using the 2/4 rhythm for delivery is the Boom/Chuck—or Down/Up feel to the rhythm. One foot falls down with the “Boom” then the other foot is lifted by the “Chuck.”

We use both the down-beat and the up-beat for the delivery of the command. A command such as **Dosado** would be delivered “**DO**” on the down-beat “**SA**” on the up-beat and “**DO**” on the down-beat.

Right & Left Thru would be delivered “**RIGHT**” on the down beat **& LEFT**” on the up beat and “**THRU**” on the down-beat.

This rhythm gives the dancers both a downbeat to put their feet down and an upbeat to raise their feet. The combination of synchronized footfalls to the music and command delivery helps create a “smooth feel” for the dancing. And, the music becomes more than back-ground noise.

MATCHING THE MUSICAL PHRASE

The part of the music we use for the melodic parts of patten delivery is based on the notes within the musical chord. Simple chord progressions tend to be repeated to the point of monotony. This repetition should also make it easy to learn and predict the changes as they occur. Typically, there are only three or four notes within a chord pattern that need to be memorized and the patterns are usually very simple and repetitious.

A bass instrument usually has the easiest of these notes to hear. By setting the tone controls to full bass and turning off all treble on your machine, you can usually hear the musical changes being played by this instrument. The trick is to either follow this bass line or devise a simple three or four note melody that is in harmony with the chord structure. This can be a simple melody to use for the singing aspect of your patten delivery.

Drill:

Listen to and then try to hum or sing along with the chord changes in a piece of music. Do this until you can duplicate the changes vocally without the music playing. If you can't repeat the simple changes without musical accompaniment, you haven't practiced enough. The changes need to occur for you unconsciously. Variety in vocal delivery can be achieved by following the actual pitch of the musical chord, to aggressive talking and then back to the musical pitch again.

Put on a good 2/4 rhythm Hoedown, slow the tempo to about half speed, and have the new caller begin by matching the down and up beats vocally and in pitch.

DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP etc.

After he/she has a good feel for the rhythm, begin increasing the speed of the music.

When you are sure that he/she feels the rhythm, have him/her repeat;

Drill #1

DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP (Takes 4 Downbeats)

BOW TO THE PARTNER, CORNER TOO (Takes 4 Downbeats)

DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP,

BOW TO THE PARTNER, CORNER TOO,

DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP,

(Continue practicing for as long as it takes to easily match the rhythm.)

Then you can change to:

Drill #2

DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP,

CIRCLE TO THE LEFT, GO 'ROUND YOU DO. (Takes 4 Downbeats)

DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP,

CIRCLE TO THE LEFT, GO 'ROUND YOU DO.

DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP,

(Continue practicing for as long as it takes to easily match the rhythm.)

Drill #3

DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP (Takes 4 Downbeats)

BOW TO THE PARTNER, CORNER TOO, (Takes 4 Downbeats)

CIRCLE TO THE LEFT, GO 'ROUND YOU DO.

DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP,

BOW TO THE PARTNER, CORNER TOO,

CIRCLE TO THE LEFT GO 'ROUND YOU DO.

DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP,

(Continue practicing for as long as it takes to easily match the rhythm.)

STANDARD OPENING ROUTINE

MUSIC	1	and	2	and	3	And	4	and
BEAT	<i>DOWN</i>	<i>UP</i>	<i>DOWN</i>	<i>UP</i>	<i>DOWN</i>	<i>UP</i>	<i>DOWN</i>	<i>UP</i>
CALL:	Bow	To The	Part-	-ner	Cor-	-ner	Too	-
CALL:	Circle	To The	Left	Go	Round	You	Do	-
Silent COUNT	<i>(One)</i>	-	<i>(Two)</i>	-	<i>(Three)</i>	-	<i>(Four)</i>	-
CALL:	Alle-	Mande	Left	With	Your	Left	Hand	-
CALL:	Part-	-ner	Right	Go	Right	& Left	Grand	-
Silent COUNT	<i>(One)</i>	-	<i>(Two)</i>	-	<i>(Three)</i>	-	<i>(Four)</i>	-
CALL:	Grand	Old	Right	And	Left	Go	Round	Then
CALL:	Prom-	-en	-ade	Go	Round	The	Town	-
Silent COUNT	<i>(One)</i>	-	<i>(Two)</i>	-	<i>(Three)</i>	-	<i>(Four)</i>	-
Silent COUNT	<i>(Five)</i>	-	<i>(Six)</i>	-	<i>(Seven)</i>	-	<i>(Eight)</i>	-
Silent COUNT	<i>(Nine)</i>	-	<i>(Ten)</i>	-	<i>(Eleven)</i>	-	<i>(Twelve)</i>	-

Graphic by Daryl Clendenin

CHICKEN PLUCKER

The Chicken Plucker is a patter routine written by Bill Shymkus and published in *Sets In Order Magazine* in 1957. In its original form it is:

"Heads Square Thru, Right and Left Thru, Dive Thru, Centers Pass Thru, Right and Left Thru, Dive Thru, Centers Pass Thru, Allemande Left"

In its current popular form, the Dive Thru, Pass Thru has been changed to Pass Thru, Trade By.

MUSIC	1	And	2	And	3	And	Four	and
BEATS	<i>DOWN</i>	<i>UP</i>	<i>DOWN</i>	<i>UP</i>	<i>DOWN</i>	<i>UP</i>	<i>DOWN</i>	<i>UP</i>
Call	HEADS	-	-	MOV E	UP	TO THE	MIDDLE	AND
Silent COUNT	BACK	-	<i>(Two)</i>	-	<i>(Three)</i>	-	<i>(Four)</i>	
Call	SQUARE	-	THRU	AND	COUNT	To	FOUR	-
Silent COUNT	<i>(One)</i>	-	<i>(Two)</i>	-	<i>(Three)</i>	-	<i>(Four)</i>	-
Call	RIGHT	& Left	THRU	The	OUT-	-SIDE	TWO	-
Silent COUNT	<i>(One)</i>	-	<i>(Two)</i>	-	<i>(Three)</i>	-	<i>(Four)</i>	-
Call	PASS	-	THRU	-	TRADE	-	BY	-
Call	RIGHT	& Left	THRU	The	OUT-	-SIDE	TWO	
Silent COUNT	<i>(One)</i>	-	<i>(Two)</i>	-	<i>(Three)</i>	-	<i>(Four)</i>	-
Call	PASS	-	THRU	-	TRADE	-	BY	-
Call	ALLE-	MAND	LEFT	YOU	OLD	LEFT	HAND	-
		E		R				
Call	PART-	-NER	RIGHT	GO	RIGHT	& LEFT	GRAND	-
Silent COUNT	<i>(One)</i>	-	<i>(Two)</i>	-	<i>(Three)</i>	-	<i>(Four)</i>	-
Call	GRAND	OLD	RIGHT	AND	LEFT	I	SING	Then
Call	PROM-	-EN	-ADE	GO	ROUND	THE	RING	-
Silent COUNT	<i>(One)</i>	-	<i>(Two)</i>	-	<i>(Three)</i>	-	<i>(Four)</i>	-
Silent COUNT	<i>(Five)</i>	-	<i>(Six)</i>	-	<i>Seven</i>	-	<i>(Eight)</i>	-

Graphic by Daryl Clendenin

One measure of music, (four down beats) for each line:
 Allemande Left That Old Left Hand,
 Partner Right, Go Right & Left Grand.
 Right One High, Left One Low,
 Meet your girl and Promenade Home.

Drill

MUSIC	1	And	2	And	3	And	Four	and
BEAT	<i>DOWN</i>	<i>UP</i>	<i>DOWN</i>	<i>UP</i>	<i>DOWN</i>	<i>UP</i>	<i>DOWN</i>	<i>UP</i>
Call	ALLE-	MAND	LEFT	THAT	OLD	LEFT	HAND	-
		E						
Call	PART-	-NER	RIGHT	GO	RIGHT	& LEFT	GRAND	-
Silent								
COUNT	<i>(One)</i>	-	<i>(Two)</i>	-	<i>(Three)</i>	-	<i>(Four)</i>	-
Call	RIGHT	ONE	HIGH	AND	LEFT	ONE	LOW	-
Call	MEET	YOUR	GIRL	AND	PROM-	ENADE	HOME	-
Silent								
COUNT	<i>(One)</i>	-	<i>(Two)</i>	-	<i>(Three)</i>	-	<i>(Four)</i>	-
Silent								
COUNT	<i>(Five)</i>	-	<i>(Six)</i>	-	<i>Seven</i>	-	<i>(Eight)</i>	-

Promenade Patter Drill

MUSIC	1	And	2	And	3	And	Four	and
BEAT	<i>DOWN</i>	<i>UP</i>	<i>DOWN</i>	<i>UP</i>	<i>DOWN</i>	<i>UP</i>	<i>DOWN</i>	<i>UP</i>
Call	PROM-	-EN	-ADE	BACK	HOME	YOU	GO	-
Call	RIGHT	BACK	HOME	LIKE	DID	A BIT-	-AGO	-
				YOU				
Silent								
COUNT	<i>(One)</i>	-	<i>(Two)</i>	-	<i>(Three)</i>	-	<i>(Four)</i>	-
Call	PROM-	-EN	-ADE	YOUR	GIRL	AND	THEN	-
Call	RIGHT	BACK	HOME	AND	GONE	A-	-GAIN	-
Silent								
COUNT	<i>(One)</i>	-	<i>(Two)</i>	-	<i>(Three)</i>	-	<i>(Four)</i>	-
Call	PROM-	-EN	-ADE	BACK	HOME	I	SING	-
Call	RIGHT	BACK	HOME	WITH	PRETTY	LITTLE	THING	-
				THE				
Silent								
COUNT	<i>(One)</i>	-	<i>(Two)</i>	-	<i>(Three)</i>	-	<i>(Four)</i>	-

Graphics by Daryl Clendenin

BUSINESS PRACTICES AND ETHICS

INTRODUCTION:

Being a square dance caller is more than picking up a microphone and attempting to lead dancers in the activity of modern western square dancing. We all know it takes training and practice. To be successful, it takes more training and practice. However, to be a success in any endeavor, one must lay a firm and proper foundation: for without that basis, you are looking at failure. Establishing proper business practices and ethics from the very beginning will go a long way in your venture toward being a successful square dance caller and also in life.

The following readily available references provide valuable guidance and information on business practices and ethics and should be part of the library for all callers.

While the primary sponsorship of this document and project is CALLERLAB, I have used information and documents from outside our organization. My goal has been to provide relevant data, regardless of the source, if it helps to educate and get the point across.

Believe it or not, square dance calling *is a business* and should be considered as such. Therefore, one must operate as such, with all of the practices and ethics of a normal successful business.

The primary references and subjects within relating to proper business practices and ethics are extracted below. I believe that any caller who is acting as a Mentor or caller-coach must have looked at these three references: *The Business Side of Calling*; *Curriculum Guidelines & Technical Supplement*; and *The Art and Science of Calling Square Dances*. If possible, he/she should have them as part of their teaching resources and encourage all students to obtain a copy for themselves. Also, all other references are readily available on the CALLERLAB website or other internet sources.

BUSINESS PRACTICES:

The Business Side of Calling (Bill Peters)

- A. The Products and Services of a Square Dance Caller
- B. Selling the Products of a Square Dance Caller
- C. Operating a Profitable Square Dance Calling Business
- D. A Caller's Office Operations
- E. A Caller's Financial Records
- F. The Preparation of a Caller's Tax Return

Curriculum Guidelines for Caller Training - Technical Supplement (CALLERLAB)

- A. Sales/Marketing
- B. Purchasing
- C. Accounting
- D. Research and Development
- E. Maintenance
- F. Personnel
- G. Management
- H. Taxes and Records
- I. Pricing
- J. Personal Issues

The Art and Science of Calling Square Dances (Bob Osgood/Bill Peters)

- A. Every Caller is a Leader
- B. Every Caller is a Leader
- C. The Recruitment of New Dancers
- D. Community Relations
- E. Businessman with a Microphone
- F. The Economics of Calling
- G. A Caller's Taxes
- H. The Role of the Caller's Partner
- I. Related Programs – Round & Contra Dancing
- J. Help From Outside Sources
- K. How a Caller Helps Himself
- L. Callers' Associations

ETHICS:

Curriculum Guidelines for Caller Training, Technical Supplement (CALLERLAB)

- A. Meaning of Ethics
- B. Importance of the Subject of Ethics
- C. Callers' Feelings about Ethics
- D. Application of the CALLERLAB Code of Ethics
- E. Obligation to Dancers
- F. Obligation to Club Organizations
- G. Obligation to the Profession
- H. Obligation to the Activity as a Whole
- I. Obligation to Continue to Work for Professional Growth
- J. Obligation to All Associations Connected with the Activity
- K. Personal Conduct at Dances
- L. Honor All Contracts

The Art and Science of Calling Square Dances (Bob Osgood/Bill Peters)

- A. Attributes of a Professional Caller
 1. Gives More Thought and Study to the Square and Round Dance Activity than is Required.
 2. Performs with Indifference to Monetary Considerations.
 3. Performs with Impartiality for Large and Small Groups.
 4. Adapts New Knowledge and Skills to the Activity.
 5. Maintains an Open Mind and Willingness to Learn.
 6. Maintains a Congenial Attitude and an Inquiring Mind.
 7. Demonstrates Willingness to Discard Outdated and Erroneous Ideas.
 8. Displays Camaraderie with Other Callers, Teachers and Leaders, while Sharing Information and Generating Enthusiasm for the Calling Profession.
 9. Maintains Dignity without Ostentation.
 10. Demonstrates Pride in the Profession.
 11. Presents Professional Appearance and Behavior.
 12. Adheres to a Code of Ethics.
 13. Maintains Standards of the Profession.
 14. Displays Enthusiasm About his/her Profession.
- B. Professional Ethics
- C. The Caller's Code of Ethics

PARTNER'S DOCUMENT

The issue of a caller's partner is a very subjective subject, and is something that will be different for nearly every couple. There are a number of variables that need to be considered by the beginning caller and his/her partner. Some of these variables include the following:

1. How many nights per week can be devoted to calling dances or classes?
2. How many of these sessions will the partner plan to attend? Understand that there will be times when the need for the partner to help and support will be unavoidable.
3. What is the work schedule of both the partner and caller? How many nights will their work schedule allow for nights of calling?
4. How much will the calling schedule affect the day time work schedule?
5. Each couple must be aware of how the added activity will affect their family, school activities, vacations, etc.

Every couple should address each of these variables and how they will affect them individually. There is no one solution for everyone. Generally, a new caller will probably not be calling that many nights a week, so the time involved may not be significant at first. However, over time, those nights may expand, and then the time to be devoted to calling has to be discussed. The partner is an integral part of a calling team, and her/his feelings must be considered. Some partners have difficulty in sharing their spouse with the dancers. Not everyone deals with this easily.

Having children still at home can make a big difference in how many nights a caller and partner can devote to calling. If the children are younger, how many nights do you plan to be away with the children staying with a babysitter? Or, does this mean the partner stays home some evenings? If the children are in high school, do they play sports? If they do, are you going to call a dance, or attend their games? My suggestion is that family should always come first.

These are just some of the issues that callers and their partners need to consider. These issues will be different for each couple, and the solutions will be different for them as well. No one solution will be a fit for everyone. There should be open communication between the couples as to how calling will affect the work schedule, and more importantly, how it will affect the family. Again, these issues are very subjective and open for interpretation. Most importantly, the family should always receive the first consideration.

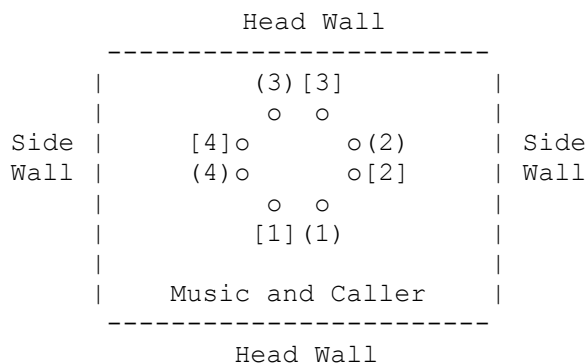
APPENDIX

- A. Common Caller Terms
- B. Symmetrical/Asymmetrical Choreography
- C. Formation, Arrangement, Sequence, Relationship (FASR)
- D. Names for Common FASR States
- E. Allemande Left FASRs
- F. Module Names
- G. Beginner Party Terminology
- H. Worksheet for Caller Terms
- I. Resources
- J. Contributors

APPENDIX A

COMMON CALLER TERMS

NAMES FOR DANCERS IN THE SQUARE



In all the diagrams Men/Gents/Boys are shown as Squares [] and Women/Ladies/Girls are shown as Circles () There is a nose symbol on one side to indicate the facing direction.

Couple #1: The couple with their back to the music and caller.

Couple #2: The couple to the right of Couple #1.

Couple #3: The couple facing the music and caller.

Couple #4: The couple to the left of Couple #1.

Head Couples: The couples with their backs to the music and caller or facing the music and caller. They are couples #1 and #3.

Side Couples: The couples with their sides to the music and caller. They are couples #2 and #4.

Gent #1's **Partner:** Lady #1 who is standing to his right.

Gent #1's **Corner:** Lady #4 who is standing to his left.

Gent #1's **Opposite:** Lady #3 who is facing him across the square.

Gent #1's **Right-Hand Lady:** Lady #2 who is the lady diagonally to his right.

Gent #1's **Diagonal Opposite:** Gent #3 who is on the other side of the flagpole center along the Line of Symmetry (see Principle of Symmetry on the next page).

Lady #1's **Partner:** Gent #1 who is standing to her left.

Lady #1's **Corner:** Gent #2 who is standing to her right.

Lady #1's **Opposite:** Gent #3 who is facing her across the square.

Lady #1 is Gent #4's **Right-Hand Lady.**

Lady #1's **Diagonal Opposite:** Lady #3 who is on the other side of the flagpole center along the Line of Symmetry.

Dancers maintain their numerical identity throughout the dance from Static Square back to Static Square. Head and Side couples also maintain those designations. Callers might refer to those currently in the Side's position, which means whichever dancers are standing where the Sides stand when squared up. The "Original Partners" and "Original Corners" stay the same. As the dancers move through various formations there will be different dancer pairs who are considered to be current "Partners" or "Corners".

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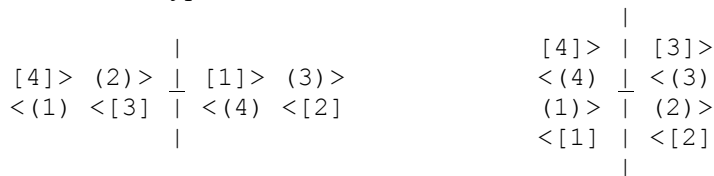
APPENDIX B

ASYMMETRIC CHOREOGRAPHY

Principle of Symmetry: In a symmetric set, a line drawn from any dancer through the flagpole center of the set will intersect that dancer's diagonal opposite and those two dancers should always be equally far from the flagpole center. Also, any symmetric call or choreography will always direct opposites to do corresponding and equal maneuvers.

Example: The Head Men are each other's **Diagonal Opposites**. "Head Men Dosado" moves them forward along the Line of Symmetry and around each other with the two men always equally far from the flagpole center.

The distinguishing characteristic of a symmetric square is balance. If a line of symmetry is drawn between the dancers (avoid slicing any dancer into two pieces) through the flagpole center to divide the square in half, then there must be five types of balance:



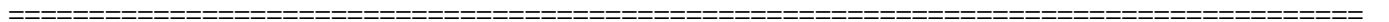
1. **Formation Balance:** If the set-up were rotated on the flagpole center through a half turn, the formations on each half would match up exactly.
2. **Numerical Balance:** The number of dancers will be equal on each side.
3. **Diagonal Opposite Balance:** Two dancers who are diagonal opposites in the squared set will always be diagonally opposite each other. They should never both be on the same side of a line of symmetry.
4. **Arrangement Balance:** There will always be two boys and two girls on each side of any line of symmetry.
5. **Relationship Balance:** The partner relationship will be the same for diagonal opposite dancers. If Man #1 is with his Corner, then Man #3 must also be with his Corner.

SYMMETRIC CHOREOGRAPHY VERSUS ASYMMETRIC CHOREOGRAPHY:

The usual modern choreography maintains symmetry. Both callers and dancers expect symmetry and use it to assist in calling and dancing.

Some traditional square dance choreography and some gimmicks use asymmetric choreography. All of the visiting couple routines are asymmetric (Couple #1 Lead Right and Circle Left Halfway creates an obviously asymmetric square).

When dancers make mistakes, squares usually become asymmetric. A caller will know that an error has occurred by seeing this asymmetry.



APPENDIX C FASR TERMINOLOGY

Set-up used as a noun means the overall Formation, Arrangement, Sequence and Relationship of a square at any point in time. This is frequently referred to as a FASR, which is simply the acronym for the four terms that describe the set-up.

FORMATION

Formation refers to the pattern formed by the footprints of the dancers. Two characteristics determine a specific formation. They are the geometric shape of the eight dancer locations and the facing directions of the eight dancers. Three commonly used geometric shapes are a square, a circle and a 2 x 4 rectangle. Three common formations that all have the geometric shape of a 2 x 4 rectangle are Facing Lines, Eight Chain Thru, and Right-Hand Columns. The differentiating feature for the three rectangles is the facing direction of the dancers with respect to the 2 x 4 shape.

Geometry describes the shape of the eight dancer locations.

Position refers to the location of dancers within a particular formation such as centers, very centers, ends, leaders, trailers, outsides, insides, in-facers, or out-facers.

Refer to the "CALLERLAB Approved Formations" chart for formation examples.

ARRANGEMENT

Couple means that two dancers are standing side-by-side facing the same wall. The term **Normal Couple** means that the couple consists of a Boy and a Girl with the Girl standing on the Boy's right side. Interchanging the positions of the Boy and Girl makes a **Half-Sashayed Couple** with the Boy standing on the Girl's right side. **Same Gender Couples** are composed of two Boys together or two Girls together. For any given formation there are six possible arrangements.

As an example, consider the formation Facing Lines. Picture the lines facing the head walls. The description below applies to the line nearest the caller as seen by the caller. (B=Boy, G=Girl)

- 1) Normal Couples (Girls on the right side of Boys): BGBG (0)
- 2) Half-Sashayed Couples: GBGB (1/2)
- 3) Boys together on the left and Girls together on the right: BBGG (1)
- 4) Girls together on the left and Boys together on the right: GGBB (2)
- 5) Boys on the ends with Girls in the middle: BGGB (3)
- 6) Girls on the ends with Boys in the middle: GBBG (4)

The CALLERLAB number designations for these arrangements can be found in the "New Caller Information Packet".

SEQUENCE

Sequence State refers to the order of the home position numbers of the dancers. In an At Home Static Square the order for both boys and girls is 1-2-3-4 in a counterclockwise circular loop. Since this is our basic set-up, this 1-2-3-4 counterclockwise order is known as being **In Sequence**.

Sequence is always analyzed by drawing a single loop through all of the Boys or all of the Girls. To determine the sequence of the boys in any given formation move along the loop in Promenade or counterclockwise direction identifying one boy and then the next boy. If they are in the 1-2-3-4 order (you see 1 first and then 2, or perhaps you see 4 and then 1), then they are In Sequence. If their order is 4-3-2-1 then they are **Out of Sequence**.

With symmetric choreography, the counterclockwise order of the Boys must either be 1-2-3-4 (In Sequence) or 4-3-2-1 (Out Of Sequence). The same is true for the Girls. Therefore, there are four possible sequence states:

- 1) Boys In Sequence and Girls In Sequence.
- 2) Boys Out Of Sequence and Girls Out Of Sequence.
- 3) Boys In Sequence and Girls Out Of Sequence.
- 4) Boys Out Of Sequence and Girls In Sequence.

RELATIONSHIP

Relationship is a description of which Girl is the temporary partner of a certain Boy. A Gent may be with his Partner, his Right-Hand Lady, his Opposite, or with his Corner. These four possibilities are sometimes referred to as P-R-O-C.

When the relationship for the Head Boys is different than the relationship for the Side Boys, recognizing the FASR requires noting location. After "Heads Square Thru Four", an appropriate description would be "the Boys on the outside are beside their Partner and the Boys on the inside are beside their Opposite".

When discussing resolving squares, a **Paired Couple** refers to a man paired with his original partner. Usually the original partners are together as a couple, but sometimes they are facing each other or just in the same geometric quadrant.

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APPENDIX D

NAMES FOR COMMON FASR STATES

AT HOME SQUARE SET (SS): Everybody is at Home.

ZERO BOX (ZB): The FASR resulting from calling "Heads (or Sides) Square Thru Four". (Eight Chain Thru formation, Normal Couples, Partners on the outside, all dancers facing their Corner)

BOX FORMATION: (also known as, EIGHT CHAIN THRU and BOX 1-4.) The FASR resulting from calling "Heads (or Sides) Square Thru Four is commonly referred to as ZERO BOX (ZB).

$$\begin{array}{l} [4] > < (3) \quad [3] > < (2) \\ (4) > < [1] \quad (1) > < [2] \end{array}$$

ZERO BOX OUT OF SEQUENCE (ZBOS): The FASR resulting from calling "Heads (or Sides) Square Thru Four, Right and Left Thru". (Eight Chain Thru formation, Normal Couples, Partners on the inside, all dancers facing their Corner)

$$\begin{array}{l} [1] > < (4) \quad [2] > < (1) \\ (3) > < [4] \quad (2) > < [3] \end{array}$$

ACROSS THE STREET BOX (XB): The FASR resulting from calling "Heads (or Sides) Square Thru Two". (Eight Chain Thru formation, Normal Couples, Partners on the outside, all Gents facing their Right-Hand Lady)

$$\begin{array}{l} [4] > < (1) \quad [1] > < (2) \\ (4) > < [3] \quad (3) > < [2] \end{array}$$

LEAD RIGHT BOX (LRB): The FASR resulting from calling "Heads (or Sides) Lead Right". (Eight Chain Thru formation, Normal Couples, All with Partners, Boys Out Of Sequence, Girls In Sequence)

$$\begin{array}{l} [4] > < (3) \quad [1] > < (2) \\ (4) > < [3] \quad (1) > < [2] \end{array}$$

LEAD LEFT BOX (LLB): The FASR resulting from calling "Heads (or Sides) Lead Left" or "Heads (or Sides) Flutterwheel, Slide Thru and Pass Thru". (Eight Chain Thru formation, Normal Couples, All with Partners, Boys In Sequence, Girls Out Of Sequence)

$$\begin{array}{l} [4] > < (1) \quad [3] > < (2) \\ (4) > < [1] \quad (3) > < [2] \end{array}$$

ZERO LINE (ZL): The FASR resulting from calling "Heads (or Sides) Lead Right, Circle to a Line". (Facing Lines, Normal Couples, All In Sequence, All with Partner)

$$\begin{array}{cccc} (3) & [3] & (2) & [2] \\ : & : & : & : \\ [4] & (4) & [1] & (1) \end{array}$$

ZERO LINE OUT OF SEQUENCE (ZLOS) or (PARTNER LINE OUT OF SEQUENCE – PLOS): The FASR resulting from calling "Heads (or Sides) Lead Right, Circle to a Line, Right and Left Thru". (Facing Lines, Normal Couples, All Out of Sequence, All with Partner)

(4) [4] (1) [1]
 : : : :
 [3] (3) [2] (2)

CORNER LINE (CL): The FASR resulting from calling "Heads (or Sides) Square Thru Four, Slide Thru". (Facing Lines, Normal Couples, All In Sequence, All with their Corner)

(3) [4] (2) [3]
 : : : :
 [1] (4) [2] (1)

OPPOSITE LINE (OL) or (OPPOSITE LADY LINE – OLL): The FASR resulting from calling "Head Ladies Chain across, Sides Star Thru and Pass Thru, Circle to a Line". (Facing Lines, Normal Couples, All In Sequence, all with their Opposite)

(1) [3] (4) [2]
 : : : :
 [4] (2) [1] (3)

RIGHT-HAND LADY LINE (RHLL): The FASR resulting from calling "Heads (or Sides) Star Thru and Pass Thru, Slide Thru, Right and Left Thru". (Facing Lines, Normal Couples, All In Sequence, All Gents with their Right-Hand Lady)

(4) [3] (3) [2]
 : : : :
 [4] (1) [1] (2)

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APPENDIX E

ALLEMANDE LEFT FASRs

The obvious goal of resolving is to bring all dancers back to their home position in an orderly manner. If this is done using an Allemande Left and Promenade, then the dancers must be in position to do the Allemande Left with their original corner and then to Promenade with their original partner. This requires both the Boys and the Girls to be In Sequence and in a position where it is comfortable for all dancers to give a left arm to their corner. The following FASRs are the commonly used Allemande Left set-ups.

1. Eight Chain Thru (Zero Box): Normal Couples, Outside dancers are paired with their Partner, the Inside dancers are standing beside their Opposite and facing their Corner.

[4]> <(3) [3]> <(2)
(4)> <[1] (1)> <[2]

2. Trade By: Normal Couples, All In Sequence, All back-to back with their Partners.

<(4) [4]> <(3) [3]>
<[1] (1)> <[2] (2)>

3. Static Square or Circle: Normal Couples, All In Sequence and all with Partners.

(3) [3]
[4] (2)
(4) [2]
[1] (1)

4. Lines Facing Out: Normal Couples, all In Sequence, and all with their original Corner as their temporary partner. (Note that once the Allemande Left is called all dancers will turn to face their corner, which changes the FASR into a Zero Box.)

o o o o
[4] (3) [3] (2)
(4) [1] (1) [2]
o o o o

5. Facing Lines (ZERO LINES): Normal Couples, all In Sequence, and all with their Partner. (Note that once the Allemande Left is called the center dancers will turn to face their corner, which changes the FASR into a flattened Circle.)

Although Allemande Left is called from this FASR, there is nearly always an uncomfortable moment of surprise because the center dancers tend to be focused on the dancer they are facing rather than the dancer beside them. This can be avoided by calling "All Circle Left" before calling "Allemande Left".

(4) [4] (3) [3]
o o o o
o o o o
[1] (1) [2] (2)

=====

APPENDIX F

MODULE NAMES:

Module: A series of calls that begins from one known FASR and moves the dancers to the same or another known FASR. Modules can be strung together to create choreographic sequences. Here are the names and definitions of the most commonly used types of modules.

Get-In Module: A series of calls that move the dancers from an At Home Static Square to a known FASR, which is usually a Zero Box or Zero Line but there are many other possibilities.

Get-Out Module: A series of calls that moves the dancers from a known FASR to an Allemande Left, a Right & Left Grande or an At Home Static Square.

Zero: A series of calls that do not change the FASR. The most obvious type of Zero Module is a **Geographical Zero** that returns every dancer to the exact same footprints. A **True Zero** returns every dancer to the same FASR, but the whole square might be rotated with respect to the walls.

Fractional Zero: A module that when called two or more times results in a Geographic or True Zero. The fraction (half, quarter) indicates the number of repetitions required.

Technical Zero: A module that retains the FASR but changes active dancers.

An example of a Geographical Zero for a Normal Eight Chain Thru Formation would be:

"Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru".

Examples of True Zeros for a Normal Eight Chain Thru Formation would be:

"Eight Chain Four" or "Pass Thru, Trade By, Pass Thru, Trade By".

An example of a 1/2 Fractional Zero for a Normal Eight Chain Thru Formation would be:

"Star Thru, Pass Thru, Wheel and Deal, Centers Pass Thru".

An example of a Technical Zero From Zero Box would be:

"Spin Chain Thru, Double".

An **Equivalent Module** is a call or series of calls that can be substituted for another call or series of calls.

Example 1: Star Thru, Slide Thru is equivalent to Right & Left Thru.

Example 2: Right & Left Thru, Veer Left would be equivalent to Swing Thru & Boys Run.

Note that differences in free hands, body-flow and timing must be considered when using equivalents. You wouldn't want to replace the Right & Left Thru in example 2 with the equivalent of Right and Left Thru in example 1 because the lack of hand hold for the Veer Left would be awkward.

A **Conversion Module** is a call or group of calls that moves dancers from one known FASR in a box or line to another known FASR in a line or box. Dancers who start a conversion module in a line end in a box. Dancers who start a conversion module in a box end in a line.

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APPENDIX G

BEGINNER PARTY TERMINOLOGY

Big Circle: A term from old time Appalachian dancing where dancers dance calls in a circle of couples facing each other clockwise and counter-clockwise around the room. The dance does not have to have a set pattern.

Sicilian Circle: A term for a contra dance formation which is a circle of pairs of couples facing each other clockwise and counter-clockwise around the room. If calling a contra in this set-up, the dance would be a set pattern repeated with each pair of couples as the dancers move around the circle.

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APPENDIX H

WORKSHEET FOR CALLER TERMS

1. Identify the Formation, Sequence, Arrangement and Relationship for each of the following.

- a) (1) [2] (2) [3] Formation: _____ Arrangement: _____
: : : : Men's Sequence: _____ Relationship: _____
[1] (4) [4] (3) Ladies' Sequence: _____
- b) [3]> <(4) [4]> <(1) Formation: _____ Arrangement: _____
(3)> <[2] (2)> <[1] Men's Sequence: _____ Head Men with: _____
Ladies' Sequence: _____ Side Men with: _____
- c) (4)> <[2] (1)> <[1] Formation: _____ Arrangement: _____
[3]> <(3) [4]> <(2) Men's Sequence: _____ Head Men with: _____
Ladies' Sequence: _____ Side Men with: _____

2. Write the name of the Formation after each call in the following sequence

Heads Lead Right _____

Circle to a Line _____

Pass Thru _____

Wheel and Deal _____

Centers Pass Thru _____

Swing Thru _____

Boys Run _____

Couples Circulate _____

California Twirl _____

Promenade Home _____

3) Write a Get-In to a Zero Box.

4) Write a Get-In to a Zero Line.

5) a) Draw a diagram for a Zero Box.

b) Show the result after calling the 1/2 Fractional Zero.

"Star Thru, Pass Thru, Wheel and Deal, Centers Pass Thru".

c) Show the result after calling the same Fractional Zero again.

d) How has the square changed?

APPENDIX I

RESOURCES

(In Alphabetical Order)

American Callers Association (ACA): “Caller/Cuer Confirmation Agreement”

American Callers Association (ACA): “Code of Conduct”

American Square Dance Magazine

CALLERLAB: “Caller/Club Confirmation Agreement”

CALLERLAB: “CALLERLAB Code Of Ethics”

CALLERLAB: “CALLERLAB Member Dress Code”

CALLERLAB: CALLERLAB Curriculum Guidelines For Caller Training

CALLERLAB: Educational and Instructional CDs and DVDs

CALLERLAB: “CALLERLAB Grievance Procedure”

CALLERLAB: CALLERLAB Info Kit (Liability Insurance Coverage and Licensing Information)

CALLERLAB: *CALLERLAB Starter Kit*

CALLERLAB: Equipment Special Risk Insurance Information

CALLERLAB & ROUNDALAB: “Working With Squares and Rounds”

CALLERLAB: Annual Convention MP3 Session Recordings

Osgood, Bob (Palomino Records/Hanhursts Music): “The Art and Science of Calling Square Dances

Peters, Bill (Palomino Records/Hanhursts Music): “The Business Side of Calling”

Seastrom, Mike: (2009, October), “Illegal Music Copying”, *American Square Dance Magazine*.

APPENDIX J

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Machalik, Tomas "Doug" - CZECH REPUBLIC

Marriner, Tim - Rock Hill, SC, U.S.A.

Mayo, Jim - Hampstead NH, U.S.A.

Neumann, Richard - El Cajon, CA, U.S.A.

Welch, Dottie - Lawrencetown, NS, CANADA

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