

NEWSLETTER
for Members of
CALLERLAB

Direction



The International Association
of Square Dance Callers

ROCHESTER, MINNESOTA

VOLUME XXIII NUMBER FOUR - DECEMBER 1995

IN THIS ISSUE

| | |
|---|---|
| FROM THE CHAIR | 1 |
| HOME OFFICE HOLIDAY CLOSING | 2 |
| CONVENTION UPDATE | 2 |
| THE CALLERLAB FOUNDATION | 3 |
| IN MEMORIAM | 3 |
| FIRST NORTH AMERICAN MINI-LAB | 3 |
| NEW TEACHING TECHNIQUES PAMPHLET | 4 |
| MAINSTREAM MOMENTUM | 4 |
| PLUS COMMENTARY | 4 |
| RPM COMMITTEE | 5 |
| PARTNERS' CORNER | 5 |
| STARTER KIT FOR NEWER CALLERS | 5 |
| EQUIPMENT INSURANCE AVAILABLE | 6 |
| JACKETS & BELT BUCKLES | 6 |
| FROM OUR MEMBERS | 6 |
| GIVING THE "BEST OF THE BEAT" TO THE DANCERS | 6 |

CURRENT QUARTERLY SELECTIONS:

MAINSTREAM: Hinge Over (9/95)
PLUS: Cross Over Circulate (11/95)
ADVANCED: Scatter Scoot (5/94)
Dixie Fire (5/95)
Cross the K (9/95)

TRADITIONAL: Forward Six and Fall Back Eight
CONTRA: Swap Ends

EMPHASIS CALLS:

MAINSTREAM: Slide Thru
PLUS: Partner Tag

FUTURE CONVENTIONS:

APR 1- 3, 1996 Westin Crown Center, Kansas City
MAR 24-26, 1997 Los Angeles, no hotel yet
APR 6- 8, 1998 Eastern 1/3rd of the U.S.

CALLERLAB OFFICE HOURS:

9:00AM to 4:30PM Central Time, Monday through Friday
Phone: (507) 288-5121
(800) 331-2577 (business only)
FAX: (507) 288-5827
Email: CALLERLAB@aol.com

INSURANCE QUESTIONS & CERTIFICATES

A.H.Wohlrs & Co. 1-800-323-2106, Extension 231 or 268.

FROM THE CHAIR

One of the joys of being a parent (of small children at least) is taking your kids to see Santa. I have a seven year old girl who spends hours on getting her "wish" list just right. Even my two (almost three) year old is getting in on the act. My eighteen year old will probably just fax his list.

While I am slightly too big (old?) to go and sit on Santa's knee, nevertheless, I have a wish list. I wish that we could come up with a way to make square dancing easier. We spend way too much time learning and not nearly enough time enjoying.

I wish that all the controversy about our programs would go away. We should ALL either use the programs as they exist or design some other program that we can all live with.

I wish that Nasser Shukayr would stop calling me Mr. Oxendine. He has got to be the most polite person that I have ever met. Besides, I am not that much older than he is.

I wish that every member of CALLERLAB would get more involved in the organization. It's way too easy to blame the "other" guy for all the problems.

I wish that John K. would do a commercial for the Hair Club For Men. Look at the benefits for both square dancing and Freddie.

I wish that all the members of CALLERLAB would become involved with the Foundation. The Foundation is the best thing to happen to square dancing in many years and it needs your support NOW.

I wish that every member of CALLERLAB would read every page of *DIRECTION* as soon as they receive it.

I wish that Lee Kopman would write a figure and name it after me. It would have to be called "Tony" because Oxendine takes too many beats to say.

I wish that square dancing had a one minute commercial that was broadcast during half-time at the

Super Bowl. It could happen -- refer back to wish # 6, I wish that Jim Mayo had an 800 number. If you have a question about CALLERLAB - He's your man.

I wish that there was a good call to use after Walk and Dodge.

I wish that there was a law against club members all dressing in the same color costumes. Have you ever tried sight calling to a group on Halloween? I may never wear black or orange again.

I wish that everyone would quit blaming CALLERLAB for all of the problems in square dancing. It's time for each one of us to accept responsibility.

I wish that the U.S. and Canada would get their act together. It is getting harder and harder for callers to cross either border.

I wish that Cross Trail Thru was back on the Basic Program. It really is a great choreographic tool. I don't know why callers didn't use it more.

I wish I knew if Mike Seastrom is afraid to go to the dentist. Does he REALLY floss after each meal?

I wish that callers (and dancers too) would quit wearing cowboy hats indoors. I may be from the South, but surely that cannot be in good taste.

I wish that my handwriting was as neat as Jerry Junck's. He writes neater than I type.

I wish I knew why Spin Chain and Exchange the Gears is more popular than Spin Chain the Gears. Better yet, has anybody called Spin Chain Thru lately?

I wish that I could remember get-outs. If I don't write them down - I'm history.

I wish that someone knew EXACTLY how many callers there are in the world. I don't have a particular reason, it just seems that no one knows. Funny ain't it?

I wish that clubs would not send generic form letters inquiring about dates. I just hate getting a letter addressed "Dear Caller".

I wish that George White would finally get a deer. He's been spending days up in a tree (in the dead of winter in Minnesota of all places). I'm three for three in my

car.

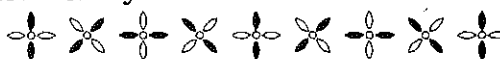
I wish that everyone would open their eyes and see that the problem with square dancing does not lie in the level system. We just need a better way to market our activity.

Finally, I wish all of you the happiest of holidays. I hope that 1996 is your best year yet.

Happy Holidays!

HOME OFFICE HOLIDAY CLOSING

The Home Office will be closed on December 25th and January 1st in observance of the Christmas and New Years Day holidays. The entire staff wishes you a joyous holiday season and a prosperous new year.



CONVENTION UPDATE

As of this writing, 62 callers and 39 partners are registered for the 1996 convention in Kansas City. This represents a 39% decrease in registrations compared to last year at this time.

If you plan to attend, register now. We need your support in order to avoid penalty charges imposed by the convention hotel if we fail to meet our anticipated room block.

Convention invitations and registration packets were included in the October issue of *DIRECTION*. If you did not receive a packet, or have misplaced it, and wish to attend the convention, please contact the Home Office at 1-800-331-2577 or send an email message to CALLERLAB@aol.com. Keep in mind that non-member callers may also attend the convention.

While the convention does not officially begin until 9:00 a.m. Monday, April 1st, several activities have been planned for Sunday, March 31st, for those callers and partners arriving early for the convention. Activities scheduled on Sunday are:

3:00 - 5:00 p.m. Community Dance Program (CDP) dance

DIRECTION is the official newsletter of CALLERLAB, The International Association of Square Dance Callers, with offices located at 829 - 3rd Avenue SE, Suite 285, Rochester, Minnesota, 55904-7313. Telephone (507) 288-5121. *DIRECTION* is published bi-monthly and mailed first class to all members and affiliates of CALLERLAB. *DIRECTION* is edited by George White, Executive Director.

As *DIRECTION* is computerized, it would be most helpful to have articles, reports or letters to the editor submitted on computer diskettes whenever possible. *DIRECTION* uses WordPerfect 5.1 as its word processor, on an MS/DOS based computer. Computer diskettes (5 1/4" or 3 1/2") containing articles, reports or letters to be published should be submitted in either WordPerfect 5.1, 6.0 or 6.1 format. ASCII text files or MicroSoft Word for Windows files are also acceptable. Please enclose a printout of the article, report or letter.

The opinions expressed in articles submitted by members or affiliates do not necessarily reflect the policies of CALLERLAB. All articles submitted for publication must be signed by the author.

The Editors reserve the right to exercise their discretion in accepting, editing or rejecting any material submitted for publication. Articles submitted for publication that describe square dance formations or arrangements MUST be in accordance with CALLERLAB standards.

6:00 – 7:00 p.m. Reception & Social Hour
8:00 – 9:00 p.m. Orientation Session
9:15 – 11:00 p.m. Country western and line dancing

Convention registration will be open on Saturday afternoon from 1:00 to 5:00 p.m. and on Sunday from 10:00 a.m. to 5:00 p.m. for early-bird arrivals.

Associate Licensees and Apprentices are also invited to attend the CALLERLAB Convention, even though they are unable to become full members until they meet all of the requisite qualifications for membership. Present members come from all 50 states, nine Canadian provinces, and from fifteen overseas countries. Delegates who attend the conventions have an opportunity to sit down and discuss mutual concerns with others from all over the world. Many callers frequently find that what they thought was a unique problem is, indeed, shared by others. While the serious side of square dancing takes up most of the convention time, there is still time to prove the square dancing slogan, "Friendship is square dancing's greatest reward".



THE CALLERLAB FOUNDATION

The Winner is SQUARE DANCING!

The CALLERLAB Foundation for the Preservation and Promotion of Square Dancing is embarking on an exciting campaign for the coming year. The Foundation will soon kick off a special fundraising drawing. The Foundation will be selling 100,000 tickets throughout the United States for \$1.00 each. All proceeds will be used to revise and republish *The New Song and Dance Routine* brochure to reach 4 specific age groups of potential dancers. Each state will have a state representative so that you will have someone to contact about ticket sales in your area. Plans are to conduct this drawing at the 1996 National in San Antonio. Items donated to date include: callers sound equipment, tape services, instructional tapes, tuition to a callers school, caller manuals, square dance magazines, National Square Dance Directories, square dance apparel, and four (4) one-week square dance vacation packages. If you are interested in assisting with this project, please contact Joy Morris, at (970) 669-8110.

Memorial Gifts

If a dancer, or caller in your area has recently passed away and you would like to "do something" other than send flowers, we may have the answer for you and your clubs. A contribution to the activity which has meant so much to you may be the perfect tribute. The CALLERLAB Foundation for the Preservation and Promotion of Square Dancing is a non-profit 501 (C)(3) organization. This status means that your memorial

contributions are tax deductible, provided they are sent directly to the Foundation. An acknowledgement will be sent to the bereaved family with a special thank you sent to the donor club or individual(s). Your memorial gifts to the Foundation will help preserve and promote square dancing. Memorial scholarships can be named on behalf of the deceased caller or dancer. Gifts may be designated for any project or purpose that will preserve and promote square dancing, e.g., brochures, caller's tuition in callers school, CALLERLAB convention registration, etc. Unrestricted memorial gifts can be made on behalf of the family, caller, or area associations.

Brochures

The CALLERLAB Foundation is planning to update the *New Song and Dance Routine* brochures. Nearly 1 million brochures have been sold to square dance clubs and associations since 1992. The brochures have been an excellent tool for recruiting new dancers. Plans are to develop four different brochures to recruit teens, young couples, seniors, and the general public. The budget for this project is \$100,000 to be raised from this drawing. In addition we are seeking sponsors to offset some of the costs, such as the printing cost of the drawing tickets. A company logo or name can be prominently displayed on the back of any of the brochures, e.g., Coca Cola, Pepsi, MCI, General Mills, Oldsmobile, etc. If you know of any company that may be interested in this sponsorship please contact:

Ms Joy Morris, Resource Director
The CALLERLAB Foundation
For the Preservation and Promotion of Square Dancing
6151 Panoramic Dr
Loveland, CO 80537
(970) 669-8110

Happy Holidays!

IN MEMORIAM

Frank W Laymon, Anchorage, Alaska, Sept. 30, 1995
Ralph McMullen, Baird, Texas, Sept. 13, 1995
Ted Sannella, Wiscasset, Maine, Nov. 18, 1995
Bob Morgan, Bullhead City, Arizona, Nov. 9, 1995

FIRST NORTH AMERICAN MINI-LAB

The first North American Mini-Lab will be held in Portland, Maine, on September 21, 22 & 23 in 1997. It will be sponsored by the New England Council of Caller Associations (NECCA). The committee to run this Convention is chaired by Everett Mackin, past chairman of NECCA who will be assisted

by Johnny Wedge and Skip Brown, the current Chairman and Vice Chairman of NECCA. This will mark the first time that callers from the Northeast can meet the membership requirement for attendance at a CALLERLAB Convention at least once every four years without having to travel more than 500 miles.

At the Pittsburgh Convention last spring the Board of Governors asked the Executive Committee to set up Mini CALLERLAB Conventions on the North American Continent. The purpose for holding these Mini-Labs is to make CALLERLAB membership more accessible for callers. This is the same goal that led to the first two Mini-Labs held in Australia and England. Both of these were very successful and made it possible for many callers to experience the excitement and educational opportunity of attending the conventions without very high travel expense.

NECCA has been chosen to sponsor the first of these Mini-Labs to be held on the North American Continent. The Board hopes that the success of this one will lead to others so that the convention attendance requirement can be met more easily by those who live far from the annual Convention locations.

Portland, Maine, is accessible by air and is less than 500 miles from most of Eastern Canada, the whole of New England and large parts of New Jersey, Pennsylvania, and New York. With the annual CALLERLAB Convention in Los Angeles in 1997, NECCA is hoping for a large attendance at the Mini-Lab from the Northeastern part of our Continent – and by people from any other place who may find the prospect of a trip to New England in the fall appealing.



NEW TEACHING TECHNIQUES PAMPHLET

Jerry Reed, chairman of the Choreographic Applications Committee and long-time CALLERLAB member has written an excellent article on teaching techniques. Jerry has graciously given CALLERLAB permission to use his article as a CALLERLAB publication.

While not a complete study of what callers should know about teaching, the pamphlet provides an excellent layman's guide to understanding the basics of teaching and learning. How People Learn, Learning Speed, Positive/Negative Transfer, and The Effect of Errors are subjects discussed in the *Basics of Teaching/Learning* section of the pamphlet.

Under *Teaching Methods*, you'll learn about Big Circle Teaching, Two-Couple Teaching, Using Demonstrations, Teaching by Definition, Talk-Thru/Walk-Thru Techniques, Repetition and Drill, and

Learning by Reading.

A copy of the pamphlet is included with this issue of *DIRECTION*. Extra copies are available from the Home Office at cost plus postage.



MAINSTREAM MOMENTUM

Howdy and Holiday Greetings from the Basic/Mainstream Committee. I hope you have a wonderful holiday season and the new year blesses you beyond your wildest dreams.

Mainstream Momentum, it has a nice ring to it, don't you think? Mainstream Momentum not only sounds good, it also seems to be true. Many reports communicate to me that Mainstream is alive, well, and flourishing. What we dance does not seem to be nearly as important as recruiting people to dance it. Do you have ideas for recruitment? Please pass them to the RPM Committee. We all need new ideas and new dancers. In the way of committee news, a couple of items; the sub-committee, chaired by Laural Eddy, is busy working on a teach time for the Basic Program. I'll keep you posted as they progress. Also, I have received suggestions that we rework a few Mainstream definitions. What do you think? Please send any and all thoughts you have to me. You need not be a committee member to give input. I really appreciate your feedback. Thanks for listening and happy dancing.

Larry Cole, Chairman

PLUS COMMENTARY

I hope many of you are planning to attend the 1996 Convention in Kansas City. The Plus Committee meeting at the convention will be an opportunity to continue our dialogue on the state of the Plus Program today. We recently completed the 1995 biennial review of the Plus Program. It was clear from the vote for no changes that people are generally satisfied with the Plus Program. We need to focus on continuing to improve the dancing experience that we provide. We must focus on how to keep people in our activity, enjoying Plus dancing, and not leaving for another program, or worse yet, leaving square dancing altogether. How do we get Advanced dancers to continue to support Plus as well? How do we get Plus dancers to continue to support Mainstream? Bring your ideas and be ready to participate in the discussion. Let's see if we can help make a positive difference in square dancing!

If you are a full, voting Member of CALLERLAB and call a minimum of 30 Plus dances or lessons per year, you are eligible to serve on the Plus Committee. To join the committee, contact the Home Office. The majority of the work of the committee is conducted by mail, and

although attendance at the annual CALLERLAB Convention is encouraged, it is not required. Please join and participate.

For the Plus Committee,
Larry Davenport, Chairman

RPM COMMITTEE

"Fill the Halls with Brand New Dancers"

If you took the lyrics for "Deck the Halls" and changed them to "Fill the Halls with Brand New Dancers, fa, la, la," etc., maybe our dancers would get the message. It seems to me that what we've got at present is a stand off. Our present body of dancers are not recruiting new dancers and are using the excuse they've asked everyone they know to take lessons. Bah, Humbug! They're the *only ones* we've got to do the recruiting and they're going to have to have an attitude adjustment before we can turn this recruiting thing around.

Don't even think of going back to your dancers and telling them they're the problem tho! They're only half of it, or maybe even less than that. What have you, as a caller, done to promote beginner lessons? What's your excuse? Let me give you some of the excuses I've heard:

"It's not my responsibility, if the club wants new dancers they'll get them". "I really don't like to teach because it ruins my timing". "I'm too busy". "My road show prevents me from doing lessons". "I'm sick of the old people". "It's boring". And finally, my particular favorite: "I've paid my dues".

Now if our dancers don't want to recruit, and we callers don't want to recruit, *then who's going to bring us the new dancers?* For crying out loud, get involved and get your dancers involved! You might even enjoy it.

May I suggest that we use this holiday season to establish a foundation from which we can build new dancer lessons and thus assure the future of square dancing? We know the drill, and I'm confident we can start the new year with at least fifty thousand new dancers if each and every one of us lead by example and get involved in the process. Quit standing around the coffee pot and being a wimp! Be a leader! After all, that's exactly what you are... and square dancing needs you! If your club won't start lessons in January, start your own. If the CALLERLAB membership is over three thousand, and each of us starts lessons in January, and we only get one square each, we will add twenty-four thousand new dancers to the activity overnight! "Fill the Halls with Brand New Dancers, fa, la, la, la, la". Kind of catchy tune isn't it?

Have a Joyous Holiday Season.

Keith Rippetto, Chairman
Recruit, Promote, Maintain (RPM) Committee

PARTNERS' CORNER

"Tis the Season"

It seems to me as we prepare for the holidays, all too many of us forget to take time to think about what we have and what we take for granted. We have so many things to be thankful for that we don't even realize it. I know we're thankful for taking square dance lessons over twenty-seven years ago. We're thankful for all that it has meant to us over the years and hope it will continue forever.

Our local clubs are busy collecting food for the needy and Christmas gifts for three small children that will have no Christmas if not for our dancer's kind hearts. What a joy to see the food we've collected and the happy faces of those less fortunate than us, as they realize there really is a Santa Claus.

May I suggest we take the time to thank our dancers for all they've done for us! We need to remember how very much we ask of them during the year and not forget they are the reason we are caller and partner. Try to imagine what your life would be like had it not been touched by so many wonderful and dedicated people.

We're proud to be partners of callers who have earned the respect of such people and whom we feel returns this respect with each and every dance they call. Prejudiced? Maybe, but we're proud of it anyway.

Give a "special thanks" for those in uniform about to embark on another peacekeeping mission and pray for their safe return.

Have the Happiest of Holiday Seasons.

Karen & Keith Rippetto
Judy and Jerry Biggerstaff

Happy Holidays!

STARTER KIT FOR NEWER CALLERS

A "Starter Kit for Newer Callers", produced by the Caller Training Committee, is available from the Home Office. The kit contains 45 pages of information important to new and relatively new callers. If you are involved in the training of new callers, you should strongly encourage them to purchase their own copy of this manual. Those of you who are involved with local caller association training programs may also wish to add this informative manual to your library.

The manual includes the Formations and Arrangement charts as well as common definitions currently in use by most callers. It also includes many CALLERLAB publications on such topics as Music, Smooth Body Flow, Helper Words for Callers, Timing, Modules,

Mental Image, Sight Calling, Code of Ethics, two papers dealing with Degree of Difficulty, Reference Sources, and the two Standard Application booklets on Mainstream and Plus.

A list of the Accredited Caller-Coaches is included, as well as information on available scholarships. The manual is arranged and published in a loose leaf notebook format so that additional material can be added as it becomes available.

Order the kit from the enclosed Sales Items list. Cost is \$15.00 plus shipping.



EQUIPMENT INSURANCE AVAILABLE

Did you know that CALLERLAB members can purchase affordable equipment insurance through the same company that provides our group liability coverage?

Be advised that most homeowners' policies do not cover your square dance equipment once you take it from your home to call a square dance. We know of several callers that have had equipment stolen and found out too late that it was not covered by their homeowners policy.

We urge you to check with your insurance agent about coverage and cost. We think you'll find our insurance to be the best insurance bargain around. If you have any questions about this CALLERLAB benefit, call our Insurance Administrator at 1-800-323-2106, extension 229, for complete information or contact the Home Office for a brochure.

JACKETS & BELT BUCKLES

The Home Office offers a lined or unlined nylon windbreaker with a square bottom, drawstring, snap front closure, and CALLERLAB logo. The lined jacket has a lightweight (flannel) lining and the unlined jacket is a nylon shell. It is royal blue with a white, 3-inch logo on the front or a 6 inch logo on the back. You may also choose to have the logo on the front and back. Your name can be embroidered on either jacket.

The belt buckles are very attractive and are available in two finishes - steel gray (which looks like pewter) and a gold finish. The buckle is shown, actual size, on the back of the Sales Item Order Form. At \$13 for the steel finish or \$17 for the gold finish (postage included), these buckles are a real bargain.

Prices for the jackets and buckles are listed on the Sales Item Order Form included in this issue of *DIRECTION*. Please be careful to provide all applicable information when ordering the jacket.

FROM OUR MEMBERS

Opinions expressed in letters or articles from our members are that of the writers and do not necessarily reflect that of CALLERLAB, nor of the Editor.

The Editor reserves the right to condense, omit or re-write all or any part of material sent to CALLERLAB for publication.

The second sentence in the third paragraph of Bob Finley's article, *What Have We Really Lost*, in the October issue of *DIRECTION*, should have read: "I'm not asking for a 'pity party' for callers." We regret this omission and sincerely hope those of you that read the article won't hold this omission against Bob. We accept full responsibility for the error. (The editor)

GIVING THE "BEST OF THE BEAT" TO THE DANCERS

by Nasser Shukayr

Why do some people like round dancing, Contra, or Quadrilles more than square dancing? One possible reason is that these forms of dancing satisfy their desire to move with the musical phrase. What is a musical phrase?

Most square dance music has 8-beat phrases. You may ask, "Doesn't ALL music have 8-beat phrasing". Well, not all. For example, the "Happy Birthday to You" song we all know has a six-beat phrase. The verse part of The Beatles' "All You Need Is Love" has a seven-beat phrase. But practically all music used in square and round dancing has an eight-beat phrase.

In music with an eight-beat phrase, the best or most "prime" beat is beat one of the phrase. The second best is beat five. Here's a quick demonstration. Everyone sing to yourself: *Row, Row, Row Your Boat, Gently Down the Stream.*

In the above 8-beat phrase, the most "prime" beat (beat #1) is the first "Row". It's the strongest word when sung. It marks the place in the music where it feels the best to start moving or dancing. If you can't start moving on beat one, the second best beat is beat #5 (the word "Gently"). It's the second strongest. The other strong beats, which are only third-best, are beats #3 (the third "Row") and #7 ("Stream").

It is most pleasurable to start an action on the most "prime" beat of the phrase. Try this: tell someone that you are going to sing a phrase over and over, and ask them to join in with you and start singing with you whenever they choose. Then sing "Row, Row, Row your Boat, Gently Down the Stream" over and over. I guarantee that anyone who jumps in and joins you will start singing on either the first "Row" (beat #1) or the word "Gently" (beat #5). No one in their right mind would start on the word "Your" (between beats 3 and 4) or even the word "Down" (beat 6). Everyone wants

to start on the most "prime" beat, whether they are singing, dancing, or calling.

So if singers, dancers, and callers would ALL like to have the most prime beat for themselves, who ends up getting it? Most of the time the caller gets it.

But sometimes the dancers get the most "prime" beat. Almost every caller gives the first beat to the dancers after calling "Sides Face Grand Square" or "Circle Left". That's because these calls usually come immediately before the lyrics of the song are sung. For callers to start singing on the most prime beat, we first have to get the call out of the way (ahead of the beat). Because we give the call BEFORE the phrase, we can start singing at beat #1 of the phrase. Beat #1 is where it feels the best to start singing. By giving the call ahead of the phrase, we are giving the dancers the opportunity to start dancing on beat #1 of the phrase. Callers sometimes give the most prime beat to the dancers, but only when they would also like to start their singing the lyrics on the most "prime" beat.

While almost every caller gives beat #1 to the dancers when calling "Grand Square" or "Circle Left", almost NO callers give beat #1 to the dancers when calling "Heads Square Thru". Almost all callers take the most prime beat for themselves. The most prime beat is the one it feels best to call with. Most dancers will then start their dancing action on the second-best beat of the phrase, or beat #5.

One of the major differences between squares and rounds is that in rounds the dancers almost ALWAYS start each action on the most prime beat (#1) of the phrase. In squares, the dancers HARDLY EVER get to start their action on the MOST prime beat of the phrase. The caller gets this beat instead.

What would happen if callers started "cueing" their squares like round dancers "cue" rounds? This would mean giving the call "Heads Square Thru" BEFORE the phrase starts, similar to the way we give the calls "Grand Square" and "Circle Left". This would let the dancers have the MOST prime beat, although it might feel funny or unnatural to the caller. So, what would happen?

From talking to some callers who routinely and on-purpose give the first beat of the musical phrase to the dancers, I've found out what would happen. Dancers stay until the very end of the dance. They don't get as tired from dancing. Every square on the floor starts moving at precisely the same time. Over the long term, dancers stay in square dancing and don't leave in droves to take up rounds. In short, the dancers are moving with the music and the music is helping them move, instead of the dancers having to fight the power of the music.

Music is not a constant unvarying force. The power of music is in many ways like the power of the ocean against the shore. It has peaks and valleys. The peaks and valleys are the "more-prime" and "less-prime" beats of the musical phrase. If you are swimming, it's a whole lot easier to swim with the current of the water. Similarly, it's a whole lot easier and more pleasurable to dance with the phrasing of the music. In rounds, you get to experience this at ALL times. In squares, you experience this some, but usually you DON'T have the experience of moving with the MOST prime parts of the musical phrase.

So the short story is that maybe callers should at least CONSIDER giving the most prime beat, beat #1 of the musical phrase to the dancers, instead of keeping it for themselves.

Interestingly, this exact concept was explained to me several years ago, by callers who started calling before I was born. I simply didn't get it. To understand this concept, I had to find out for myself, almost by accident. One day (after I had learned to cue rounds) I wondered what would happen if I "cued" the square dance calls in the same manner as round dances are cued. I liked the result. Suddenly it dawned on me what these teachers from years ago were talking about. Cueing the square dance calls might indeed be something you just have to try for yourself, to understand what it's all about.

I am NOT saying that MY calling is better than YOUR calling. But I know for a PROVABLE fact that I am giving the dancers the MOST prime beat of the musical phrase. Over 95% of all callers I've ever heard give the dancers the SECOND most prime beat of the phrase. It is completely possible that dancers would prefer dancing to YOU (even with the second most prime musical beat) over me (with the MOST prime beat). Dancing to the most prime beat of the musical phrase is just ONE component of the total dance experience.

But if you are not giving the absolute MOST prime beat to the dancers, then the dancers are not receiving the maximum possible joy from your calling. Please understand that they're receiving a WHOLE LOT of joy, just not the MAXIMUM possible.

No caller would ever admit "my calls have absolutely nothing to do with the underlying music". Every caller in the world believes his/her calls fit the music. All I'm saying is: HOW WELL do your calls fit the music? Do they fit the music in the best POSSIBLE way? Are you keeping the most prime beats for yourself and giving the dancers the second-best beat of the musical phrase? Is your use of the musical phrase the best it can POSSIBLY be, and if so, how do you know? And can you prove it?



CALLERLAB ACCREDITED CALLER-COACHES

DON BECK

176 W. Acton Road
Stow, MA 01775
(508) 897-9767

AL BRUNDAGE **

3061 SE Dalhart RD
Port Lucie FL 34952
(407) 335-4788

STAN BURDICK

PO Box 2678
Silver Bay NY 12874
(518) 543-8824

DARYL CLENDENIN (Eff 4/1)

7915 N. Clarendon Ave.
Portland, OR 97203
(503) 285-7431

Lost Dutchman Resort (Eff 10/20)

400 N. Plaza Dr.
Apache Junction, AZ 85217
(602) 983-3013

BILL DAVIS

1359 Belleville
Sunnyvale, CA 94087
(408) 736-5624

DECKO DECK

The Astoria #212-213
2100 Lee Hwy.
Arlington, VA 22201
(703) 524-1166

HERB EGENDER

80 Cedar Circle
Parachute CO 81635
(303) 285-0302

ED FOOTE

140 McCandless Drive
Wexford, Pa 15090
(412) 935-2734

BETSY GOTTA

2 Laurel Pl
North Brunswick, NJ 08902
(908) 249-2086

GRAHAM HALL

PO Box 117 Whitford
Auckland 1705 New Zealand
(09) 536-6109

PAUL HENZE

3926 S Mission Oaks Dr
Chattanooga Tn 37412-1922
(615) 867-2225

GEOFF HINTON

3 (B) Hurunui St
Christchurch 2
New Zealand

LARRY HOSKINSON

4518 Spring St
Omaha NE 68106-3940
(402) 551-0875

JON JONES

1523 Bluebonnet
Arlington, TX 76013
(817) 469-1179

JERRY JUNCK (Eff 4/1)

Box 128
Carroll NE 68723
(402) 585-4829

Trailer Village (Eff 10/1)

3020 E Main St A-168
Mesa AZ 85213
(602) 641-8683

JOHN KALTENTHALER

Box 679 McCauley Ave
Pocono Pines, PA 18350
(717) 646-2945

JOHN KWAISER

526 W 47th St
Loveland CO 80538-1712
(303) 667-3440

FRANK LANE

Box 1382
Estes Park, CO 80517
(303) 586-3696

MARTIN MALLARD

222 Stillwater Drive
Saskatoon, Saskatchewan S7J 4A4
Canada
(306) 374-5250

JIM MAYO

79 Wash Pond Road
Box 367
Hampstead, NH 03841
(603) 329-5492

WAYNE MORVENT

328 Stones Throw Rd
Silsbee TX 77655
(409) 385-5222

RANDY PAGE

14 Boxwood Lane
Danbury, CT 06810
(203) 794-0053

DEBORAH PARNELL

1571 Redwood Way
Upland, CA 91786
(909) 982-3311

VAUGHN PARRISH

Route 2 - Parrish Road
Berthoud, CO 80513
(303) 772-5118

BILL PETERS **

P.O. Box 10692
Zephyr Cove, NV 89448
(702) 588-7181

KENNY REESE

Friedrich-Ebert Str. 116
64347 Griesheim, Germany
(49) 6155-78912

KEN RITUCCI

48 Althea Street
W Springfield, MA 01089
(413) 734-0591

GLORIA ROTH

House of Roth
Clementsport, Nova Scotia B0S1E0
Canada
(902) 638-8053

AL STEVENS

Lammstr 6
76448 Durmersheim
GERMANY
011-49-7245-7799

DON WILLIAMSON

College Hills, Crest Dr.
Route 8
Greeneville, TN 37743
(615) 638-7784

** Caller Coach Emeritus

| Changes since last printing



PRESS RELEASE

FOR IMMEDIATE RELEASE
December 1995



PRESS RELEASE

***** **START** *****

ADVANCED QUARTERLY SELECTION

Steve Minkin, Chairman of the Advanced Quarterly Selections Committee, announces that the committee has selected **NO NEW MOVEMENTS** for the period January 1, 1996 – May 1, 1996.

Quarterly Selections are provided as optional material for those callers and/or clubs that wish to include a workshop in their programs. Do not use a Quarterly Selection unless you walk it or workshop it first.

CURRENT QUARTERLY SELECTIONS

- MAINSTREAM** Hinge Over (9/95)
- PLUS** Cross Over Circulate (11/95)
- ADVANCED** Scatter Scoot (5/94)
- Dixie Fire (5/95)
- Cross the K (9/95)

ADVANCED QUARTERLY SELECTION

In the most recent **KEEP/DROP** balloting, the Advanced Quarterly Selection **SCATTER SCOOT** was voted to be kept. Scatter Scoot has been an Advanced Quarterly Selection since May, 1994.

As a result of this most recent vote, Scatter Scoot will now remain as a Quarterly Selection on the Advanced Program until the 1997 Advanced Program biennial review. The Advanced Program Committee must then decide whether or not the call should be added to the Advanced Program.

***** **END** *****

We thank you for the coverage you have given us in the past and for your continued support in the future.

THE CALLERLAB BOARD OF GOVERNORS



PRESS RELEASE

FOR IMMEDIATE RELEASE
December 1995



PRESS RELEASE

***** START *****

PLUS QUARTERLY SELECTION

In the most recent KEEP/DROP balloting, the Plus Quarterly Selection **SPLIT PING PONG CIRCULATE** was voted to be dropped.

The current Plus Quarterly Selection is:

CROSS OVER CIRCULATE

***** END *****

We thank you for the coverage you have given us in the past and for your continued support in the future.

THE CALLERLAB BOARD OF GOVERNORS



PRESS RELEASE

FOR IMMEDIATE RELEASE
December 1995



PRESS RELEASE

***** START *****

MAINSTREAM EMPHASIS CALL

Larry Cole, Chairman of the Mainstream Committee, is pleased to announce **SLIDE THRU** has been selected as the Mainstream Emphasis Call for the period beginning January 1, 1996.

Emphasis Call selection and examples by: Dana Schirmer, Vice Chairman, Basic/Mainstream Committee.

SLIDE THRU

STARTING FORMATION: Facing Dancers

ARRANGEMENT: Normal arrangement is normal facing couples, however, it is possible for facing dancers in any arrangement to do a **SLIDE THRU**.

DEFINITION: Starting Formation - facing dancers. Dancers Pass Thru. A man always turns right one-quarter (90 degrees); a lady always turns left one-quarter (90 degrees). Dancers end side by side with each other.

STYLING: Arms in natural dance position with skirt work optional for ladies. Hands should be rejoined in the appropriate position for the next call.

TIMING: (Static square) Heads or Sides, 6 steps; (Box), 4 steps

ENDING FORMATION: Dancers will end side by side with the dancer they were initially facing (either facing in the same direction or facing opposite directions).

DANCE EXAMPLES for EQUIVALENT use: (From normal facing couples) **SLIDE THRU**, Pass Thru is equivalent to a Half Square Thru.

(From boys facing boys) **SLIDE THRU** is equivalent to Touch a Quarter.

(From ladies facing ladies) **SLIDE THRU** is equivalent to a Left Touch a Quarter, however, they will need to adjust to be able to touch left hands after the call.

**DANCE EXAMPLES
for EMPHASIS use:**

(Static square) Heads **SLIDE THRU**, Pass Thru, Swing Thru, Centers Run, Tag the Line, Cloverleaf, Girls **SLIDE THRU**, Girls Walk & Dodge, Girls Trade, Girls **SLIDE THRU**, Girls Walk and Dodge, All **SLIDE THRU**, Centers Trade, Ferris Wheel, Centers Pass Thru, Allemande Left, Promenade.

(Static square) Heads Lead Right, Touch 1/4, Centers Trade, Centers Run, Couples Circulate, Ferris Wheel, Zoom, Boys **SLIDE THRU**, Boys Scoot Back, Boys Single Hinge, Extend, Centers Run, Wheel & Deal, **SLIDE THRU**, Ends Pass Thru, Partner Trade, **SLIDE THRU**, Pass Thru, Allemande Left, Promenade.

GETOUTS:

ALLEMANDE LEFT:

(From Zero lines) Right & Left Thru, Roll Away a Half Sashay, **SLIDE THRU**, Allemande Left.

(From Zero box) **SLIDE THRU**, Right & Left Thru, **SLIDE THRU**, Allemande Left.

RIGHT & LEFT GRAND:

(From Zero lines) Right & Left Thru, **SLIDE THRU**, Box the Gnat, Right & Left Grand.

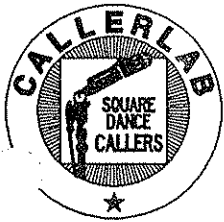
(From Zero box) Swing Thru, Boys Run, Bend the Line, **SLIDE THRU**, Box the Gnat, Pass Thru, Right & Left Grand.

SINGING CALL EXAMPLE: (From static square) Heads Right & Left Thru, Roll Away a Half Sashay, **SLIDE THRU**, Do Sa Do, Swing Thru, Boys Run, Bend the Line, Right & Left Thru, Flutter Wheel, **SLIDE THRU**, Swing, Promenade.

* * * * * **END** * * * * *

We thank you for the coverage you have given us in the past and for your continued support in the future.

THE CALLERLAB BOARD OF GOVERNORS



PRESS
RELEASE

FOR IMMEDIATE RELEASE

***** START *****



PRESS
RELEASE

CALLERLAB SELECTS ASSISTANT EXECUTIVE DIRECTOR

At the recent meeting of the CALLERLAB Executive Committee the recommendations of the search committee for an Assistant Executive Director for CALLERLAB were considered. The final interview was conducted and Jerry Reed of Rockledge, Florida was chosen. We have delayed the announcement of this choice while Jerry completed some pending work and the appointment will become effective at the next CALLERLAB Convention in Kansas City, Missouri on the first of April.

***** END *****

We thank you for the coverage you have given us in the past and for your continued support in the future.

THE CALLERLAB BOARD OF GOVERNORS

(

(

(

CALLERLAB SALES ITEMS*

| | Qty | Cost |
|--|--------------------|-----------|
| CALLERLAB Permanent badges (with name engraved) | 7.00 | \$ _____ |
| CALLERLAB Decals (see below for styles & sizes) | .50 | \$ _____ |
| CALLERLAB Logo Pins (Tie-tacs, Lapel Pins or Charms) | 5.00 | \$ _____ |
| CALLERLAB Twenty-Five Year Pins | 4.00 | \$ _____ |
| CALLERLAB Patches (3 1/2") iron on or sew on | 2.00 | \$ _____ |
| CALLERLAB Badge Dangles (Logo) | 1.00 | \$ _____ |
| CALLERLAB Envelope Slitter | 1.00 | \$ _____ |
| Starter Kit for Newer Callers | \$15.00 + ship | \$ _____ |
| Caller Contracts (Confirmation) (20 2-part forms) | 4.00 | \$ _____ |
| Dance Program Lists, Mainstream - revised 12/10/93 | 6.00/50 | \$ _____ |
| Dance Program Lists, Plus - revised 4/12/94 | 6.00/50 | \$ _____ |
| Dance Programs Lists, Advanced - revised December 1993 | 6.00/50 | \$ _____ |
| Dance Programs Lists, C-1 - revised January 1994 | 6.00/50 | \$ _____ |
| Dance Programs Lists, C-2 - revised March 1994 | 6.00/50 | \$ _____ |
| Mainstream Definitions - revised 12/10/93 | 2.00 | \$ _____ |
| Plus Definitions - revised September 1994 | 2.00 | \$ _____ |
| Advanced (A1 & A2) Definitions - revised 10/1/95 | 2.00 (NEW) | \$ _____ |
| C-1 Definitions - revised 4/1/87 | 2.00 | \$ _____ |
| C-2 Definitions - revised July 1991 | 2.00 | \$ _____ |
| Standard Mainstream Applications (Booklet) | 7.50 | \$ _____ |
| Standard Plus Applications (Booklet) revised June 1995 | 5.00 | \$ _____ |
| Advanced Dancing Booklets (pack of 10) | 2.00 | \$ _____ |
| Glossary | .50 | \$ _____ |
| Partner Handbook | 10.00 | \$ _____ |
| Partner Handbook w/cookbook | 12.50 | \$ _____ |
| Community Dance Program (Booklet) - revised July 1995 | 3.00 (NEW) | \$ _____ |
| Curriculum Guidelines For Caller Training w/Supplement | 45.00 | \$ _____ |
| Supplement for above if you already own Guidelines | 25.00 | \$ _____ |
| CALLERLAB Jackets | | |
| Lined SM, MED, LG, XLG | 28.00 | \$ _____ |
| XXLG | 29.25 | \$ _____ |
| XXXLG | 31.25 | \$ _____ |
| Unlined SM, MED, LG, XLG | 24.50 | \$ _____ |
| XXLG | 25.75 | \$ _____ |
| XXXLG | 27.75 | \$ _____ |
| CALLERLAB Logo, ___ front or ___ back (please check one) | | No charge |
| CALLERLAB Logo, front and back | 2.00 | \$ _____ |
| Add for embroidered name on either jacket | 5.00 | \$ _____ |
| Belt Buckles- Steel Gray | 13.00 ¹ | \$ _____ |
| Gold Finish | 17.00 ¹ | \$ _____ |

¹Please note new prices, effective immediately.

*Prices include postage. Overseas shipments will be by surface mail unless additional postage is paid.

Minnesota residents add 6 1/2% sales tax.

Tax (if applicable) \$ _____

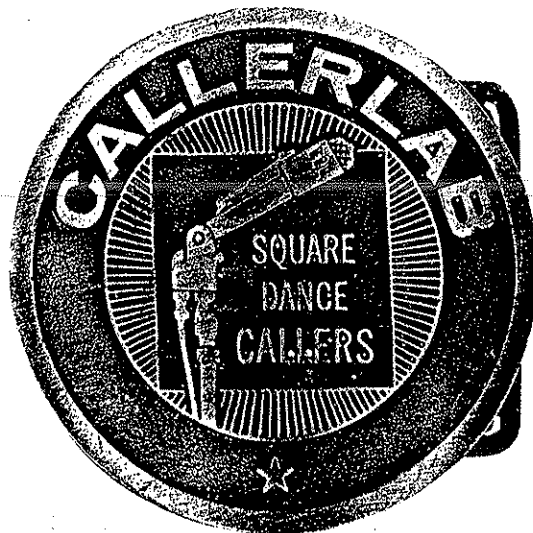
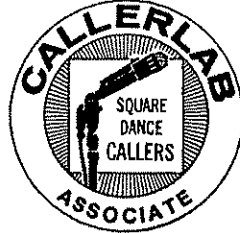
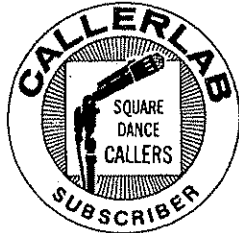
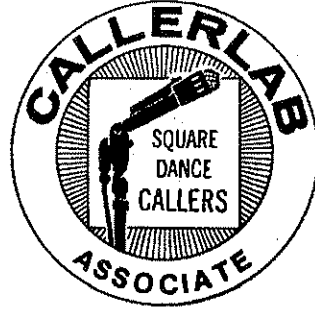
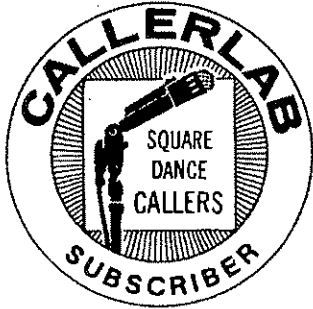
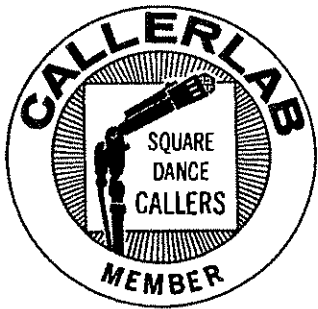
Order Total \$ _____

NOTE: Decals are available for Members, Subscribers, Associates and Apprentices in the following sizes and styles:

3 1/2" - white - outside use, 3" - clear - outside use, 3" - white - inside use.

Ship To: _____

Logos shown below may be reproduced on your stationery, flyers, etc. Please be sure to use the "Member", "Subscriber", "Associate", or "Apprentice" category as appropriate. (Important Note: The logo which appears on CALLERLAB envelopes, etc., showing a star at the bottom center, is reserved for corporate use ONLY and should not be reproduced in any form.)



BELT BUCKLE SHOWN ACTUAL SIZE

**TEACHING
TECHNIQUES**

by
Jerry Reed

good idea to provide the students with written material including definitions, styling tips, and timing information. This material is even more helpful if photographs or drawings are included. Even those unique people who can learn the definitions of the moves by reading, will still require a certain amount of actual practice to acquire the automatic reaction needed when dancing.

CONCLUSIONS

Teaching new dancers is very important and requires certain skills which can be studied, developed, and practiced. Callers must learn how to teach people to dance; for some callers this will be easy, for others it will be difficult. There are many different teaching styles, techniques, and methods; some will be effective and others will not. The talented teacher will develop the ability to apply the appropriate teaching techniques to each situation.

Even though application of these techniques by experienced instructors can not guarantee success, the combination of these elements and experience can help increase the probability of success. The question then is, "How does one acquire the experience needed to become an effective teacher?" The answer is not simple and will be different for each person. Effective methods to acquire experience include studying the information presented here, obtaining and studying additional information about how people learn, and developing a comprehensive understanding not only of what is to be taught but also how people learn. Finally, one of the best ways to acquire this critical skill is to study and practice under the watchful eye of an experienced and qualified caller coach.

Reprinted with permission of author, Jerry Reed.

TABLE OF CONTENTS

| | |
|--------------------------------------|---|
| INTRODUCTION | 1 |
| BASICS OF TEACHING/LEARNING | 2 |
| How People Learn | 2 |
| Learning Speed | 2 |
| Positive/Negative Transfer | 3 |
| The Effect of Errors | 4 |
| TEACHING METHODS | 4 |
| Big Circle Teaching | 5 |
| Two Couple Teaching | 6 |
| Using Demonstrations | 6 |
| Teaching by Definition | 6 |
| Talk-Thru/Walk-Thru Techniques | 7 |
| Repetition and Drill | 8 |
| Learning by Reading | 8 |
| CONCLUSIONS | 9 |

caller then begins the Talk-Thru/Walk-Thru process. This is where the caller explains the action of the move and then requires the dancers to physically follow the instructions.

During this phase, the caller can include smooth dancing tips as well as the definition of the action. The caller must be especially watchful during the walk thru to ensure the students are in fact getting through the action absolutely error free and using smooth dancing tips. This error free practice is a critical factor in effective teaching and is the only way students will properly learn the moves.

Repetition and Drill

Since square dancing is a "motor skill" it can only be learned through direct personal experience. It helps to watch others perform the skill, it helps to hear the caller describe how the skill is performed, and it also helps to analyze written definitions and pictures. The only effective way to really learn how to perform the skill, however, is to actually do it. This experience typically starts with a "talk-thru", then a "walk-thru" as described above.

People learn to dance and develop an automatic reaction through repetition. When they are familiar with the basic components (body flow, hand usage, turning direction, distance, etc.) of a new move it is time to provide them practice with the new move through repetition. It is very important to ensure this practice is error free. If the repetition is wrong they will learn incorrectly and their automatic reaction to the moves will be flawed. The amount of time required to "un-teach" incorrect learning is much longer than the original teach. Some estimates put the time at four times the original teach. This time will be increased even more if the dancers have become very familiar with the moves and have experienced "overlearning". Therefore, the best advice is "teach it right the first time" even if it feels like it is taking longer than needed. It will be time very well spent.

Learning by Reading

Learning by reading is an effective way to learn to 'know' something. Reading is usually more effective if accompanied with photographs, diagram, or figures.

There are some people, although not many, who can learn the skills required to square dance by simply studying written material and pictures. Even for those who do not have this unique ability, it is a very

TEACHING TECHNIQUES

By Jerry Reed
Rockledge, FL

INTRODUCTION

Teaching is one of the most important jobs of any caller. We should be prepared to undertake this task each time we pick up our microphone. Teaching can be as formal as a regular class or workshop situation or as informal as a discussion of a particular move or concept over coffee after a dance. Teaching people to dance is not only one of our most important skills, it is also one of the most difficult.

Teaching people to do something is not an easy task. Teaching them properly is even harder. Unfortunately, few callers receive extensive training in the techniques and skills required to properly teach people to dance. Most callers apply teaching techniques through trial and error. Very few have been given this extremely important skill as part of their caller training. Most who have been fortunate enough to acquire this type of training have received it outside their caller training experience. The sad thought here is how many drop outs could have been prevented by improving caller training to include a comprehensive study of the skills needed to properly train others?

Many callers simply teach the way they were taught. In some cases this may provide a good learning experience for students while in other cases the students will be confused or frustrated. This confusion and frustration can severely hinder learning. The result can very easily be poorly trained dancers.

In some cases the job of training new dancers is left in the hands of our newest and most inexperienced callers. Even though many successful callers got started this way, most callers agree this is not the best situation.

Becoming an effective teacher requires development of three general skills: 1) knowledge of what is to be taught, 2) an understanding of how people learn what is to be taught, and 3) the ability to convey knowledge and skill from the teacher to the students. All of these skills can and should be studied before the teacher steps in front of a group of students. Application of these skills in actual training situations provides the experience necessary to become an effective teacher. Increase in teacher effectiveness can lead to greater new dancer success and retention.

A very constructive way to gain teaching experience is for the student caller to monitor a class taught by an experienced teacher and then to teach a class under the guidance of an experienced caller/teacher. This type training

program helps establish a firm base upon which the new caller can build his/her teaching skills.

This paper has been prepared to provide some basic information about the methods teachers can use when they teach others. It is intended as both a starting point for new callers and as a refresher for experienced caller/teachers.

BASICS OF TEACHING/LEARNING

A teacher should be familiar not only with the material to be taught, but also with the way people learn what is to be taught. Most callers are familiar with the material they are teaching; many refer to the definition of a move before teaching it. Because teaching is such an important part of the job of a caller, any time spent studying how people learn, including effective teaching methods, will be effort very well spent.

The topics discussed in this section are rather generic and can be applied to most teaching situations.

How People Learn

Depending on the thing to be learned, people learn in different ways. The methods available are: 1) observing, 2) listening, 3) reading, and 4) doing. Some people learn better from one method while others learn better from a completely different method. Because of the difference in the way people learn, callers should present information using these various methods.

Most people learn to 'know' something in a different way from the way they learn to 'do' something. Learning to know something is most often accomplished by one or more of the first three methods noted above. Students can, very often, gain an understanding of the action in a particular move by the first three methods. However, since learning to square dance requires students to actually perform a physical motion, a considerable amount of 'doing' is required. In order to provide adequate training the students must not only have an understanding of the basic action of the moves, but they must also actually do the action. The automatic reaction required for smooth dancing is developed by repetition of the moves during the teaching process.

Learning Speed

Each person learns at a different speed. It may take some people five or six times as long to learn a given skill than it takes others. This is why

It is important for student dancers to learn the exact and total definition of each move they learn (including styling and timing). Even though they will not learn to actually dance each move from all allowable Formations and Arrangements, they still need to be aware that such other applications exist and are "legal".

For example, even though a caller may not actually teach WHEEL AND DEAL from lines facing in, the students need to be taught in a way that does not exclude this application. This same principal must be applied to all moves taught. Teaching by definition requires that callers describe each move's action as precisely as possible. Except in the case of the few gender oriented moves (STAR THRU, BOX THE GNAT, SLIDE THRU) the definition should include a description of the action in terms of ends/centers, insides/outside, leaders and trailers, etc, rather than the action of the boys and girls.

As a minimum, every move taught should be shown, taught, and practiced from the most common starting Formations and Arrangements. A listing of the most common applications is contained in the STANDARD APPLICATIONS books compiled by the Choreographic Applications Committee and available from the CALLERLAB. office.

Talk-Thru/Walk-Thru Techniques

The students need to experience the flow of each move taught. Many callers provide dancers with a feel of the dance action of a new move by using moves previously learned. This allows the students to experience the body flow, hand usage, facing direction, distance, etc. of the move before hearing the name. This method of introducing new moves requires the caller to do considerable homework to determine which basics can be combined to show the new move. Most callers who use this method agree it can reduce the time it takes to introduce a new move. An added benefit is that it also provides additional practice with the moves used to show the action of the new move.

The actual introduction of the new move almost always begins with a Talk-Thru and Walk-Thru in which the dancers are directed through the move's action so that each can experience the physical nature of the dance action.

The first step is for the caller to dance the dancers to the starting position and say "Stop!", then stop the music. This sudden interruption will immediately bring the student's full attention to the caller. At this point the caller will announce that they are about to learn a new move. The

Two Couple Teaching

Over half of all moves through the Plus program can be taught using only two couples. These moves can be taught either in a Big Circle as described above or in "mini-squares" with only two couples. One way to set up two couple or "mini-square" teaching is to simply have the dancers form two couple squares with one couple with their back to the caller and the other couple facing the caller. One advantage of this method is that all dancers are receiving simultaneous practice without the distraction of other non-active dancers. Many callers use this method to start the first tip of a class session, while dancers are still arriving. One advantage of this is that more couples can dance, even if there are not enough for full squares. When the dancers are familiar with the action of the move in the mini-square environment, the caller can call "PASS THRU and SCATTER PROMENADE" to form four couple regular squares.

Using Demonstrations

Many times an effective demonstration is an excellent way to introduce new moves. This is particularly true during the early stage of the new dancers' learning experience. Using a demonstration couple to show the action of the move will allow the students to learn in two ways. First, they will hear the definition (learning by listening) and second, they will see the action (learning by observing). This will help reinforce the listening skills they will need throughout their dancing lives.

Using a demonstration to show one or two couple moves is more effective than moves requiring all four couples. For instance, showing moves like SLIDE THRU, PARTNER TRADE, TOUCH 1/4, PARTNER SWING, RIGHT & LEFT THRU, and FLUTTER WHEEL is much more effective than showing moves like SPIN CHAIN THRU or RELAY THE DEUCEY. This is because of the complexity of the moves requiring all four couples and the difficulty in following the action. This is not very limiting, however, since most moves can be shown and taught with one or two couples.

Teaching by Definition

The art of an effective caller/teacher often lies in the ability to describe, in the simplest terms possible, the action of the moves. This skill is especially critical when a caller chooses to teach a move without the benefit of a demonstration. The caller must paint in the mind's eye of the students, a vivid and graphic word picture of the move's action. The use of comparisons can be very effective; for instance, when we compare the action of a RIGHT AND LEFT GRAND to that of climbing a rope.

some students can master a certain move with only a little practice while others need 20-30 repetitions to master the same move. Because of the tremendous amount of material we expect new dancers to learn, this can lead to drop out of the students who do not learn as quickly as the rest of the group. This does not mean these dancers can not succeed, it merely means it will take them longer and they will require more practice to learn to dance.

Unfortunately, many of them drop out before they are provided the practice they need to learn to dance. A solution to this situation, although it is rarely used, is to provide a second class for these students to attend.

Teachers should be aware that while some students will remember most of what was presented from one session to the next, there are others who will have forgotten at least some (if not most) of the material. When we add the fact that at any particular session there may be students who missed the last session, the importance of review cannot be over emphasized. Just because a move was presented, practiced, and danced during a particular class session, there is no guarantee it will be retained by the class. Generally, it is a good idea to include, during the first and second tip of the class session, a review of the most recent move(s) presented.

The entire class can also have a session where hardly anything can be learned. During these class sessions the instructor should be prepared to abandon the lesson plan for that session and simply provide a review or 'fun night'. This will decrease the stress of not progressing not only for the students, but for the instructor as well. Callers who are not able to adjust their planned lesson for these situations will most assuredly frustrate at least some of the students.

No learning experience for any group progresses in an upward curve but generally occurs in spurts with intervals during which the students should be given the opportunity to practice the material they have already learned. The use of programmed "review/dance" sessions provide the opportunity to relax and have fun with the material already learned.

Positive/Negative Transfer

When people learn something well, they are often able to apply this knowledge when learning something new. This process is called "transfer" and it occurs very often in square dancing. This is why it is easier for students to learn WEAVE THE RING after they have learned RIGHT AND LEFT GRAND, and why SWING THRU and LEFT SWING

THRU are much easier to teach (learn) after the students have mastered ALAMO SWING THRU and LEFT SWING THRU from an Alamo Ring.

Instructors need to be aware, however, that the ability to transfer knowledge from one learning experience to another may sometimes produce a reverse or negative effect. This is particularly true in an activity such as square dancing where there are many similar things to learn. Many moves have the same basic traffic pattern and can be very easily confused. This is why some dancers confuse WALK AND DODGE with SCOOT BACK and why some Boys try to COURTESY TURN the Girls as part of a SQUARE THRU. Additionally, the name of some moves may sound similar to other moves. For instance, SPIN CHAIN THRU, SPIN CHAIN THE GEARS, and SPIN CHAIN AND EXCHANGE THE GEARS. In these cases the name or the 'dance feel' of the move already learned may hinder learning the new move.

Instructors can use the power of knowledge transfer to good advantage by building on previously learned moves. However, as shown above the instructor must always be aware of the danger of negative transfer and be ready to counter its effect on the students. A good way to do this is to separate similar feeling and similar sounding moves from each other by at least 3-4 sessions. This separation will allow the positive transfer to help teach and learn of the new move.

The Effect of Errors

In many applications people learn from their mistakes, but this is not always true when learning to square dance. This is because we dance by executing the moves more or less automatically. This automatic reaction is achieved through repetition. If this repetition is flawed, then the automatic reaction will be wrong.

Because of this, the instructor must be aware of the students' actions during the early phase of learning any new move. The dancers must be given adequate error free repetition or "perfect practice" during this initial learning stage. Any move which is practiced incorrectly will result in inaccurate execution. Un-doing the effects of incorrect execution takes considerably more time than the initial teach. Therefore, the best advice is, teach it right the first time.

TEACHING METHODS

There are several effective methods which may be used to teach people to square dance. Most of these have been used for years with great success. Any

caller desiring to learn or improve teaching techniques can benefit from a study of the following methods.

Big Circle Teaching

Many moves can be taught in a big circle and in the early stage of beginner class this method has become traditional. When using the big circle method all dancers can join in the circle without waiting for 3 more couples. The caller has the advantage of being able to stand in the middle of the circle, thus focusing the attention of the students on the actions and words of the instructor.

The big circle may be set up in three different ways. First, a single circle with alternating boys and girls all facing in toward the center; second, concentric circles, men in one and ladies in the other, the outside circle facing in toward the center and the inside circle facing out; and finally, the circle may consist of facing couples, one couple facing clockwise and the other facing counter-clockwise. The facing couples can also be set up as concentric circle with the couple on the inside facing out and the couples on the outside facing in.

The three types of Big Circles can be used as follows:

- a. Single Circle (all facing in) - use to teach circle and single couple type moves. These include CIRCLE LEFT, CIRCLE RIGHT, ARM TURNS, PARTNER SWING, STAR THRU, CALIFORNIA TWIRL, PROMENADE, and other single couple type moves.
- b. Concentric Circles (boys in one, girls in the other) - this set-up is very popular for mixers.
- c. Facing Couples (Concentric Circle or couples facing clockwise and counter) - use for two couple moves. One way to set up this type Big Circle is to have every other couple WHEEL AROUND from a COUPLES PROMENADE. From couples facing clockwise and counter clockwise, the move Pass Thru can be used to move dancers to dance with other couples.

A variation of the Big Circle is to establish Contra Lines. These are facing lines which can be set up either as facing couples or with the boys in one line and girls in the other. The most common way to set up the Contra Lines is with the lines running up and down the hall.

FORMATIONS & ARRANGEMENTS

(A Status Report)

Jerry Reed, Chairman
Choreographic Applications Committee

During the past few years, the Choreographic Applications Committee has been working on identification of Standard Applications for various CALLERLAB programs. As a result of this work, a need to identify the six symmetric Arrangements for several additional Formations has been identified. The project to identify these additional Arrangements would include production of pictograms depicting them.

The Choreographic Applications Committee has begun work on this project. The main purpose of this paper is to provide a brief history of the current pictograms and a look at the technical requirements to accomplish this current project.

Square dance choreography is based on a foundation of four elements: Formation, Arrangement, Sequence, and Relationship. These four elements, known collectively as "FASR", are used to describe the total choreographic state of a square at any specific point in time. This paper will discuss two of these elements; Formations and Arrangements.

Formation is the term used to describe the shape of the square and includes the facing direction of the dancers. Typical Formations include: Facing Lines of Four, Right Hand Ocean Waves, Right Hand Two Faced Lines, Left Hand Ocean Waves, Left Hand Two Faced Lines, 8 Chain Thru, Twin Diamonds, Right Hand 1/4 Tag, Hourglass, Galaxy, just to name a few. Formation is the most obvious and easiest to identify of the four elements of FASR.

Arrangement is the term used to describe how the boys and girls are arranged within a Formation. When using symmetric choreography there are only six possible Arrangements. When viewed in a counter clockwise direction, the six are: BGBG, GBGB, BBGG, GGBB, BGGB, and GBBG. These Arrangements do not consider which boy (1, 2, 3, or 4) or which girl (1, 2, 3, or 4) is in a particular position. The only consideration is whether there is a boy or a girl in that position.

Each of the six possible symmetric Arrangements of any Formation can be assigned a numerical designator to identify that specific Arrangement. The six identifiers are: #0, #1/2, #1, #2, #3, and #4. The six Arrangement identifiers can be divided into three general groups, each containing two Arrangements which are more closely related to each other than they are to the other four. Table 1 on page 2 illustrates this point.

Table 1 shows the three groupings of related Arrangements of Facing Lines of Four and the three grouping of R-H Two Faced Lines. This same relationship can be extended to the six Arrangements of any Formation. At this time there are ten Formations for which the Arrangements have been determined. Although it is certainly possible to determine the six Arrangements for any Formation, from a practical standpoint this has not been done, nor does it need to be, at this time. The amount of work required to identify, name, and graphically depict all six Arrangements of all possible Formations would be a staggering task. Whenever this task has been considered, it has been determined that the benefit gained would not be worth the tremendous effort required.

The graphic presentations of the Arrangements which have been determined are called pictograms and are intended as tools to aide in the communications between those interested in discussing square dance choreography. As such, they should contain the most popular Formations. Other less common and infrequently used Formations need not be included in the pictograms.

In 1979 the CALLERLAB Formations Committee, under the direction of Bill Davis, completed work on a project to identify and name several popular Formations. Pictograms of 53 Formations were produced and made available through the CALLERLAB office. The following year the committee completed its work with the production of pictograms showing the six Arrangements of ten of the Formations previously named and identified. These pictograms are also available through the Home Office and are called *CALLERLAB Names & Pictograms Of Selected Formation Arrangements*. Both the Formations pictograms and the Arrangement pictograms have proven to be very valuable in discussions about choreographic applications.

Facing Lines of Four (L) Arrangements

| Group | Arrangement | Features |
|-------|-------------------------|---|
| A | BGBG BGBG (#0L) | <p>In this group all couples feature boy/girl pairings:</p> <ul style="list-style-type: none"> - Both couples are "normal" (#0L) <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> - Both couples are "half-sashayed" <p>The Arrangements in this group are identified with the Numbers #0 and #1/2</p> |
| | GBGB GBGB (#1/2L) | |
| B | GGBB BBGG (#1L) | <p>In this group all couples feature same gender partner pairings:</p> <ul style="list-style-type: none"> - Two boys together as a couple <p style="text-align: center;">AND</p> <ul style="list-style-type: none"> - Two girls together as a couple <p>The Arrangements in this group are identified with the numbers #1 and #2</p> |
| | BBGG GGBB (#2L) | |
| C | BGGB BGGB (#3L) | <p>In this group, all couples feature boy/girl partner pairings.</p> <p>In each Arrangement two couples are "normal" and two couples are "half-sashayed"</p> <p>The Arrangements in this group are identified with the numbers #3 and #4</p> |
| | GBBG GBBG (#4L) | |

2 Faced Lines (F) Arrangements

| Group | Arrangement | Features |
|-------|-------------------------|---|
| A | BGGB BGGB (#0F) | <p>In this group all couples feature boy/girl pairings:</p> <ul style="list-style-type: none"> - Both couples are "normal" (#0L) <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> - Both couples are "half-sashayed" <p>The Arrangements in this group are identified with the numbers #0 and #1/2</p> |
| | GBBG GBBG (#1/2F) | |
| B | BBGG GGBB (#1F) | <p>In this group all couples feature same gender partner pairings:</p> <ul style="list-style-type: none"> - Two boys together as a couple <p style="text-align: center;">AND</p> <ul style="list-style-type: none"> - Two girls together as a couple <p>The Arrangements in this group are identified with the numbers #1 and #2</p> |
| | GGBB BBGG (#2F) | |
| C | BGBG GBGB (#3F) | <p>In this group, all couples feature boy/girl partner pairings.</p> <p>In each Arrangement two couples are "normal" and two couples are "half-sashayed"</p> <p>The Arrangements in this group are identified with the numbers #3 and #4</p> |
| | GBBG BGGB (#4F) | |

Table 1

Production of the pictograms was accomplished in two related steps. First, a letter designator was assigned to the selected Formations, and second, a numerical identifier was determined and assigned to each of the six Arrangements for each of the selected Formations.

Prior to the time the Formations Committee was established, there were several well know and widely used choreographic notation systems in use. The authors of these systems included Bill Peters, Bill Davis, Jack Lasry, and Lloyd Litman. Each system presented the choreographic information (Formations, Arrangements, Sequence, and Relationship) in a slightly different way. This situation proved to be confusing during discussions of choreographic applications between people who used different systems. This confusion led to the realization that acceptance of a single system would be beneficial. The Formations Committee was formed to investigate these different systems and to develop a single consolidated standard system. A major task for the committee was to identify, name, designate, and graphically present the six symmetric Arrangements for selected Formations using this new consolidated system.

The committee attempted to complete its work with as little disruption as practical to the choreographic notation systems being used at that time. The committee was able to do this through a considerable amount of hard work and a lot of give & take by the committee members. The results have been well worth the effort. Any work in the identification and graphic presentation of Arrangements for Formations in addition to those already completed should logically follow the same guidelines used by the Formations Committee in 1980. This guidance should apply to both Formation letters and Arrangement numbers.

The CALLERLAB Formation and Arrangement pictograms have been in use for over 15 years. They have become an integral part of our training material and in our discussions of choreographic applications. It has been decided that changing the existing Formation/Arrangement pictograms would not be a good idea, because of the wide spread use and acceptance of them during the past 15 years.

The initial step in this project was to determine the additional Formations for which Arrangements should be identified. This initial step has been completed. Sixteen Formations have been earmarked for inclusion in the new pictograms. A proposed letter designator has been assigned to the Formations and initial work has begun on identification of the Arrangements.

The following is a list of the proposed letter designator for the sixteen Formations included in the current project:

- | | |
|----------------------------------|--------------------------|
| Twin L-H Diamonds | - LD |
| R-H 3/4 Tag | - R (identified in 1980) |
| L-H 3/4 Tag | - LR |
| L-H 1/4 Tag | - LQ |
| L-H Column | - LC |
| L-H 2 Faced Lines | - LF |
| L-H Parallel Ocean Waves | - LW |
| R-H Tidal Wave | - TW |
| L-H Tidal Wave | - LTW |
| R-H Tidal 2 Faced Line | - TF |
| L-H 2 Faced Line | - LTF |
| R-H Hourglass | - H |
| L-H Hourglass | - LH |
| Inverted Lines (Ends facing IN) | - II |
| Inverted Lines (Ends facing OUT) | - IO |
| Lines of Four Facing Out | - N |

The following is a list of the letter designator for the ten Formations identified by the Formations Committee in 1980:

- | | |
|--------------------------|--------------------------|
| R-H Twin Diamonds | - D |
| R-H 3/4 Tag | - R (identified in 1980) |
| R-H 1/4 Tag | - Q |
| R-H Column | - C |
| R-H 2 Faced Lines | - F |
| R-H Parallel Ocean Waves | - W |
| 8 Chain Thru | - B |

| | |
|----------------------------|-----|
| Trade By | - T |
| Double Pass Thru | - P |
| Completed Double Pass Thru | - M |
| Facing Lines of Four | - L |

The next step is to determine the Arrangement numbers for the six symmetric Arrangements for each of these Formations. Assignment of Arrangement numbers should follow the same general rationale as was used by the Formations Committee. Utilization of the same general groupings will provide a logical transition to the new pictograms.

The following are the proposed general procedures to assign Arrangement numbers:

- A. The method for determination of the Arrangement numbers for the Left Hand Formations is being discussed by the CAC. One method is based on the choreographic flow (starting Formation and move/sequence used to establish the L-H Arrangement). A second method is based on the connection (relationship) between the R-H and the L-H Arrangements.
- B. The Hourglass Arrangements are assigned the same Arrangement number as the Diamond contained in the Hourglass. In mixed partner pairing Diamonds (#1, #2, #3, and #4), an additional aspect of the Hourglass would be the gender of the outfacing point. This criteria (Diamond and outfacing point) would be applied to R-H Hourglass. Assignment of the L-H Hourglass would be accomplished by reversing the positions of the boys and girls from the R-H Hourglass.
- C. The Arrangements of the Tidal Formations (Ocean Wave and 2 Faced Line) would reflect the Arrangement of the similar Ocean Waves or 2 Faced Lines.
- D. The Line Facing Out would be assigned the same number designator as the corresponding Facing Lines of Four. For example, starting in #0L the move "PASS THRU" would result in a #0N.
- E. The R-H 3/4 Tag Arrangements would reflect the R-H 1/4 Tag Arrangements. The Assignment of the L-H 3/4 Tag would be accomplished by reversing the positions of the boys and girls from the R-H 3/4 Tag.

Completion of this project will rely heavily on the work done by the Formations Committee which was dissolved upon completion of its work. Some members of the Formations Committee are on the Choreographic Applications Committee and their knowledge of the past work will be very helpful. If you are interested in helping with this project, contact the Home Office or committee chairman Jerry Reed, 943 Tamarind Circle, Rockledge, FL 32955. Phone: (407) 633-1306.