

Community Dance Program Journal



A publication of
**The CDP Committee
of
CALLERLAB**
The International Association
of
Square Dance Callers

Volume 10 Number 3

December 2001

NDA Lends Aid to the CDP Committee

The NDA is the National Dance Association which is a member organization within The American Alliance for Health, Physical Education, Recreation and Dance (AAHPERD). The National Dance Association is an organization about the size of CALLERLAB. AAHPERD is a huge organization primarily associated with professional educators.

When CALLERLAB decided to expand the Beginner Dance Leaders Seminar to include teachers and recreation department personnel, Yona Chock suggested contacting the NDA.

As a result of that effort, the Executive Committee of CALLERLAB met with the President of the NDA and the two organizations agreed to cooperate in promoting the Beginner Dance Leaders Seminar which will be held on March 23rd and 24th, 2002 just ahead of the CALLERLAB Convention. A flyer advertising the seminar has been produced and will be distributed at NDA and AAHPERD events over the next several months. Over the next several months, we hope to take advantage of other NDA contacts in the Richmond area.

An Increase In Interest In Beginner Parties

Over the last several months there has been a considerable increase in interest about beginner parties. More callers are realizing the potential size of the audience for beginner parties and seem to be starting to acknowledge that these parties offer no threat to MWSDing.

With this increased interest many callers have been offering suggestions about how these parties are conducted by them or in their areas. The CDP Committee would be interested in receiving articles about the many varied ways these parties are run. Jim Mayo contributes his thoughts on page 3 of this issue.

There are also many different groups environments where square dancing is requested for entertainment.

Weddings, father daughter banquets, church groups, camps, etc. Each of these environments require special programming. We would be interested in hearing your stories about the various places you have called and how you handled the situation.

If possible, include dances that you find useful and teaching technique that have been successful. The CDP Journal will share this information and we can all learn how to do these parties more effectively.

Material can be mailed to Calvin Campbell, 343 Turf Lane, Castle Rock, CO, 80104 or sent through e-mail to cal@eazy.net. E-mail is preferred.

Open Dance Methods of Teaching Dance

By Calvin Campbell

Many dance leaders, who work beginner dance parties, find that it requires very few so called square dance basics to provide a large enough vocabulary to lead a very entertaining evening of dancing. Many leaders routinely run two hour programs and never find a need for more than 5-7 dance movement commands that aren't simple everyday English phrases. Even then, terminology such as Circle Left and Right are so quickly understood so that little to no instruction is necessary.

The secret of success, under this environment, is to provide dance routines that have different choreographic patterns that allow people to work together as a group or in teams. The larger choreographic pattern becomes the focus of the entertainment rather than the individual short dance movements that are identified by some name or another. Variety becomes the many varied choreographic patterns that can be danced and the combinations of people within the team that can be involved in the pattern.

The fun comes from moving through these patterns in cooperation with other people and in time to the music. The dancers do not have to execute complex footwork. They only have to be able to walk and interact with their teammates with hand contacts and positional changes of their bodies. In this respect it is quite different from most other forms of dancing. Most important it becomes an accept-

able form of dancing for a larger population of people who view themselves as being capable of not much more than walking.

If the leader only uses square dances as the medium of entertainment then the options for providing variety with a very small vocabulary of named movements becomes somewhat limited. If the leader chooses to also include other formations such as contra lines, trios, Sicilian Circles, etc. then a small vocabulary of movements becomes much more versatile because each time the formation is changed, the dance routines become new and different.

Add a wide variety of music styles and arrangements to the changes in formation and it becomes very possible to provide a large and varied program with very little specialized terminology needed to tell the dancers how to move.

That's fine for a single program of dance entertainment, but what about groups of people that may want to dance several times a year. Perhaps even as often as once to twice a month. This can present some problems because most of these groups will have a constant influx of new dancers. The challenge becomes to find ways to keep both the experienced and the new dancers happy.

Any group that meets several times a year will need to have some dance routines that are familiar each time they dance. The group will develop favorites and will make these favorites known to the dance leader. The leader also needs to provide dances with new or different patterns and to use music that is different.

One option for dealing with new people in groups that dance several times a year is to use the open dance format instead of a set of lessons that start and stop on specified dates. The open dance concept of teaching implies that new students are welcomed at the start of each dance session. This presents a programming

challenge to the leader. The new dancers must learn enough about dancing to have fun. The experienced dancers must learn enough new material to be kept interested. Both groups must experience enough practice time to become proficient enough in dancing to enjoy the program.

With careful and detailed planning you can gradually expand the dance vocabulary the dancers understand. Dancers who have attended more than one session will dance both material and basics that are familiar from previous sessions and new material which they have not danced before.

At some point there needs to be a practical limit to the size of the dance movement vocabulary the dancers are expected to learn. This is important both from the standpoint of the leader and the dancers. The limit really becomes dependent on the amount of time or number of sessions the average new dancer is willing to spend in a class situation.

The goal is to present a flexible learning program which can be adapted to a variety of audiences without the necessity of imposing rigid lesson attendance requirements. By allowing new dancers to enter the program at the beginning of any session, the dancers choose when to start and how often to attend.

The questions now focus on how much dance material, routines, etc. are available that use various sizes of vocabularies of dance terminology. How much time does the teacher have to teach? How much time are the students willing to devote to learning?

If the answers to the above indicate the group only dances once or twice a year then the size of the dance vocabulary only needs to be about 10-12 basic movements. With this amount of knowledge, the dancers can experience a wide variety of dance routines. The same vocabulary can easily be adapted to elementary and secondary school systems where dancing is presented as

a block of short sessions of 45-50 minutes each.

If a group dances 4 or more times a year, then the vocabulary of dance terminology needs to be expanded somewhat. If the group is willing to learn about 16 basic dance movements then the amount of dance routines expand to the point where the leader could easily provide sufficient variety to keep people entertained for dances occurring as often as twice a month. In the next edition of the CDP Journal we will discuss the options available if only one to four lessons of two hours in length are presented.

The Community Dance Program, developed by the International Association of Square Dance Callers, has the goal of teaching 24 basic dance movements. This program can be taught under the open dance concept in 8 sessions of two hours each. Each 2 hour session covers a selection of 12 basics and the dances are arranged to allow new dancers, with no experience in dancing, to enter the program at the start of any one of the 8 sessions. If the sessions are shorter than two hours in length the amount of dance material presented will have to be adjusted and the goals more limited.

Copies of this lesson plan are available from CALLERLAB, 467 Forrest Ave, Suite 118, Cocoa, FL, 32922.

The selection of dances for each session can be found described in detail in the book "Dancing For Busy People" published by Calvin Campbell, 343 Turf Lane, Castle Rock, CO, 80104. Since many people who read this plan will not have a copy of the book, the lesson plan provides an abbreviated description of each dance recommended and a glossary of each abbreviation. These abbreviated descriptions also serve as a quick reminder of the content of each dance.

Beginner Parties

Editor -- Jim Mayo has consented to be the first to share his thoughts on how he runs a Beginner Dance Party.

Jim says -- My standard approach starts in a circle of pairs. I explain that the man (or the simulated man) goes on the left of each pair. In the circle I do Circle Left and Right, partner and corner Identification, Dos A Dos, Forward and Back (in to the center and back), all without stopping the music. I go into a Promenade by Circling right and drop hands to walk Single File and the men move to the inside up beside partner for a Couple Promenade.

I work with these terms for, perhaps ten minutes, in a circle, until I have established the importance of listening (by not repeating the sequence of things.) Then I will have them Promenade in a circle and I'll ask the couple in front of me to wheel around to face the ones behind them and ask every other couple to do the same. In this Sicilian Circle I use the Circle left and Right and the Dos A Dos (with opposite) and I add Pass Thru.

I will then break into squares (small circles with four pairs each) and have them "square off" in the hall so that each couple has their backs to a wall.

I then work the same material I have taught in the square explaining man's home position and identifying heads and sides. I use the Pass Thru for heads and sides followed by a promenade back home. I'll end that tip with a singing call:

Intro/Break/Closer

All Circle Left full around (16)
Dos A Dos Partner (8)
Dos A Dos Corner (8)
Men to the Center and Back (8)
Ladies to the center & back (8)
All Promenade (16)

Figure:

Heads Dos A Dos Opposite (8)
Sides Dos A Dos Opposite (8)
Heads Circle four hands full around (8)
Sides Circle four hands full around (8)
All Dos A Dos Partner (8)
All Dos A Dos Corner (8)
All Promenade home (16)

For the third and fourth time through the figure I have the Sides go first on the Dos A Dos and Circle actions. I do not usually change partners unless the dance approaches two hours.

In the second tip I will review everything I've done so far and then teach Courtesy Turn. I'm likely to do that by going out on the floor and showing it and then use it first with Heads Courtesy Turn to face out and Promenade (to your left) half way around followed by the Sides doing the same thing.

Then I resurrect the Pass Thru that I taught in the big circle and use a Pass Thru, Courtesy Turn. I do a mix of those components again demonstrating the importance of hearing the call and reacting to it.

I do not usually introduce a partner change unless the dance approaches two hours.

After the second tip I teach the line dance Lollipop which is about the easiest I know. Even Left Footers can usually stumble through that. The music I use will depend on the crowd. It fits to most anything and the second time I use it I will use different music.

The only other calls I use are Ladies Chain and Stars. I watched Max Forsyth do a Dude Ranch dance one night with only Circles, Stars and Dos A Dos. He did Grand R&L by saying shake hands with partner and "go five hands."

Allemande Left was a two-person Left Hand Star. When you have established the concept of a two-person star the variety possible is huge.

Example of a singing call:

Opener/Break
All Circle Left full around (16)
Men Star Left (8)
Dos A Dos Partner (8)
All go Forward and Back (8)
All with corner Left Hand Star (8)
All Promenade Home

Figure:

Heads Circle Left (8)
Heads Left Hand Star back Home (8)
Sides Circle Left (8)
Sides Left Hand Star back Home (8)
All go Forward and Back (8)
Dos A Dos Partner (8)
Promenade (either Partner or "Take your Corner and Promenade.")

(As I said, I am not eager to introduce partner change.)

Editors Note -- Jim uses 10 square dance basics in this example.

Circle L/R,
DoSaDo,
Forward & Back,
Pass Thru,
Courtesy Turn,
Ladies Chain,
Star L/R
Single File Promenade
Couple Promenade
Wheel Around

Beginner Dance Party Leaders Seminar

March 23 & 24, 2002

Marriott Hotel
Richmond, VA

Cost \$25.00 per person

Learn to teach and lead
parties for people of all
ages who have never
danced before.

Easy

Square Dances
Contra Dances
Line Dances
Mixers & More

For More Information Contact

Calvin Campbell
343 Turf Lane
Castle Rock, Co 80104

Line Dance

This dance was contributed by Jerry Helt during the 2001 Beginner Party Leaders Seminar held in St Louis. It can be danced as a line dance or in a circle.

Busted
by Jerry Helt

Formation: Line Dance

Record: I'm Busted or Achey Breaky Heart

Intro - - - - , - - Vine Right

1-8 _ _ Vine Left,
5-8 _ _ Strut Four
9-12 _ _ _ _
13-16 _ _ Vine Left
17-20 _ _ Vine Right
21-24 _ _ Backup & Turn
25-28 _ _ _ _
28-32 _ _ Vine Right

Description

- 1-4 Step to the right, cross left foot behind the right foot. Step to the right again. Touch left toe next to the instep of the right foot.
- 5-8 Step to the left, cross right foot behind the left foot. Step to the left again. Touch right toe next to the instep of the left foot.
- 9-16 Starting with the right foot take four slow walking steps forward.
- 17-20 Step to the right, cross left foot behind the right foot. Step to the right again. Touch left toe next to the instep of the right foot.
- 21-24 Step to the left, cross right foot behind the left foot. Step to the left again. Touch right toe next to the instep of the left foot.
- 25-32 Starting with the right foot take slow three walking steps backward. On the fourth step turn 1/4 to the left to face the next wall to the left and clap.

Yes, I plan to attend the 2002 CDP Committee Beginner Party Seminar on March 23-24.

I do do not plan to participate in the CDP Committee meeting during the CALLERLAB Convention.

Name _____

Address _____

City _____ St _____ Zip _____

Telephone _____ E-mail _____

Fax Number _____

Return to:
Calvin Campbell
343 Turf Lane
Castle Rock, CO 80104
Tel: (303) 790-7921
E-mail: cal@eazy.net