

CALLERLAB

CALLERS-IN-SCHOOLS HANDBOOK (CISH)



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December 19, 2006

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INTRODUCTION

This handbook is designed to provide helpful information for callers who want to call square dances in schools. Information is presented as a guide and is drawn from methods used by many callers who regularly conduct successful calling sessions in schools. Attitudes toward dance programs, school requirements, fund availability and procedures are likely to vary. Some of the ideas offered may not work in some areas and local adaptations may be necessary. Some callers may prefer to make the initial contact with schools by letter or telephone while other callers may prefer to go into the school in person and establish face to face contact with a school official. Either method can be successful and the caller is encouraged to choose the method that fits individual preference.

Calling in schools can be very hard work, extremely rewarding and financially profitable. It is rewarding because children are spontaneous, grateful and fast learners. It is financially profitable because there are usually funds available for the Local Artist or Artist-In-Residence Programs and you as the performer deserve to be adequately compensated for your skills and the artistic value you are presenting to the students.

This handbook will help you present square dance programs to children in schools, in a learning atmosphere so that our future dancers can enjoy the fun and excitement of moving to music. Your objective must be to provide these youngsters with an appreciation for our dance heritage and to help them experience the joy of dancing a variety of folk dances together. This task is demanding because the normal calls, music and patterns that most square dance callers use for club dances are not initially usable in schools. Callers must get the children involved in dancing immediately by using "Quick Teach" methods and must keep the children actively participating for the entire session. The calls and patterns used must be simple enough to be learned with no more than two demonstrations. The children are adept at spotting patterns and will master routines quickly. They are spontaneous, fast learners and appreciate a challenge and problem solving. They remember patterns and expect patterns to be followed. When you make a great impression on a school group, your calling calendar can become filled as a result of the word of mouth advertising generated.

Whenever calling for non-dancers, it is **very** important to include information about the history and traditions of the square dance activity. This information will help provide a deeper understanding of "WHY WE DANCE" and a resulting appreciation of the square and folk dance activity. For more information on this subject, please refer to the material and sources of information contained in Appendix A.

Credits and Acknowledgements

The initial Callers In Schools Handbook was completed and published in August 2003. The Chair of the Education Committee was Gerry Hardy and the Vice Chair was Corben Geishauser. Contributions of time and materials were made by various committee members. Gloria Rios Roth provided valuable insight and her comments are listed in the book.

A project to review the initial book with an aim to expand the scope was started in late 2004 and is being completed in late 2006. Major contributors to the project were Melvin Liter and Mike Callahan. The project was managed throughout this period by Ron Counts, Chair of the Education Committee with input and assistance from Bill Van Hoesen, Vice Chair.

REASONS TO INTRODUCE SQUARE DANCING TO CHILDREN

1. **Square Dancing** is an excellent way for goal oriented students to earn the Presidential Sports and Fitness Award. Sources for additional information are on pages 12-14.
2. **Square Dancing** is a fantastic activity for the mind and body. Square dancing requires attentive listening, instant decision making, almost constant movement with frequent changes of direction and interaction with others in the square while dancing to a variety of musical tempos.
3. **Square Dancing** is a diverse teaching tool adaptable to all grades, ages and abilities. An adept caller is able to change calls, sequences and musical tempo to accommodate practically any group of dancers.
4. **Square Dancing** is an excellent way to participate in problem solving activities. The patten sequences which can be created with square dance calls is almost endless and can be used to test the listening, comprehension and execution skills of people of all ages and abilities.
5. **Square Dancing** is an excellent way to teach teamwork and team-building skills. Callers and teachers can construct scenarios which allow squares to compete against each other. This can also be effective in building teamwork within individual squares because success is dependent upon the actions of each member at the proper time and place.
6. **Square Dancing** can enhance looking, listening and learning styles. The three learning styles, auditory, visual and kenisetic are all involved in learning to square dance. Skilled callers will make an effort to deliver instructions using all three styles so group learning is facilitated.
7. **Square Dancing** is an active fun-filled way to integrate math, history, music, physical education and social studies.
8. **Square Dancing** is a great activity for teaching coordination and comprehension skills while developing positive and appropriate social interaction among students.
9. **Square Dancing** is the folk dance of 31 states and a knowledge of it will make youngsters more at ease socially. The courtesies and social skills learned and employed in square dancing will enhance the social deportment of all who participate.
10. **Square Dancing** imparts a positive impression of the activity to youngsters that can contribute to a healthy and wholesome lifestyle. Those who learn of and participate in fun-filled activities at a young age are more likely to continue those activities and have an active, healthier and richer life-style as they mature.

INTRODUCTORY LETTER

Before going into a school, it is best to send an introductory letter to the school administrator in charge of instruction or curriculum and to follow it up a few days later with a telephone call during which you should ask for an appointment. In some schools it may be appropriate to ask for the head of the Music, Physical Education, History, Social Studies Departments or the Counselor. The meeting will provide an excellent opportunity to show documentation such as teaching certificate, caller accreditation, college degrees, resumes, photos from other dances and other pertinent documents.

A sample letter of introduction is at Appendix C. This letter should be used as a guide for preparing a letter that suits your needs. Including a business card or picture helps to personalize the mailing.

It is acceptable to walk into a school, go to the office and introduce yourself, ask pertinent questions and commit the responses to memory as a fact finding step before sending a letter or calling for an appointment. This works best when you are near a school, are properly dressed and have a few minutes to spare. Most schools require visitors go to the main office and sign in if they intend to visit anyone in the school building. A Visitor Pass is required to be worn while in the school. The benefit of this method is that you have a visual perception of the school, students, teachers and anyone else you meet. This can be helpful in the future.

Many callers will know an employee of the school who is in a position to recommend you for a calling session. Some calling jobs can be obtained by notifying your adult club dancers that you are interested in working with children in the schools. If the adult dancer is a teacher, that is another advantage for you. Some adult club dancers might be a Girl Scout or Boy Scout leader or members of the Parent Teachers Association and could provide valid references for you in discussions with their organizations.

INTERACTION WITH TEACHERS, PARENTS AND CHILDREN

Most teachers and parents planning a dance event for the first time will need creative help and organizational guidance. When working with PTA officers in planning an event at the school, your suggestions can be extremely helpful to them and can save a lot of needless work and concern. Remember, you are the dance professional and you should ask questions to determine what is planned, identify potential problems with the plan and tactfully suggest ways to eliminate the potential problems.

Information essential in the planning of a successful dance session includes:

1. The size and configuration of the hall.
2. The floor and sound characteristics of the hall.
3. The location of serviceable electrical outlets.
4. The availability of a table for equipment.
5. The number of children, their ages and the number of adults expected to dance.
6. Will liquid refreshments be allowed in the dance area?
7. Will refreshments and water be available?
8. What is the starting and ending time of the program?
9. Will there be any special events during the program?
10. Will there be any special decorations?
11. What are the emergency procedures and where are the exits?
12. Who is in charge of the event?
13. Who will be there to chaperone?

Have a back-up caller identified in case you cannot call the event due to weather or accident. If you cannot call the event provide the sponsors of the event with the name and contact information of at least one qualified and available replacement as soon as possible.

Teachers need to be present during the sessions for control and to be a good role model for behavior and cooperation. The teachers should be briefed before the start of each session about what you expect from the participants.

Enlist the help of the music teacher for reinforcement of the dances in the music classes. Provide a source for the music you are using so that they can obtain and use it for practice between dance sessions. Provide teachers with printed documentation of the dances if possible. This will permit the teachers to test the students on various aspects of the dances later. Teachers will appreciate the reference material.

If possible make as many digital photographs as you can during the dance action. If you can, create a CD of these photos and provide a copy to the sponsor for their use in promoting future dance sessions. Keep a copy of the CD and selected photos for use in your publicity book. It will provide future prospects with a visual example of the type of dances you conduct and the fun participants can have.

The requirements and the objectives for a Party Dance are different from a series of Dance Sessions. Be aware of this and ask questions to determine what the sponsor wants and discuss pertinent details of the event selected. There should be no doubt in the mind of the sponsor about the type of dance session you intend to do.

WORKING WITH CHILDREN

Gloria Roth provided some valuable guidance regarding working with children this guidance is provided for your perusal:

“Somewhere under the ‘Entry Process’ I believe there should be a page on Prerequisites for working with children. All too often, new callers think they will start their career by working with children-erroneously thinking it is ‘easier’ that working with adults.”

*“Even experienced callers do not realize the special attributes a caller must have to work with children. If a caller, experienced or otherwise, is a teacher by Degree or Training experience, they have had the opportunity to learn whether or not they like working with young people, and whether or not children gravitate toward them naturally. If they do not have the key ingredient, namely **PATIENCE**, (that calm endurance and tolerant understanding of the various age groups they would encounter in schools) they could find great frustration and cause the children to develop a real dislike for dancing.”*

The reference material includes suggestions for working with children. These references, as well as others, suggest a high level of **PATIENCE** is important when working with children. If you do not possess this critical attribute, you may not want to take on the task of working with children.

Callers who choose to work with children need to develop the skills to avoid talking down to the children or speaking to them in a condescending manner. The caller should be up-beat and in a positive frame of mind. Children are adept at spotting characteristics indicating one is unhappy or is putting on an act.

Children are naturally curious and many have never seen the various items of equipment callers use. Callers might take a few minutes to point out and describe the functions of each piece of equipment used at the dance. This may elicit some questions from the children you should be prepared to answer. This can serve as a valuable bonding process with the children at the beginning of the dance session. Children will be impressed with a brief explanation of how a wireless microphone system works and how the PA system converts ridges and grooves on a vinyl record to electrical energy, amplifies it, sends it to the speakers which convert it to sound waves their ears receive and they can understand. They would also benefit from an explanation of the use and functioning of more modern methods of storing musical data and how it is converted to sounds they can understand by such devices as mini-disc players and CDs.

Children are adept at recognizing patterns. This is taught to them early in school. When they detect a pattern, they remember it and will quickly identify characteristics of the pattern when it recurs. This means that presentations must be made that do not deviate from the pattern, unless the children have been told of the intent to deviate. The children will consider haphazard deviations or truncations of patterns to be trickery. This can present problems when calling patter, unless the children know what to expect. Surprises can be injected into the presentation and can be used as an exciting programming tool, but the presentation of the material should be introduced with a purpose.

DANCE PROGRAMS

Dances listed in the various grade dance programs are followed by one or more numbers. These numbers relate to sources for additional information about that dance. These sources are listed in the REFERENCES section of this book for your convenience. They are not, however; the only source of material for these dances. Another valuable source of information on dances are the teachers. They should also be consulted because they may have introduced some of these dances in their classrooms and it is important that any differences in movements or styling be recognized and commented upon during the introduction of the dances. It is important to edify the teacher if they have taught any portion of the dance program that you will present. (Explain in detail the variations in styling, understanding etc.)

KINDERGARTEN

(4-5 years old)

Jump Jim Jo -

- # 1 (New England Dancing Masters Productions)
- # 7 (Lloyd Shaw Elementary School Dance Program Grades K-6)

Hokey Pokey -

- # 3 ("Dancing for Busy People" by Calvin Campbell, Kenneth Kernan and Robert Howell)
- # 4 ("Collection of American Folk Dances", compiled by Yona and Al Chock)

Dance Little Bird -

- # 3 ("Dancing for Busy People" by Calvin Campbell, Kenneth Kernan and Robert Howell)
- # 4 ("Collection of American Folk Dances", compiled by Yona and Al Chock)

Wind the Ball of Yarn -

- # 4 ("Collection of American Folk Dances", compiled by Yona and Al Chock)

Sasha -

- # 6 ("Let's Dance" Dances for Schools and Community Groups by Marian Rose)
- # 5 ("Step Lively" Dances for Schools and Community Groups collected and arranged by Marian Rose)

Kinderpolka -

- # 5 ("Step Lively" Dances for Schools and Communities collected and arranged by Marian Rose)

White Silver Sands -

- # 9 (CALLERLAB "Community Dance Program" booklet published by CALLERLAB)

Modern Western Style Square Dancing -

- # 13 ("The Caller/Teacher Manual" for American Square Dancing by Bob Osgood)

Patter Calls:

- Circle Left and Right
- Left and Right hand stars
- Forward and Back
- Promenade

FIRST GRADE

(6-7 years old)

Circle Dances and Singing Games

Jump Jim Jo - danced in two circles, one inside the other, for the change of partners

Alabama Gal - # 1

Round-de-do-bop - # 1

Shoo-fly - # 1

Shoemaker's Dance - # 7

Modern Western Style Square Dancing -

("The Caller/Teacher Manual" for American Square Dancing by Bob Osgood)

13 Patter Calls (same as Kindergarten)

SECOND GRADE

(7-8 years old)

Circle Dances

Mexican Hat Dance - # 7

Bunny Hop - # 6 and # 4

Squares (Eastern)

Solomon Levi - # 4

Contra

Chimes of Dunkirk - # 7

Tunnel Contra - # 3

Farmer's Jig - # 4

Solo Dances

Ghost Busters - # 3

Lion Sleeps Tonight - (Chicago Country 38)

Popcorn - ERIC 4009

Texas Freeze - # 3

Mixer

Patty Cake Polka - # 3

White Silver Sands - # 9

MWSD Calls 1-10

THIRD GRADE

(8-9 years old)

Contra

Sweets of May - contra - # 1

Haste to the Wedding - contra - # 1

O X O reel - # 3, # 4 and # 6

Virginia Reel - simplified - # 3

Sicilian Circle Dances - Sanita Hill Circle - # 6

Broken Sixpence - contra - # 1

Mixer

Firefly - Grenn 14040

Patty Cake Polka - # 3

Jiffy Mixer - # 3

Lancaster Barn Dance Mixer - # 3

Tennessee Wig Walk - # 3

Solo Dances

Popcorn - Eric 4009

Squares (Eastern)

Red Wing - # 1

Golden Slippers - # 1

Barnacle Bill - SNW - 301

Modern Western Squares

Patter Calls 1-10

FOURTH GRADE

(9-10 years old)

Contra and Circle Dances

Durham Reel - # 1
Big Circle Square Dance - # 8
Kentucky Running Set - # 8
Sicilian Circle dances - # 3
Chimes of Dunkirk - # 1

Lines

Popcorn - # 3
Ghostbusters - # 3
Lion Sleeps Tonight - # 3
The Wobbler - # 6
Macarena - # 4

Squares (Eastern)

Solomon Levi - Lloyd Shaw 501
Wabash Cannonball - # 8

Modern Western Style Squares

Calls 1-10 - # 12 and # 13

FIFTH and SIXTH GRADES

(10-11 years old)

Squares

Lady Round the Lady - # 8
Tunnel Square - # 8
MWSD - # 13
Calls 1-12

Lines

Ghostbusters - # 3

Contra

Virginia Reel - # 8
Chimes of Dunkirk - # 1 and # 7
Virginia Reel - # 4
Grand March - # 7

Mixers

Everywhere Mixer - # 3
Phraze Craze - # 3
Alphabet Mixer - # 6

SEVENTH and EIGHTH GRADES

(12-13 years old)

Squares (Eastern)

Bad, Bad Leroy Brown - # 9
Robinson Crusoe
Solomon Levi - # 3

Lines

Ghostbusters - # 3
Electric Slide (Stardust URC 1215)
Lion Sleeps Tonight -
(Chicago Country #38)

Modern Western Style Square Dancing

Patter Calls 1-15

Other Dances

Jessie Polka - # 4
Ding Dong Daddy - # 3 and # 7
Dashing White Sergeant - # 6

Quadrille

Turkey in the Straw - # 8

NINTH and TENTH GRADES

(14 - 15 years old)

Modern Western Style Square Dancing

Patter Calls 1-15

Lines

Electric Slide - # 4

Ruby Baby - # 4

Contra

Virginia Reel - # 3 and # 4

Mixers

Jiffy Mixer

Teton Mt. Stomp - # 3 and # 4

E-Z Mixer - # 3

ELEVENTH and TWELFTH GRADES

(16-17 years old)

Western Style Square Dancing

Mainstream Program 1-53

Singing Calls

Pink Cadillac (Red Boot

New Attitude (Rhythm

Neutron Dance (Chaparral 321)

Locomotion (ESP 156)

Patter Calls - # 13

Lines

Amos Moses - # 3 and # 4

Alley Cat - # 3 and # 4

Electric Slide - # 3 and # 4

Mixers

Cotton-eyed Joe - Rednex PAID 137 - # 3 and # 4

Lancaster Barn Mixer - # 4

Squares (Eastern)

Sweet Georgia Brown - # 4 and # 9

Solomon Levi - # 4

CALLING FOR COLLEGES

Calling for colleges presents an entirely different set of challenges from calling in elementary and secondary schools. The population is older, has a more independent lifestyle, more diverse expectations for entertainment and more demands on their time. In major colleges there are resident students but in most community and junior colleges the students are more likely to live off campus or be only part-time students. These facts present significant challenges to the booking and venue options for dances involving college students.

In some instances it is practical to work with the Dean of Students, an Administrative Assistant, Dormitory Counselor or Student Activities Coordinator. Issues regarding the venue for the dance and who is responsible for payment should be resolved early in the planning process.

If it is a private party off campus involving college students, issues such as noise control, chaperones and whether alcohol will be present need to be resolved. Alcohol can become a problem, even if the dance area is "Off Limits" to alcohol, because people can get high before coming to the dance and sometimes become a problem at the dance if there is not adequate control authority present. It is best to realize the problem potential of alcohol and discuss it with the sponsor, letting them know that they are the party to handle those situations.

If the dance is to be held on campus, assurances the event has been coordinated with the appropriate campus authority is necessary. If the event is properly coordinated and is scheduled to be held in the Student Activities Building, there should be adequate supervisory staff available to handle any situations. Most students and guests are looking for a great evening of entertainment and will be a delight to work with, but it is always possible for someone to cause a disruption. Be prepared.

Junior colleges often have facilities for dances or ongoing classes, but have little or no money to pay for the services of a caller. If this is the situation in your area, consideration should be made toward forming a dancer association or club for the purpose of collecting door fees and making payments to the caller. Such an action will most likely need to be coordinated and approved by a school official. Usually the venue is free of charge because the administration is aware social activities such as dancing contribute to the overall social education of the students.

College students are quick learners and the ability to absorb material and be exuberant in dancing is noteworthy. There is a definite need to provide a fully rounded program to include the social courtesies of the dance activity. Most have little or no training in these areas and they realize they will often be in social situations where it will be to their advantage to be socially aware and comfortable in asking for a dance as well as competent on the dance floor.

Freshman orientation events or multi-cultural association gatherings are excellent opportunities for square dance parties. The logical point of contact to arrange for these types of events is the office of student activities or with the appropriate dean.

Great benefits to the future of square dancing can be gained by finding opportunities to present square dancing to students learning to be teachers, particularly physical education, music or dance.

REFERENCES

1. New England Dancing Master Productions
21 West Street
Battleboro, VT 05301
1-802-257-1819
E-Mail: nedm@sover.net
 - A. Chimes of Dunkirk
 - B. Jump Jim Jo
 - C. Listen to the Mockingbird
2. "Quick-teach Fun Dances for Recreation Groups" by Jack and Helen Todd
Twelgrenn Enterprises Inc.
2775 Yellow Creek Road
Akron, OH 44313
3. "Dancing for Busy People" by Calvin Campbell, Kenneth Kernen and Robert Howell
Calvin Campbell
343 Turf Lane
Castle Rock, CO 80108
E-Mail: cal@eazy.net
4. "Collections of American Folk Dances" compiled by Yona and Al Chock
Yona B. and Alvin Keali'i Chock
91-1064E La'aula Street
Ewa, HI 96706-3866
1-808-683-5262
E-Mail: alchock@worldnet.att.net
5. "Step Lively" Dances for Schools and Communities collected and arranged by Marian Rose
Community Dance Project
2056 East 3rd Avenue
Vancouver, B.C. V5N 1H7
1-604-254-5678
E-Mail: marian@istar.ca
6. "Let's Dance" Dances for Schools and Community Groups by Marian Rose
Community Dance Project
2056 East 3rd Avenue
Vancouver, B.C. V5N 1H7
E-Mail: marian@istar.ca
7. Lloyd Shaw Foundation Elementary School Dance Program for Grades K-6
Lloyd Shaw Foundation
Sales Division, P.O. Box 11
Macks Creek, MO 65786
1-573-363-5868
E-Mail: audioloft@dam.net
8. CALLERLAB "Community Dance Program Booklet"
CALLERLAB
467 Forrest Avenue, Suite 118
Cocoa, FL 32922
1-321-639-0039
E-Mail: CALLERLAB@aol.com

9. Lloyd Shaw Recreational Dance Program
Lloyd Shaw Archives
1620 Los Alamos SW
Albuquerque, NM 87104
10. "Folk and Square Dance" by Joseph and Jennie Friscella
Joseph and Jennie Friscella
247 Woodruff Avenue
Wakefield, RI 02879-7401
1-401-789-7555
11. "Square Dancing Today"
Christy Lane Enterprises
P.O. Box 4040
Palm Springs, CA 92263
1-800-555-0205
www.christylane.com
12. "The Caller/Teacher Manual: for American Square Dance by Bob Osgood
Palomino Records, Inc.
2818 Hwy 44 East
Shepherdsville, KY 40165
1-800-328-3800
palominorecords@alltel.net
13. "Cory-Ography in the Classroom" by Corben Geishauser in
American Square Dance Magazine
American Square Dance Magazine
34 E. Main Street
Apopka, FL 32703
www.americansquaredance.com
14. "Teaching the Basic Modern Western Square Dance Program" by Daryl Clendenin
Daryl Clendenin
7915 N. Clarendon
Portland, OR 97203
1-503-285-7431
DClendenin@worldnet.att.net
15. "The Mainstream Caller's Notebook" by Calvin Campbell
Cal Campbell
343 Turf Lane
Castle Rock, CO 80108
cal@eazy.net
16. "Beginner Party Leader's Seminar" CALLERLAB Convention Reno, NV April 5-7 2004
Play Parties and Singing Games: Presented by: Stew Shacklette
Kentucky Dance Foundation
6290 Olin Road
Brandenburg, KY 40108
17. "Dancing for Fun" by James and Sheila New, Andy and Hope Pennock, Al and Peggy Deby,
Dave and Evelyn Patterson, Evelyn Small, Ronald New and Thomas Tinkler
Jim New
#100-100 Foxhaven Drive
Sherwood Park, AB T8A 6B6

18. “Beginner Party Leader’s Seminar” CALLERLAB Convention Reno, NV April 5-7 2004
Play Parties and Singing Games: Presented by: Stew Shacklette
Kentucky Dance Foundation
6290 Olin Road
Brandenburg, KY 40108
19. “Dancing for Fun” by James and Sheila New, Andy and Hope Pennock, Al and Peggy Deby,
Dave and Evelyn Patterson, Evelyn Small, Ronald New, Thomas Tinkler and Jim New.
#100-100 Foxhaven Drive
Sherwood Park, AB T8A 6B6
20. “All The Right Moves” Classical, Solo and Line Dances for Children by Ollie Mae Ray, Ph.D.
Siddell and Ray Research Foundation, Publication for Dance
Ollie Mae Ray
Eastern Illinois University
600 Lincoln Avenue
Charleston, Illinois 61920-3099
1-217-581-6190
www.eiu.edu/~healthst/facility
21. “A Visible Anthem” in DVD format by the Lloyd Shaw Foundation
Lloyd Shaw Foundation Sales Division
P. O. Box 11
Macks Creek, MO 65786
1-573-363-5868
www.lloydshaw.org
22. “Rhythm and Dance” by Susanne Johnson Davis, Brigham Young University
Kendall/Hunt Publishing Company
4050 Westmark Drive
Dubuque, Iowa 52002
23. “Recreational Folk Dance” by Susanne J. Davis and Colleen N. West, Brigham Young University
Kendall/Hunt Publishing Company
4050 Westmark Drive
Dubuque, Iowa 52002
24. www.sd73.bc.ca/public-information.php/page/schools/
Contact this URL to obtain information on schools in Canada.
25. www.greatschools.net
Contact this URL to obtain information on schools in the United States.
26. National Teacher’s Association—Source for Teachers Manuals for Country Western dances
Post Office Box 17217
Urbana, IL 61803-7217
www.nationalteachersassoc.com
1-217-344-0410

MUSIC AND SOUND

The selection of music is an extremely important part of planning for the school dance program. There are valid reasons to use music from a particular period in time. When selecting music to represent a particular era, it becomes important to devote attention to the types of instruments and sound systems that were in use during that era. This is also important regarding the type of dance that was in vogue during that era as well.

Children are more familiar with modern music and rhythms than with much of the more traditional tunes a caller might use. Music from Disney movies played on local radio stations are popular with youngsters will be more readily accepted than the music most callers use. Songs can be adapted by many callers for use in calling squares. This may surprise the children and will contribute to the program being more enjoyable. If older types of music are used for a portion of a program, it would be appropriate to explain a little about the music and why it is being used for a particular dance.

Because of the cost involved and the difficulty of coordinating with a band it is impractical to use live music for school events. There are occasions that can be enhanced by the use of live music, whether a single instrument or a combo. If the caller has not worked previously with live music, coordination with the musicians is advisable.

The music of choice for most dance events in schools is recorded music. It is good to tell the dancers and audience a little about each piece of music used. Information such as the name of the song, the group who recorded the music and when it was released are appreciated by the dancers and audience.

Sounding the hall is of particular importance at school events. If it is a small group without an audience, sound can be very simple and one or two speakers will be all that is needed. If the event is in a larger area with an audience, proper sound can become more complex. Dancers must be able to hear the sound clearly.

An audience in an auditorium will also need to hear the sound clearly. This venue will require more attention to the number and placement of speakers, the speaker connections and the need for system power.

An audience in the general area with no specific seating such as in a gym or cafeteria requires much more attention to the number, placement and connections of speakers as well as the probable need for additional system power. All these issues should be addressed during the recommended reconnaissance visit to the site of the dance. An excellent source of information on the proper connections for and placement of speakers is available on the Internet at www.hiltonaudio.com.

PUBLICITY

Create a publication that includes resume type information, references, a sample program, a listing of dances that you intend to use and some brief historical data. Include a picture of yourself and if possible, candid photos from previous dances you have done that shows kids in dance action having fun. Some of the sources for this data include:

1. The Caller Teacher Manual
2. Square Dance Indoctrination Handbook
3. American Square Dance Magazine
4. CALLERLAB publications - Contact the home office for information
CALLERLAB@aol.com
5. "LET'S DANCE" a Dance Program for Pre-School and Elementary School Children by the Lloyd Shaw Foundation
5. Internet sites:
 - A. www.dosado.com - Links to a plethora of sites containing dance information are readily available.
 - B. www.lloydshaw.org - Contains photos of dancers in action and brief descriptions of dance camps.
 - C. www.roncounts.com - Contains publicity information about dance programs and photos from dances and dance parties.

A mailing list of schools within your area, city, county or state could be obtained from local sources such as the telephone directory or school district publications. Internet resources can also be used to create a mailing list.

If you intend to use material from a copyrighted publication, contact the owner and ask for written permission to use the material.

An example of a resume is at Appendix I.

PRUDENT PREPARATION

1. Confirm everything in writing to include the dates, times, fees, location, point of contact, telephone numbers and other pertinent data. If unfamiliar with the location of the facility, get finding directions from a major intersection near the site.
2. If the children have already had some exposure to square dancing, discuss the details of the dance experience with the teacher. Obtain a list of the calls, the teaching methods of the instructor and any styling variances from normal that have been used.
3. Let the point of contact know that some staff members will be required to help organize, maintain order and be available to handle any emergency that may occur.
4. Determine what grades will be represented at the dance, when and for how long so that you can plan the program properly. The point of contact and teachers should be able to tell you the exact times each class starts and ends.
5. Schedule a break for yourself between sessions. Make sure that your equipment will be secure from the actions of curious little ones.
6. Take some "Give Away Material" on square dancing that the teachers can use for follow-up quizzes and for preparation for the dance next year.
7. If possible take digital photos of the dance action. Download the photos into your computer and transfer the photos to CD. Make several copies of the CD, prepare a professional skin for the CD and give copies to the point of contact. They should have a CD to circulate among the kid's families so that they can either copy it or make photos from the CD. They will love you for it and your return booking will be much easier to confirm.
8. If you have the capability to produce a brochure of photos from the CD, edit it and annotate it with some complimentary comments, make copies and deliver them along with the CDs. This will enhance your professional stature in the eyes of the class and teacher.
9. Make a special effort to be clean, neat, properly dressed and professional in every way. Arrive in sufficient time to set up and be ready when the sessions are scheduled to start.
10. Carefully select the music to complement the program you intend to present. If possible use some lively modern music and modern songs. Traditional songs may also be appropriate, but should not comprise the entire offering. The music you use should fit your calling style. Consider digital music if you have that capability, but keep some vinyl for the curiosity effect. The vinyl will be alien to many of the kids and you should make a point of telling them about the equipment that you have and why you use it.
11. Carry back-up supplies and equipment with you to all these events. Such items as spare needles, patch cords, microphones, speaker cords, power cords, batteries and extension cords can be event savers.
12. Take along information about upcoming dances, classes, beginner dance parties and special events. Take along business cards and photo brochures from previous dances, someone just might want to do more dancing and you might get some additional bookings.
13. Locate the hall exit doors, emergency exits, telephones, restrooms and determine who to contact in the event of an emergency.

HELP IS AVAILABLE BY PHONE

Listed below are callers who are veterans at calling in schools and have agreed to share their experience and provide advice when requested. All have many years of experience at this endeavor and should be able to answer your questions and will be happy to help.

Gerry and Chuck Hardy
GERHARDY@aol.com
CDHARDY@aol.com
1-800-584-3453

Yona and Al Chock
alchock@worldnet.att.net
1-808-683-3217

Joe and Jennie Friscella
1-401-789-7555

Mike Callahan
user84611@aol.com
1-716-392-3807

Hank Lutchter
1-570-435-2048

Dave and Bonnie Harry
1-425-743-6191

Cory Geishauser
corygeis@nb.net
1-814-940-6046

Melvin Liter
1-606-266-6598

Bill Van Hoesen
1-850-581-9284

Ron Counts and Kit Galvin
coloradokit@hotmail.com
coloradocaller@hotmail.com
www.roncounts.com
1-719-598-8624

ORGANIZATIONS THAT CONDUCT SEMINARS

Centers for the Arts

Chambers of Commerce

Churches

Dance Studios

Elder Hostels

Entertainment Bureaus

Health Clubs

Historical Organizations

Hotels

Labor Organizations

Libraries

Local Television Stations

Recreational Parks

Retirement Villages

Service Organizations

Schools

Senior Centers

Tourist Promotion Agencies

Universities

Video Production Services

Wives Clubs

Contact any of these types of organizations in your local area and register as a Speaker who is available to conduct seminars about the benefits of square dancing and how it can lead to a healthier and more balanced lifestyle. The greater your exposure to influential individuals and groups in your area, the greater will be your name recognition as an authority in your field and the greater your future booking potential.

WHY WE DANCE

This is a most interesting subject. Most dancers might tell you we dance for our health, sociability, fun, exercise and challenge. Non dancers give reasons such as “I have no rhythm”, “I have two left feet”, “I have difficulty hearing the beat”, “I never learned how” and other excuses for why they do not dance.

Dorothy Shaw believed primitive man had to dance to survive. He danced to celebrate the seasons, the successful hunt, a success in battle, to win acceptance of his fellow man, to honor his god and because it made him feel good. She believed that we need to teach little children the rhythms of nature, to hear the musical sounds and to react to these sounds. It is important to the development of their young bodies to participate in play party games and simple folk dances. As they grow and develop skills their dancing abilities should also be developed. For a greater appreciation of these comments, go to the Lloyd Shaw Foundation website at www.lloydshaw.org and access the sales division to obtain a copy of the DVD “A Visible Anthem”. After viewing this DVD there will be no need to ask “Why do we dance”, this video will answer the question for you.

Modern man has found many forms of entertainment and dancing is only one of them. Dancing has been relegated to obscurity in many places because of the competing recreational forms. Dancing is an excellent social activity. Dancing can be learned, easily by some and with considerable difficulty by others. It is an excellent skill for all to possess. It has been said “The man who is a competent dancer need never be without a partner”. Ladies in particular appreciate the man who is a skillful and available dancer.

PRESIDENTIAL PHYSICAL FITNESS AWARDS

The President's Challenge is the Physical Activity and Fitness Awards Program of the President's Council on Physical Fitness and Sports (PCPFS). Starting with the President's Physical Fitness Award (PPFA) in 1966, this program has rewarded and motivated millions of youth.

The President's Challenge currently consists of three distinct program areas.

A. Active Lifestyle: This program offers the Presidential Active Lifestyle Award (PALA) and the Presidential Adult Active Lifestyle Award (PAAL to the PALA) to recognize those youth and adults who participate regularly in physical activity.

B. Physical Fitness: Three award levels are offered for this program. The Presidential Physical Fitness Award (PPFA) is for those who score at or above the 85th percentile on all five events of the physical fitness program. The National Physical Fitness Award (NPFPA) is for those who score at or above the 50th percentile, while the Participant Award (PA) is for those who fall below the 50th percentile, but attempt all five physical fitness events.

C. Health Fitness: The Health Fitness Award (HFA) recognizes those who meet a "healthy level of fitness" on all five events of this program, including a body mass index (BMI) calculation.

School Recognition Programs: In an effort to recognize the important role that individual teachers and schools play in our effort to motivate Americans to "Get Fit and Be Active," the President's Council on Physical Fitness and Sports and the President's Challenge offer three different ways that schools can be recognized.

A. Physical Fitness State Champion - Based upon the results of the Physical Fitness Program, every year we offer three schools in every state the opportunity to become State Champions. Schools are divided into three categories based on enrollment. The schools with the highest percentage of Presidential Physical Fitness Award (PPFA) winners in each category for every state are awarded the State Champion Award. Schools are highly encouraged to enter this free program and reward their school for a job well done.

B. Active Lifestyle Model School - Based on the results of the Active Lifestyle Program and objectives of Healthy People 2010, we now offer any school the opportunity to become an Active Lifestyle Model School. A Model School is one that has 35 percent or more of their school enrollment earn the Presidential Active Lifestyle Award (PALA) two or more times during the school year.

C. Physical Activity and Fitness Demonstration Center - Any school that includes a clear emphasis on physical activity and fitness within its physical education program is eligible to become a Demonstration Center. Schools may apply to their state coordinator (identified on our Web site at www.indiana.edu/~preschal) in order to be recognized. In addition to having desirable physical education programs, Demonstration Center schools are open for other teachers, administrators, parents, and other interested parties to observe their program. After serving as a Demonstration Center School for a period of three years, schools are eligible to become an Honor Roll School.

The information above was extracted from the www.fitness.gov Web site and is provided as an overview of the program. For additional information, please go to www.fitness.gov because the information is too detailed to list in this document and is subject to change.

SAMPLE INTRODUCTORY LETTER

Caller Letterhead

Address

E-Mail

Phone

Mr/Mrs/Miss _____ Smith, Principal,
School
Address
City, State, ZIP

Dear Mr./Mrs/Miss Smith,

I am a professional Square Dance Caller and Instructor. I am available during the day and am writing to introduce myself and to offer your school the unique opportunity to learn and participate in one of the most historical forms of American folk dance. Square dancing is a wonderful cooperative activity whose roots reflects both our cultural diversity and our shared heritage. It teaches friendliness, courtesy, respect, social interaction and the importance of working together as a team. It also provides for physical exercise, mental challenge and mind/body coordination while honing listening skills.

Square Dancing can fit into the daytime educational setting in a variety of ways:

A historical dance class.

A teaching unit for physical education or music classes.

A special event or assembly during the school day.

Square Dancing can also fit into special evening programs:

A PTA sponsored party for children and their families.

A "Get Acquainted" night for faculty and/or students.

A special party night to celebrate a holiday.

A Fund Raiser for a school program.

No previous square dance experience is required for any age group for whom I work. I have specially designed programs intended to introduce square dancing and other "Party Dances" to those who have never danced before.

I have been calling/teaching square dancing for ___ years. I am a member of CALLERLAB, the International Association of Square Dance Callers and with this membership, I am licensed through BMI and ASCAP to perform copyrighted music. I am also covered by liability insurance. My only physical requirements are a table for my equipment and access to electrical power.

The funds for my workshops/party dances can be defrayed by Student Council Funds, PTA groups, Visiting Artist/Artist in Residency programs or other types of cultural art funds available in some school districts.

I would enjoy talking with you further about my programs and how they could enrich the classes of many of your teachers. I am confident I can provide an entertaining, educational and FUN experience for your school. I will telephone you soon to set an appointment to discuss these ideas more fully. I look forward to speaking with you.

Sincerely,

CONTRACTS

Contracts are recommended for every calling date you set with any organization. You present yourself as a professional and the paper work should be professional as well. School officials will respect your willingness to provide written confirmation of the oral agreement. It should indicate what you intend to do and what you expect them to do as well. You should have a clear idea of the source of their funds.

A sample contract is included at Appendix E. The sample is the contract form approved by and available from CALLERLAB. It may be used when dealing with organizations, schools and individuals. You may wish to purchase copies from the home office, copy this form or design your own personal contract form. In some instances the schools will have a form that is used for all agreements involving disbursement of funds and will ask you to complete it. A written contract will help eliminate misunderstandings and anxiety on the part of both parties to the contract.

The reason for conducting the event should be stated on the contract. This "Statement of Purpose" could include such statements as:

- A. To provide an educational and fun event to demonstrate social activities in the colonial settlement of America.
- B. To demonstrate the social and musical activities during the westward expansion of America.
- C. To demonstrate the impact of immigrants on the social scene in colonial America.
- D. To correlate music, math, geometry, social skills and problem solving into one teaching unit through the medium of square dancing.

Callers should not expect to receive a check at the end of each session; however, you should determine when you can expect to be paid. Every school district is different and it is good business to clarify details so each party to the agreement knows what is expected. The details of date, time, location, furnishings, availability of water, the number of adult supervisors, length of the session, and number of sessions are essential and need to be discussed and agreed upon.

If at all possible a personal reconnaissance of the site for the dance session is recommended. This reconnaissance can identify the need for special equipment, extra speakers, parking sites, entry doors, suggestions regarding the location of seating, sound, special events and identify potential hazardous areas.

CALLER/CLUB CONFIRMATION AGREEMENT

(Contract Form Approved By CALLERLAB - Revised September 3, 2004)

CALLER INFORMATION

CLUB INFORMATION

Callers' Name

Club Name

Street Address

Club Contact

City, State, Zip

Telephone

Contact Street Address

E-mail:

City, State, Zip

Telephone

Fee

E-mail:

When and Where

Date: _____ Time: _____ AM/PM to _____ AM/PM Time Zone: _____

Dance location: _____ Phone Number: _____

Does Caller Desire Map? Yes: _____ No: _____ (Map sketch on back of page if necessary)

Details of Dance/Event (Please check appropriate blocks!)

1. This event is: Regular Club Dance () ; Workshop () ; Open () ; Closed () ; Other (Specify) _____
2. Dance program to be called is: (circle) MS PLUS A1 A2 C1 C2 C3A
3. Round Dance Program includes Pre-Rounds: Yes () No () Time: _____
4. Caller is responsible for Round Dance Program: Yes () No ()
5. Caller will: Call entire program () ; Share program with another caller: _____
6. The caller () club () will furnish sound equipment.
7. Refreshments: Yes () No () Time: _____

Special Considerations

(airfare, airport contact, accommodations, publicity info, restriction on calling other events within a specified distance and/or time, etc)

Alternate Names & Phone Numbers:

REMINDER TO CALLER TWO WEEKS IN ADVANCE OF EVENT WOULD BE APPRECIATED!
I AGREE TO CALL THE ABOVE EVENT, AS DESCRIBED, AND FURTHER CERTIFY THAT I WILL BE LICENSED BY BMI AND ASCAP TO PERFORM COPYRIGHTED MUSIC AT SAID EVENT.
(Note: Confirmation of CALLERLAB member license status is available through the CALLERLAB office)

Callers Signature

Date

Accepted By: Club Representative

Date

Caller certifies he/she is a current CALLERLAB Member: _____

NOTE: In consideration of callers' health and ability to provide quality programming, CALLERLAB recommends that callers not be scheduled for more than seven (7) hours in any one day.

cc: Caller () Club ()

PERFORMANCE EVALUATION

Caller/Instructor: _____ Date: _____

School: _____

Grade: _____

Evaluator: _____ Phone: _____

Please rate the following criteria as: Excellent Good Fair Poor

1. Relevance of the Program to the Curricula: _____
2. Usefulness of the instruction and material: _____
3. Quality of Instruction: _____
4. Organization & Professionalism: _____
5. Overall Value of the Event: _____

Additional Comments: _____

This form is intended to help the event organizer and the caller by providing feedback to the caller concerning how the organizer evaluated the event. If you choose to use this form, make copies and provide the form to the organizer and ask that the form be completed and returned to you. A copy of the completed form should be retained by the event organizer.

A SUCCESSFUL PROGRAM

(By Mike Callahan)

Another successful caller, Mike Callahan agreed to provide information on a successful school program he does in the Hilton, New York area. Mike reports:

He is not a Traditional square dance caller and with the exception of the Virginia Reel, Bird in the Cage and a few others, he does not call traditional square dancing. He has found that in the schools, kids do not enjoy traditional square dance music. They like to hear the modern songs and especially current singing calls to music that they hear on the radio. He uses easy line dances in his program. He uses the CALLERLAB Mainstream list as a guide for each grade K-12, for instance K-1 he could use Honors, Do Sa Do, Elbow Swing, Square Identification, Circle, Promenade, Right Hand Star, Split the Ring.

When he wants to contact schools in his area, he simply goes through the telephone book and gets on the telephone or gets on the computer and sends e-mails. He has certain schools that he does each year and starts to contact his "Regular Customers" toward the end of August or early September. He contacts schools that do not book him each year, because there may have been a teacher or administration change since the last contact. He does not contact principals or administrators because he has found that they seldom answer. Instead he goes directly to the Physical Education teachers. They are "In the Trenches" so to speak and when they want a program, they will see that they get it along with the funding.

Mike's fee is currently \$225.00/day (up to six 40-45 minute classes) and \$50.00/class over that for a distant county. When he travels to a different county he adds on a travel expense amount. He calls in about 20-30 schools each year. Some are only for a day and some are for a full week. He also does evening programs for parent-child nights and other events and charges \$125.00/hour for that.

Mike included a sample document that he uses both with e-mail and regular mail. He sends this to approximately 150 schools each year whether he has called for them or not. For the schools that book him, it is a reminder to make contact and schedule him. For the schools that have not booked him, it is information. He has found that when the marketplace is flooded with information, it gets results, especially if a school has had a change in Physical Education teachers or administration. Generally the Physical Education teachers who have been teaching many years do not want to change their program. It is usually the younger teachers who enjoy trying something new. He usually tries to "Tweak" the wording each year to make the program sound more attractive.

When he teaches in the schools, he teaches basic calls much like he would a regular square dance class. He sight or memory calls the basics and uses both patter and singing calls with upbeat and modern music. When he goes into a school, he talks about square dance "Team Building" and as a recreation. He talks about people learning to square dance and then going on dance cruises, dance hotel weekends and dance vacations. He talks about the National Square Dance Convention and how many dancers that it draws. He talks about the big square dance RV parks in Texas and Arizona. He also talks about square dancing in foreign countries and not only how the Europeans brought the beginnings of square dancing to our country in the colonial days but also how the American soldiers took square dancing back to Europe and Japan following World War 2. He talks about his square dance travels, festivals that are held in hotels and big convention centers. He tries to make the thought of square dancing as attractive and as modern as possible. These things get the kids interested in square dancing.

A list of square dance basics that he uses for different grade levels follows:

K-1: Dancer naming, square identification, Circle Left and Right, Do Sa Do, Swing (elbow), Promenade (only inside hands joined), Promenade single file, Reverse the ring, Split the ring, Right Hand Star. Other dances: YMCA, Chicken Dance, Hokey Pokey.

K-2 & 3 Add: Promenade (hands crossed), Left Hand Star, visiting couple routines, Allemande Left, Allemande Right, See Saw, Star Promenade. Other dances: Alley Cat, Cha-Cha Slide, Reggae Cowboy.

K-4 & 5 Add: Pass Thru around 2, Partner Changes, Ladies backtrack (from Star Promenade), simple 2 ladies chain, Wheel Around (From Promenade only), Fifth grade only: Grand Square and Weave the Ring; various line dances.

6 & 7 Add: Grand Square, Roll-Away (from a circle), 4 Ladies Chain, 4 Ladies Chain 3/4. Right & Left Thru, California Twirl, Circle to a Line. Various Line Dances

8—12 Add: Square Thru (4 hands only), Bend the Line, Lead Right & Veer Left, Double Pass Thru, Cloverleaf, Flutter Wheel, Zoom, Dive Thru, From Two Faced Lines: Ladies Trade, Men Trade, Couples Trade, Couples Circulate, Cast Off 3/4 from lines facing out, Wheel & Deal from lines facing out, Box the Gnat to a Wrong Way grand. Various Line Dances.

Many of the calls depend on the experience level of the kids. When you go into the same schools year after year, the kids want to see something new and the older kids NEED to be challenged.

He does not go into Waves or Thars because they take too long to teach

One high school that he has done for 15 years has a “Showdown Hoedown” (1 hour –no breaks) where the kids dance in competition for prizes. In April 2004 they had 40 squares dancing.

When going into a school, one has to be UPBEAT, PATIENT AND HAPPY to do what they are doing and sincerely enjoy working with young people. The caller must get out on the floor and work with the kids. Get the teachers involved if at all possible. The caller cannot put on an act because the kids will see right through it in a minute. The caller must be a good singer, if not the kids will realize it and let the teacher know. MAKE IT A FUN, UPBEAT AND CHALLENGING EXPERIENCE and the kids and teachers will look forward to having you back next year.

A SUCCESSFUL PROGRAM

(By Melvin Liter)

Melvin Liter, an accredited veteran caller from Lexington, Kentucky has provided an outline of his successful program to gain access to schools and obtain bookings. Elements of his very successful program follow.

His Process for contacting schools and setting up a Square Dance Teaching Program:

1. Access the Internet and type in <http://www.google.com>.
2. Under search type: Department of Education.
3. This will give you a list of Department of Education Home Pages.
4. Explore various sites for information that may be helpful (i.e. U.S. Department of Education, and then by state (your state).
5. Choose the state you live in and start to explore. Realize your access may give you a variety of information. So get to know the Department of Education Home Page in your state. Contact a teacher for additional insight.
6. Choose a School or Education Directory; if your state works like Kentucky, this should give you a list of counties. By accessing the county, the schools are then listed with contacts (i.e. superintendents, principals, physical education, arts, or music teachers).
7. Start a list of contacts and e-mail addresses (Mel did this on a Word document sheet and listed every one he contacted. He also highlighted e-mails that were returned, so that he would not contact them again. He also sent multiple e-mails to each school in an attempt to reach the right person. He finally sent e-mails to the principals and superintendents.
8. He expended about four days sending and receiving e-mails initially.
9. Prepare a list of items to send to responders:
 - A. Introductory letter that describes what you want to do (Attachment 1).
 - B. Prepare an e-mail template that you can cut and paste applicable items to save time (Attachment 2).
 - C. Prepare an e-mail "Follow-Up Template" with price structure and a Thank You (Attachment 3).
 - D. Prepare a letter that can be used if a sample program is requested (Attachment 4).
 - E. List contact information on each e-mail (i.e., phone number, e-mail and street address).
 - F. Establish a Microsoft Excel spread sheet for program schedules (Attachment 5).
 - G. List your fee structure...(Mel charges \$200.00 for the first hour, then \$100.00/hour for each additional hour at the school).
 - H. Invoice and Confirmation Letter to school (Attachment 6).

(Attachment 1)
(Sample Attachment Introductory Letter)
Liter Enterprises, LLC
Western Square Dancing

Mel Liter
Accredited Member of CALLERLAB
Caller and Instructor
Hoedowns, Parties, Workshops, Clubs
Call for Available Dates

Melvin E. Liter
3416 Pinas Bay Drive
Lexington, KY 40502-3813

MELiter@mikrotec.com
859-266-6598

January 13, 2005

Dear Sir/Madam:

I am a square dance caller with 27 years experience. I have developed a program that addresses many of the core requirements for the 4th and 5th grade Arts and Humanities Elements of Dance including Dance Movements and Forms as well as the Historical and Cultural Context. I can cover most all of the core curriculum for a class in 1 hour. I teach the concept of circle mixers, square dance, contra lines, and hoedowns during the course of instruction. If you would like to discuss the program or a possible date for instruction of a class please contact me for available dates and fees.

Sincerely,

Melvin E. Liter
Caller/Instructor

(Attachment 2)
(Example of Template E-Mail)

——Original Message——

From:

Sent: Monday, January 17, 2005 3:18 PM

To:

Subject: Core Curriculum Square Dance Program

Dear Principal,

I am a Square Dance Caller and I am available to teach core curriculum for the Arts and Humanities Elements of Dance including Dance Movements, Forms, Historical and Cultural Context for schools in Kentucky. I have already taught the curriculum for several classes. I would be glad to talk to you and arrange classes for the 4th, 5th, 6th, 7th and/or 8th grades.

Please see attached letter and if interested please contact me for fees and available dates.

Sincerely,

Melvin E. Liter
Square Dance Caller/Instructor
Liter Enterprises, LLC
Liter Consulting Services
3416 Pinas Bay Drive
Lexington, KY 40502-3813
Phone # 859-266-6598
E-mail: meliter@mikrotec.com

NOTICE: This electronic mail transmission is for the use of the named individual or entity to which it is directed and may contain information that is privileged or confidential. It is not to be transmitted or received by anyone other than the named addressee (or a person authorized to deliver to the named addressee). It is not to be copied or forwarded to any unauthorized persons. If you have received this electronic mail transmission in error, delete it from your system without copying or forwarding it, and notify the sender of the error by replying via e-mail or by calling Liter Enterprises, LLC at (859) 266-6598 so that our address record can be corrected.

(Attachment 3)
(Example of Follow-up Template E-Mail)

From: melvin [mailto:meliter@mikrotec.com]
Sent: Tuesday, January 18, 2005 11:39 AM
To:
Subject: Re: information request

Dear Ms. Fazel,

Thank you for responding. If within 100 miles my fees are \$200 for the 1st hour (this covers transportation and the instruction). If over 100 miles then 37.5 cents/mile round trip + \$100 for the 1st hour, then \$100/hour for each additional hour the same day. I furnish my own equipment and I would need electrical access and a table for my equipment. I would also need assistance from the teachers of the classes to assist with discipline during the class. I can teach 100 students at a time (room size permitting) and I would suggest that the grades be kept separate. I am attaching a copy of the handout for your convenience.

I look forward to hearing from you and scheduling classes.

Sincerely,

Melvin E. Liter
Caller/Instructor

(Example Follow-up Thank You E-Mail after the program)

Becky,

I want to thank you for all of your assistance. It was a pleasure to return to the Cumberland County Middle School and to have a chance to work with Ms. Smith. I think the 8th graders had a good time.

I am attaching an invoice as requested. I received payment yesterday, so there is no payment due.

Sincerely,

Melvin E. Liter
Caller/Instructor

(Attachment 4)
(Attachment Letter with Sample of the Material to be taught)
Sent only upon request

Liter Enterprises, LLC

Western Square Dancing

Mel Liter

Accredited Member of CALLERLAB

Caller and Instructor

Hoedowns, Parties, Workshops, Clubs

Call for Available Dates

Melvin E. Liter
3416 Pinas Bay Drive
com
Lexington, KY 40502-3813

MELiter@mikrotec.

859-266-6598

School Square Dance Classes

2005

4th, 5th, 6th, 7th, and/or 8th Grade Classes

Each class will be taught the same material.

List of Calls that will be taught:

Circle right/left, Forward and back, Right/left arm turns, Elbow swing, Allemande left, Single file promenade, Couples promenade, Do sa do, Star right/left and Pass thru.

Square Identification:

Squaring the set, Heads, Sides, Couples 1, 2, 3, 4 positions, Partner, Corner, Opposite, Right hand lady, Birdie in the Cage, Dive for the Oyster, Duck for the Clam and Change partners.

Figures that will be taught as time allows:

Circle Mixer, Jiffy Mixer, Hokey Pokey

Lines: Virginia Reel (modified—easy version without the reel) and **time permitting** Amos Moses (line dance)

Melvin E. Liter
Square Dance Caller and Line Dance Cuer

Types of Dance

Contra — A dance of opposition. Many couples, line facing line, face to face, long lines normally formed lengthwise of the hall, so that the head of the line (set) is at the callers end of the hall and the foot of the line is at the other end of the hall. Example: Virginia Reel.

Quadrille set and the square dance set are basically the same formation. A square is formed with 4 couples facing in with each couple across from another couple and each has their back toward one of the 4 walls. The gentlemen are on the left and the ladies are on the right of each couple. Each couple is about 4 steps from the opposite couple.

Note: Except for the formation, both the dancing and the calling of a contra and a quadrille are exactly the same.

Circle — Circle formation as singles or couples. The dancers can be facing in many different directions. Circle

Mixers — The formation is the same as for a circle, but it includes the changing of partners.

Line Dance — Line formation usually starting by facing the cuer/instructor. It can be done as singles or as couples.

Core Objectives:

Grade 4 & 5 Arts & Humanities

Dance: Elements of Dance
Dance Movements & Forms

Historical & Cultural Context

How Met:

Honors, circles, squares, lines, contra
Forward/Back, Circle Left/Right, Walk, Swing,
Couples Promenade, Single File Promenade,
Arm Turns, Square-Identification, Couples
Separate.

See Genealogical Chart (1450-Present)

Grade 4 Arts & Humanities

Dance: Elements of Dance

**Academic
Expectation**

**Program of
Studies**

**Core Content How Met:
Assessment**

1.15
2.22

AH-4-Da-1

AH-E-2.1.13 Circle Mixers, Square Dance, Line Dance,
AH-E-2.1.21 Contra (Virginia Reel Modified)

1.15
2.23

AH-4-Da-2

AH-E-2.1.14 Square Dance with Beginning, Middle, End
AH-E-2.1.32 Calling of the dance movements

Grade 4 Arts & Humanities

Dance: Elements of Dance

**Academic
Expectation**

**Program
Studies**

**Core Content How Met:
Assessment**

1.15
2.23

AH-4-Da-3

AH-E-2.1.34 Similar (dance/everyday movements)
walking with rhythm. Different—Dances to
beat of music (fast/slow) and movement
changes with music.

1.15
2.22

AH-4-Da-4

AH-E-2.1.13 Square Dance (Beginning, Middle, End)
Contra (Virginia Reel), Line Dance, Circle
Mixer.

1.15	AH-4-Da-5	AH-E-2.1.12	Square Dance (Beginning, Middle, End)
2.22		AH-E-2.1.14	Contra (Virginia Reel), Line Dance, Circle
2.23		AH-E-2.1.33	Mixer (Jiffy Mixer)

**Grade 4 Arts & Humanities
Dance: Elements of Dance**

Academic Expectations	Program of Studies	Core Content	How Met: Assessment
1.15	AH-4-Da-6	AH-E-2.1.12	Square Dance (Beginning, Middle, End)
2.22		AH-E-2.1.21	Contra (Virginia Reel), Line Dance, Circle Mixer (Jiffy Mixer) (Birdie in the Cage)

Historical and Cultural Concept

**Grade 4 Arts & Humanities
Dance: Elements of Dance**

Academic Expectation	Program of Studies	Core Content	How Met: Assessment
1.15	AH-4-Da-7	AH-E-2.2.21	Square Dance (Beginning, Middle, End)
2.22			Contra (Virginia Reel), Line Dance, Circle Mixer (Jiffy Mixer) (Birdie in the Cage)
2.25			
1.15	AH-4-Da-8	AH-E-2.1.35	Compare Hoedown to Western Sq. Dance
2.23		AH-E-2.1.36	Line Dances to Contra (Virginia Reel) Honors show courtesy, respect.
1.15	AH-4-Da-9	AH-E-2.1.36	Dancers will observe others during Square Dance, Line Dance, Contra, Circle Mixers
2.23			
1.15	AH-4-Da-10	AH-E-2.1.36	Dancers will observe others during square
2.23		AH-E-2.2.32	Dance, Line Dance, Contra, Circle Mixers
2.25			Dancers work as teams, take turns, leaders, followers, form patterns and formations Purpose Square Dance Recreational, Social, Exercise, to meet people & decrease stress

Historical and Cultural Context

**Grade 4 Arts & Humanities
Dance: Elements of Dance**

Academic Expectations	Program of Studies	Core Content	How Met: Assessment
1.15	AH-4-Da-11	AH-E-2.2.31	Genealogical Chart (1450-The Present)
2.23		AH-E-2.2.33	Contra Line Dance, Square Dance Quadrilles Purpose Recreation, Social Exercise Styles Hoedown, Mountain Style, Square Dance, See Genealogical Chart
1.15	AH-4-Da-12	AH-E-2.2.32	Dance, Line Dance, Contra, Circle Mixers
2.25			Dancers work as teams, take turns, leaders, followers, form patterns and formations Purpose Square Dance recreational, Social, Exercise, to meet people & decrease stress

**Grade 5 Arts & Humanities
Dance: Elements of Dance**

Academic Expectations	Program of Studies	Core Content	How Met: Assessment
1.15 2.22	AH-5-Da-1	AH-E-2.1.13 AH-E-2.1.21	Circle Mixers, Square Dance, Line Dance, Contra (Virginia Reel Modified)
1.15 2.23	AH-5-Da-2	AH-E-2.1.31 AH-E-2.1.32	Discuss expressive dance (Birdie in the Cage) Dive for Oyster/Duck for Clam, Star Right/Left Calling of the dance movements
1.15	AH-5-Da-3	AH-E-2.1.33	Similar (dance/everyday movements) walking With rhythm. Different Dance to the beat of music (fast/slow) and movement changes with music. Circle Mixer
1.5 2.22	AH-5-Da-4	AH-E-2.1.12 AH-E-2.1.14	Square Dance (Beginning, Middle, End) Contra (Virginia Reel), Line Dance, Circle Mixer (Jiffy Mixer) (Birdie in the Cage)

Dance Movements and Forms

**Grade 5 Arts & Humanities
Dance: Elements of Dance**

Academic Expectation	Program of Studies	Core Content	How Met: Assessment
1.5 2.23	AH-5-Da-5	AH-E-2.1.33	Similar (dance/everyday movements) walking with rhythm. Dance to beat of music (fast/slow) and movement changes with music.

Dance Movements and Forms

**Grade 5 Arts & Humanities
Dance: Elements of Dance**

Academic Expectation	Program of Studies	Core Content	How Met: Assessment
1.15 2.22	AH-5-Da-6	AH-E-2.1.12 AH-E-2.1.14	Square Dance (Beginning, Middle, End) Contra (Virginia Reel), Line Dance, Circle Mixer

Historical and Cultural Context

**Grade 5 Arts & Humanities
Dance: Elements of Dance**

Academic Expectation	Program of Studies	Core Content	How Met: Assessment
1.15 2.23 2.25	AH-5-Da-6	AH-E-2.2.21	Square Dance (Beginning, Middle, End) Contra (Virginia Reel), Line Dance, Circle Mixer (Jiffy Mixer) (Birdie in the Cage)

Expectation	Studies	Assessment	
1.15 2.23 2.25	AH-5-Da-8	AH-E-2.2.33	Compare Hoedown to Western Square Dance Line Dance to Contra (Virginia Reel) Honors show courtesy, respect.

1.15 2.23	AH-5-Da-9	AH-E-2.1.31 AH-E-2.1.32	Dancers will observe others during Square Dance, Line Dance, Contra, Circle Mixers Similar (dance/everyday movements) walking with rhythm. Different Dance to beat of music (fast/slow) and movement changes with music. Circle Mixer
1.15 2.23 2.25 2.26	AH-5-Da-10	AH-E-2.233	Compare Hoedown to Western Square Dance Line Dances to Contra (Virginia Reel) Dancers work as teams, take turns, leaders, followers, form patterns and formations Honors show courtesy, respect Purpose Square Dance Recreational Exercise, to meet people, decrease stress
1.15 2.24	AH-5-Da-11	AH-E-2.2.31	Genealogical Chart (1450 to The Present) Contra Line Dance, Square Dance Quadrilles Purpose Recreation, Social, Exercise Styles Hoedown, Mountain Style, Square Dance, See Genealogical Chart

(Attachment 5)
(Example of Headings on Excel Spreadsheet)

Square Dance School Programs
2005
Scheduled Programs

Date	School	Handout Sent	Invoice Sent	Grades Taught	Date	Total # of Income Booked	Students
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(Attachment 6)
(Example Invoice and Confirmation Letter)

Liter Enterprises, LLC
Western Square Dancing

Mel Liter

Caller and Instructor
Hoedowns, Parties, Workshops, Clubs
Call For Available Dates

Accredited Member of CALLERLAB
3416 Pinas Bay Drive
Lexington, KY 40502-3813

MELiter@mikrotec.com
859-266-6598

January 20, 2005

Elementary School

_____, Principal

Address

Phone #

Invoice for teaching Square Dance Classes.

Dear Mr. _____:

I look forward to meeting you and teaching classes at the _____ **Elementary School**. I sent you the handout. If you need additional information please contact me. I am sending this invoice early, as requested, so payment can be made the day of the class.

This invoiced amount is due on the date of the program.

<u>Date</u>	<u>Work Performed</u>	<u>Time</u>	<u>Charge</u>
2/22/05	4th and 5th Square Dance Classes	2 hrs	\$200.00
	Travel and expenses		<u>\$100.00</u>
2/22/05	Total charges due, Thank you		\$300.00

Please make check payable to: Melvin E. Liter

Thank you,

Melvin E. Liter
Square Dance Caller

Your Business Name

Your Name

PHOTO

_____ is a native of Colorado, who attended Colorado College as an Arts Major and later Corcoran Fine Arts School in Washington DC. While there she joined the Arthur Murray Dance Studios as a dance teacher. In a dance competition, she and her partner were the final winners of the bronze, silver and gold awards. As a result, they were hired as teachers to teach folk and round dancing to the hobby club and lifetime students. They were also under contract to CBS Dancing for 36 color TV shows and other performances in the Washington, DC area.

She became Dance Director with Arthur Murray Studios where her responsibility was to train the dance teachers in the Arthur Murray style of instructions in Miami Beach and Fort Lauderdale areas. She produced Arthur Murray Nights as a theme at major hotels and held classes at the Indian River and Bahia Mar resorts and was featured on television shows in the area.

Upon her return to the Washington, DC area she went into retailing and became the assistant buyer for the Spring Valley Julius Garfinkle Stores until she married and moved to Detroit, Michigan. While raising five children, she continued teaching private dance classes in the Birmingham and Bloomfield Hills area. She was the choreographer for the "Boyfriend" and the "Birmingham Newcomers", where she introduced folk dancing to young girls who performed in various churches and at civic functions.

Later she formed a performance group of adults called the "Cavalcade Dancers" for the purpose of performing at musical shows which she directed and choreographed to include fashion shows with singers and dancers and other multi-talented performers.

She returned to Colorado Springs in 1983 and formed a new group of "Cavalcade Dancers" who performed many functions and dances in all the parades in Colorado Springs. They were winners in the "Parade of Lights" parade in 1986. Later she taught ballroom dancing thru the Parks and Recreation Department for Manitou Springs. She has choreographed the Olio at the Iron Springs Chateau.

In 1997 she moved to British Columbia and taught international ballroom dancing until 1999. She returned to Colorado Springs and decided to get back into folk dancing and in June of 2005 started taking Modern Western square dance lessons.

She was recently asked to join "Our Business" to team up with _____ and _____ in order to incorporate ballroom dancing into the programs presented by this group in Colorado Springs. She is a tremendous asset to this group with her diverse talents and positive attitude.

SQUARE DANCE

HISTORY AND HERITAGE

By Kenny Reese

BACKGROUND

Dancing probably began as an imitative act, i.e., early man imitating some of the ritualistic dances of animals. Historically, dance seems to have reached its low point during the days of classical Greece when it was looked upon as an ignoble activity. Aristotle was supposed to have said, "No citizen should pursue these arts (music and dance) so far that he approaches professional status," and relegated such activities to slaves, freedmen and foreigners. The great Roman, Cicero, said, "Nobody dances unless he is drunk or unbalanced mentally." Italy saw the return of dancing during the 15th century, but France may be said to be the Mother of the modern art. Many of our dance terms show this French connection, including the call dos-a-dos, which means back-to-back.

EVOLUTION

ENGLISH HERITAGE

Unquestionably, the English ancestor of our modern square dance was the great Morris dance. It was an exhibition dance done by trained teams of Morris dancers - six men (women did not participate) in two rows of three. Later on, in the 17th century, country dances became all the rage in England. Many were longways or line dances, and some believe that the contra got its name either from a mispronunciation of "country" or from the fact that the dances were done in two opposing lines. At the same time, people did "rounds for as many as will", some of which resembled the choral dances often danced in the naves of English churches.

FRENCH DEVELOPMENT

The French adopted and modified the English country dance and called it the Contredanse Anglaise. They also produced the form of dance known as the Quadrille (a term which originally referred to a card game). It is the Quadrille that most people point to as the grand-daddy of our modern square dance. However, history shows that "Dull Sir John" and "Faine I Would" were square dance routines popular in England over 300 years ago. The French also developed the Contredanse Francaise or Cotillion, a dance done in a square formation with eight dancers.

EARLY DANCE MASTERS

The vital link to this past was the dancing masters who came to the new land called America with the first settlers and brought with them the dances of their homeland. One of the earliest records (and there are not many) of these dances is contained in the works of Hohn Playford, a musician and dancing master. His book, "The English Dancing Master - Plaine and Easy Rules for the Dancing of Country Dances, with Tunes to Each Dance" was published in seventeen editions between 1650 and 1728 and contained 918 dances. Meanwhile, couple dancing was keeping pace. The French had a round dance called the Branle, and there was the Gavotte and the Minuet. It was that most daring of all dances, waltz, that created quite a stir when it was introduced, for it permitted the gentleman to hold his partner in close embrace as they moved about the floor. That position, which we now call closed dance position, was known for many years as the waltz position.

EARLY AMERICAN FORMS

As the pioneers moved westward, the dances went with them. Many of the dances were lost or forgotten, but many were preserved, particularly in the southern Appalachians. There the running set established itself as one of the deep taproots of our western square dance. The running set even had a caller -- America's only unique contribution to the square dance. In the first part of the 20th century, American dancing suffered a great decline. Quadrilles and contras died. People two-stepped the waltz and forgot the polka and the schottische. A rowdy form of dancing called the "barn dance" set a precedent square dancers long have fought to overcome. It took a great industrialist and a superintendent from a small school in Colorado to lift the great American folk activity out of the doldrums.

HENRY FORD

Mr. Henry Ford used to vacation at the Wayside Inn in Sudbury, Massachusetts. There he became interested in the dance program conducted by a dancing master named Benjamin Lovett. The program included the gavotte, mazurkas, the schottische, the minuet, the Virginia Reel, as well as squares and rounds. Mr. Ford tried to hire Mr. Lovett, who declined, pointing out that he had a firm contract with the Inn. This posed no problem for multi-millionaire Ford, who simply bought the Inn and Mr. Lovett's contract and took Mr. Lovett back to Detroit with him. In the Detroit area, Mr. Ford established a broad program for teaching squares and rounds, including radio broadcasts and programs for schools. He built a beautiful dance hall in Greenfield Village and named it Lovett Hall. It is still in use. In 1926 Mr. Ford and Mr. Lovett published a book which provided inspiration and material for many people who had wanted such a reference. That book was entitled "Good Morning". One of the people who pounced on and devoured the book was a young school superintendent in Colorado Springs, Colorado, named Lloyd Shaw.

LLOYD "PAPPY" SHAW

Lloyd "Pappy" Shaw realized that Ford's book supplied only a part of the information on the American dance, and that the rest of it was under his nose in the small towns and farming and mining communities of his own West. He went to work painstakingly interviewing old-timers, collecting dances and music, researching. In 1939 he published the first really definitive work on western square dancing - "Cowboy Dances". Later he published a round dance book. He trained teams of dancers in his Cheyenne Mountain School and took them around the country exhibiting and teaching. In the summer, he conducted classes for new leaders, and western square dancing began to grow like wildfire. Of course, in those days, one did not ask if there would be rounds. It was taken for granted that one would do the Varsouviana, a schottische, the Black Hawk Waltz, and perhaps Blue Pacific Waltz. There might be a cue word here and there for the new people, but no cuer. Dancers knew the dances, just as they knew the figures of many of the square dance calls such as Birdie In The Cage, Lady 'Round The Lady and Dive For The Oyster.

MODERN SQUARE DANCING - CHOREOGRAPHY TRANSITION

Square dancing began its transition from the traditional, visiting-couple type of dancing into all-four-couple-working kind of dancing in the late 1940s. One of the first to use this type of dance pattern was Ed Gilmore who traveled widely and conducted some of the earliest training programs for callers. Callers discovered they could move everyone at the same time and create more interest.

ELECTRONICS AND RECORDINGS

Meanwhile, the development of the electronic amplifier aided the transition, since it permitted the caller to manage large crowds. It was no longer necessary to shout, use a megaphone, or have a caller in each square. The improved public address equipment allowed the caller to be heard well enough so that the dance routine could be invented as it was called. No longer was the dancer expected to know the dance pattern that went with a particular tune as was common in traditional dancing.

Square dance records, particularly the small, easy to manage 45 RPM discs, eliminated the need for live music with all its attendant problems and allowed much greater musical variety and flexibility. The modern square dance activity owes much to the record companies who put out first the 10" and 12" records that ran at 78 RPM and then an abundant supply of good music for square dancing on the much more easily handled 45 RPM 7" records. Some of the pioneering labels have been around since the 1950s. These include Sets In Order, MacGregor and Blue Star. Dozens of other labels have been added since then and without all of them modern square dancing could not have spread throughout the world as it has.

NEW CALLS

In the late 1950s what had been a slow trickle of new call ideas and names began to turn into a flood. Square Thru (which had been danced without a name in contras for a couple of centuries) was given a name and introduced in 1957. Other new movements were created and named in quick succession and the nature of square dancing was changed. Soon we were teaching 16 calls in classes, then 20, and then 32, and then -- you know the rest of the story.

NEW CALLS PROGRAMMING

In the early 1960s another caller who traveled widely, Les Gotcher, began to use a programming technique that

became very widespread. With a seemingly endless flood of new calls being created, callers found that by teaching new calls in several tips during an evening dance, the effect of experience differences between dancers could be limited. Since the calls were new to everyone, the less experienced dancers had nearly equal chance to dance them successfully.

THE STANDARD LISTS

Eventually dancers became frustrated because they could never stop trying to learn the new calls. Attempts were made to develop a standard list. The national magazine, *Sets In Order*, with the help of a Gold Ribbon Committee, developed a list of 50 calls that everyone should know. Soon it became clear that some new calls, not on the 50 Basic list, were gaining wide acceptance and a supplemental list of 25 more calls was developed. The creators of these lists had hoped to provide a stable, unchanging body of calls that could serve as an entry point for new dancers but the square dance activity would not stand still. Newer calls kept winning favor from dancers and callers and could not be left off of any standard list.

CALLERLAB

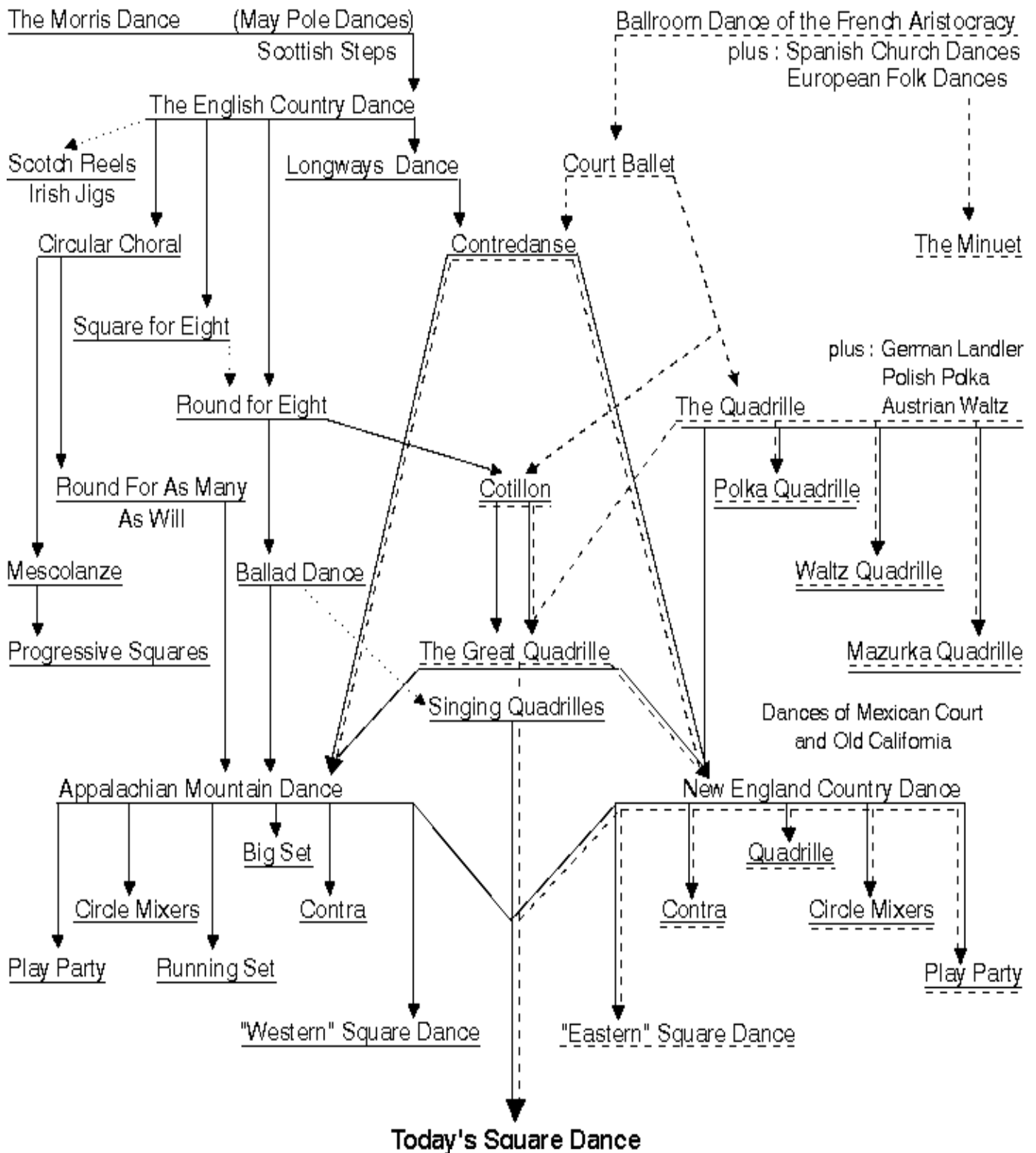
In 1974, an organization named CALLERLAB, The International Association of Square Dance Callers, held its first convention. It has met every year since. CALLERLAB's first goals were to promote square dance terms, timing and styling and to look for ways to promote the activity to insure continued growth. In the years since that first convention several of the early goals have been accomplished. One challenge that the new organization had not expected was the need to provide some order in the chaos of new calls. The Programs of square dancing - Mainstream, Plus, and Advanced - were developed and are now widely accepted by dancers who no longer must learn several new calls each time they dance. The calls that make up these programs have been defined along with their timing and styling and these are also accepted world-wide. CALLERLAB has also established the CALLERLAB Foundation for the Preservation and Promotion of Square Dancing, a non-profit foundation that has as a primary task the development of promotional materials for recruiting new square dance students. CALLERLAB is also developing teaching materials for teaching both dancers and callers.

SUMMARY

Square Dancing has been around for centuries. It began in England and France and came to America early in the history of the new world. As the population spread westward so also did square dancing, taking different forms as it went. The uniquely American contribution to this development was the caller, sometimes called the prompter because he prompted the dancers' memory of patterns they had learned. Modern square dancing began with the advent of public address equipment good enough to allow changing dance patterns and the use of recorded music. In the next 20 years, hundreds of new calls were created. By the mid-1970s the new organization CALLERLAB was able to bring order to the new-call confusion by establishing standard dancing programs - Mainstream, Plus, etc.. CALLERLAB also provided standard call definitions, timing and styling.

From the Greens and Fields of England

From the Royal Ballrooms of France



CONTACT RECORD

A simple management tool will be needed if the number of schools and contacts are numerous. The information listed below in table form is only a suggestion for consideration. If it stimulates ideas that will be helpful, use it or modify it as needed to fit your situation.

When the number of contacts increases, it is helpful to have a standardized system to keep notes and record bookings.

SCHOOL	ADDRESS	CITY	CONTACT	PHONE	REMARKS