

Dance Party Building

Robert (Bob) L. Riggs

Callerlab Convention, March 21-23rd 2016, Norfolk, VA

Session title: Dance Party Building – Bob Riggs, Moderator with Susan Morris, Panelist

Session description: Using MWSD at dance parties and intro nights. How to overcome the disadvantages of squares at party nights: need groups of 8, gender imbalance, need for progression (people wandering in and out), forming squares, etc.

For almost 40 years we have provided dance party entertainment for groups that dance infrequently and encouraged new dancers to join our activity through enjoyable introduction to square dancing events. Many view all of these events as similar, I don't. A one night party is a single period of time where the hosts and the participants attend to enjoy the music, dance and fellowship of their friends. Enjoyment is the only objective. An introduction to square dancing event like a free lesson night, a chili supper, or first night of class, is an event where the hosts want to convince the dancers to join the recreational activity and the attendees are attempting to identify if the activity is a recreation they want to participate in.

For recreational introduction parties we typically introduce more terms from the square formation and present a dance program that is similar to a modern square dance, including singing calls. Recognizing that everyone is different, most callers want to show what square dancing can be and use calls from the Callerlab basic or CDP list that allow for circle, stars and maybe ladies chains. The goal is to convince them to join a class.

For dance parties the attendees are there to be entertained, to enjoy each other and the music. They don't come to be permanently engaged in an activity that requires a lot of commitment or knowledge. With enjoyment/entertainment in mind the entertainer must prepare a wide variety of material that is easy for the participant to execute to music suited to the audience's expectations for the event. Using modern square dance terms, a variety of formations and music we can provide entertainment that overcomes gender imbalance and numbers that are not necessarily a multiple of 8.

An entertaining evening can be built up from a single large circle of people without partners, through the formation of couples in a large circle, the scattering of couples throughout the dance hall, the merging of couples into small circles of 2 or 3 couples, the merging of these small circles into larger circles of 4, 5 or 6 couples. And finally using other arrangements of people, such as Sicilian circles or trios along with improper contra lines we can accommodate all who desire to dance.

The basic recommendation is to KEEP IT SIMPLE! Party entertainment does not require lots of terms or complexity.

Let's layout a sequence of square dance terminology and formations that gradually introduces the dancers to the calls in a way they learn enough to facilitate the desired entertainment. There is no single right way or sequence of call introduction, there is only a sequence that works for the caller and the capabilities of the audience. The following work well for me in a variety of situations:

Large Single Circle No Partners: Circle Left/Right, Forward/Back, dance timing through walking and clap sequences, solo turning right/left.

- Sample sequence {Fraleley's Frolic}: Circle Left (8), Forward/Back (8), Circle Right (8), Forward/Back (8), claps (clap 3 times in front, clap 3 times behind back, clap 5 times in front, solo turn right (8),

claps (clap 3 times in front, clap 3 times behind back, clap 5 times in front), solo turn left (8) ... repeat with Circle Left ...

- Music: Bonita by No Mercy or any 32 bar reel ...
- Alternate Sample sequence {Cry Of The Celts}: Circle Left (8), Circle Right (8), Forward (4), Clap (4), Back (4), Clap (4) ... repeat with Circle Left ...
 - Music: Cry Of The Celts by Michael Flatley's Lord of the Dance (Single Edit with Taps)

Large Single Circle with Partners: Partner/Corner, Circle Left/Right, Forward/Back, Arm Turns Left/Right, DoSaDo, Single File Promenade, Couples Promenade, Scatter Promenade Music: Any music you would use for square dance patter.

- Sample sequence: Circle Left (8), Forward/Back (8), Circle Right (8), Forward/Back (8), Corner left Arm Turn (8), Partner Right Arm Turn (8), Corner Left Arm Turn (8), DoSaDo Partner (8) ... repeat with Circle Left ...

Small Circles 2 or 3 couples: Partner/Corner, Circle Left/Right, Arm Turns Left/Right, DoSaDo, Left DoSaDo, Star Right/Left ... Music: Any music you would use for square dance patter.

- Sample sequence: Star Right (8), Star Left (8), Circle Left (8), Circle Right (8), Corner left Arm Turn (8), Partner Right Arm Turn (8), Corner Left Arm Turn(8), DoSaDo Partner (8), ... repeat

Medium Circles 4, 5 or 6 couples: Square numbering, Partner/Corner/Opposite, Circle Left/Right (all, odd couples, even couples), Arm Turns Left/Right (partner, corner, opposite), DoSaDo (partner, corner, opposite), Left DoSaDo, Star Left/Right (all, odd couples, even couples), Separate, Split. Music: Any music you would use for square dance patter.

- Sample break sequence: Circle Left (8), Turn Corner Left (8), Turn Partner Right (8), Turn Corner Left (8), DoSaDo Partner (8), Circle Right to home.
- Sample sequence for odd/even numbered couples: All/Odd/Even couples Circle Right (8), Circle Left (8), Star Left (8), Start Right (8), Corner left Arm Turn/Left Allemande (8), Partner Right Arm Turn/Right Allemande (8), Corner Left Arm Turn/Left Allemande (8), DoSaDo Partner (8) ... repeat
- Sample sequence for couple(s) {Soloman Levi figure}: 1st couple separate full around the set pass partner to corner (16), Turn Corner Left (8), Partner DoSaDo (8), ... repeat for 2nd, 3rd, 4th, 5th, 6th couple ... repeat for odd numbered couples ... repeat for even numbered couples ... repeat for all couples.
- Sample sequence for couple(s): 1st couple divide the ring (between 3rd couple) (8), Separate back home (8), turn partner right (8), turn corner Left/Left Allemande (8) ... repeat for 2nd, 3rd, 4th, 5th, 6th couple.

Sicilian Circles of couples or trios: Couple numbering, Partner/Opposite, Circle Left/Right, Arm Turns Left/Right (partner, opposite), DoSaDo (partner, opposite), Star Left/Right, Dive Thru/Dip & Dive, Veer Left/Right

- Sample Sequence couples {Dip & Dive for Jillian, by Bob Riggs}: Star Right (8), Star Left (8), Ladies DoSaDo (8), Men DoSaDo (8), Circle Left (8), Circle Right (8), 1^s arch / 2^s dive thru, 2^s arch / 1^s dive thru (8), 1^s arch / 2^s dive thru, 2^s arch / 1^s dive thru (8) ... repeat with Star Right ... Music: Princess Margaret's Jig.
- Sample Sequence for trios {Do-Ci-Dizzy, by Bob Howell}: Circle Left (8), Circle Right (8), Opposite DoSaDo (8), Right Ends DoSaDo (8), Left Ends DoSaDo (8), lines of 3 DoSaDo once & a half (24) ... Music: Just Dance by Lady Gaga.

DANCE PARTY PLANNING

Planning a dance party begins, like writing a story, with a blank slate. One has to find the answers to those basic questions that we learned in school, the 5 W's – who, what, when, where, why and for dance leaders which and how many.

The first questions when you answer that phone call or that email are: **What? What** is the purpose of the dance, a birthday party, a wedding reception, a wedding rehearsal, a father-daughter dance, a mother-son dance, a young married couples church group, a Sunday school class, a high school class retreat, etc. **What** type of dance do they want, only squares, a mix of squares and lines and circles, or some other mix.

Why are they having a dance? Is it a celebration of a special birthday for a friend or family member? Is it so everyone has a chance to get acquainted? Is it to experience cooperation? Is it to experience a taste of Americana?

When is the dance, the date and the time?

Where is the dance going to be held – inside, outside, a dance hall, a grange, a school cafeteria or gym, a senior center, a park, a concrete patio?

The following question is another **what** question. **What** type of surface will they be dancing on, linoleum, hardwood, concrete, carpet, grass, or tile?

Ask **what** the decorations or theme is going to be? You don't want to show up to find a stage area covered in hay for a Barn Dance when you are allergic to it. If they are having a Barn Dance encourage the hay to be placed at the entrance as people come in, not on the stage or the dance floor.

Who is organizing the dance? A family member? An organization volunteer? A teacher? A pastor? Human resources office?

Who is coming to the dance – adults only, children only, families, teens, singles, couples?

How will the dance be promoted? Invitations? Public announcements? Newspaper ads? Church bulletins? Organization newsletter? Neighborhood fliers?

How many will be coming? Will there be an entrance fee? Will there be food? Will there be alcoholic beverages? Will there be other events planned during the same time period? Will there be a DJ after you?

There is one more **How** question. Often asked first by the parties wanting the dance party. **How** much do you charge? Sometimes asked by the dance leader, **how** much will you pay me? When I get asked this question, with the wise counsel of more experienced callers, I respond with **what** is your budget? Once they give you a figure, you can accept it, reject it or make a counter offer.

After getting the answers to these questions and agreeing to call the dance the next questions only you, the dance leader, can answer. **Which** dances will you use? **Which** music will you use? **How many** dances will you plan on doing in the allotted time?

Now, after all these questions have been answered, is the time to sit down to start planning the dance program for this particular dance. Every caller should have a variety of resources in their dance library. Mine includes *“Dancing For Busy People”*, *“Let’s Dance”* (from the Lloyd Shaw Foundation), a few years of note services, *“The Callers Text”*, past issues of the *“Community Dance Journal”* (published by Callerlab and available online at the Callerlab website), and several years of handouts from the Community Dance Leader Seminars, to name just a few.

Take into consideration the time available for dancing, what the organizers want in terms of types of dances or experience, and who the expected dancers are. Pick out the moves or the formations to include in this particular dance. Every dance is different.

Begin by picking out dances that might fit the above criteria. Match music to each dance. Sometimes it is the same music for a particular dance. Sometimes it is good to change music to appeal to the dancers or fit with a theme or holiday.

EXPECT THE UNEXPECTED!

After planning your dance, take some time to think of everything that could surprise you. Plan some dances that take these surprises into account. Surprises like instead of the couples only party, a group of singles, mostly women, show up. Or instead of being assured that there will be no alcoholic beverages served, you find that happy hour started an hour before you arrived. Or the church group that plans a parents only evening and all the parents show up with at least one preschooler in tow who does not want to leave Mom or Dad’s side.

The bottom line is plan more dances than you think you will need.

Double-check your plan. Pretend that you are a guest at the party. Walk yourself through the evening beginning with walking in the front door of the hall. What is your experience? After an imaginary walk through the whole evening are you satisfied with your dance plan?

Go call the dance and have fun!

When you get home

After the dance, review the evening. What happened? How did it go? There is the dance that you planned. And then there is the dance that you called. Were they the same? Were they different? It helps us become better at our jobs if we review the good points and the challenging points of the dance and our planning.

Just like a Boy Scout, be prepared. Have a plan. Be ready for surprises. Be flexible. Have fun and the dancers will have fun.

The Dance – An Example

What do you want them to know: Partner/Corner/Opposite, Formation identity (#1's facing Line Of Dance or Counter Clockwise; #2's facing Reverse Line Of Dance or Clockwise), Circle Left/Circle Right, dance timing, Right Hand Stars/Left Hand Stars, Arm Turns Right/Left, Dosado (individual and as a couple), Forward and Back, Solo turn Right/Left, Pass Thru, U-Turn Back, Sashay with partner, Swing (couple or elbow)

Circle Dances – Big Circle No Partners

Fraley's Frolic (*I researched this one from Bob Riggs. Wink! Wink!*): Circle Left (8), Forward and Back (8), Circle Right (8), Forward and Back (8), Claps (clap 3 times in front, clap 3 times behind back, clap 5 times in front) (8), Solo Turn Right (8), Claps (clap 3 times in front, clap 3 times behind back, clap 5 times in front) (8), Solo Turn Left (8)...repeat with Circle Left...

Music: "Steamboat Quickstep/White Cockade/New Rigged Ship" by Rodney Miller & Randy Miller, *New England Chestnuts*

Sicilian Circles – one couple facing counterclockwise; one couple facing clockwise

Braveheart Sicilian Circle by Dottie Welch: *facing opposite*, Clap your own knees 2X, Clap your hands 2X, *hands up* Clap your opposites hands 3X (8), *face partner*, Clap own knees 2X, Clap your hands 2X, *hands up* Clap partners hands 3X (8), Star Right (8), Star Left (8), Circle Left (8), Circle Right (8), Dosado as a couple once and a half (16)...repeat with Claps

Music: "Braveheart" – GMP 507

Scones & Tea: Facing Couples Star Right (8) Star Left (8) Two Ladies Dosado (8) Two Men Dosado (8) As Couples Dosado (8) Circle Left Once Around (8) Swing Your Partner (8) Pass Thru On To The Next (8)...repeat with Star Right

Music: "Every Street's a Boulevard" C3507 or any strongly phrased music

Note: this dance can be genderless by replacing the "Ladies" and "Men" with "Opposite" and "Partner"

Mixers – can be a variety of formations

Lancash Barn Dance (partners, one facing the center of the circle, one facing out of the circle): Forward (3) with a Stomp and Back (3) with 2 claps (8), Forward (3) with a Stomp and Back (3) with 2 claps (8) Right Arm Turn (8) Left Arm Turn (8) Two-Hand Turn (8) Dosado and Slide to the Left (8)...repeat with new partner

Music: "Lancash Barn Dance" Lloyd Shaw LS E-35 (**special 48-count music**) or "I'm From The Country" by Tracy Byrd

Line Dances

Electric Slide, Amos Moses, Neon Moon, Cupid Shuffle, Cotton Eyed Joe

Trios – lines of three facing lines of three

T.B.C. Trio by Bob Howell: Leader #1 (*dancer on outside end of line*), Lead Lines Around Opposite Three (16), Leader #2 (*dancer on outside end of line*), Lead Lines Around Opposite Three (16), Four Corners, Star Right (8), Centers, Dosado (8), Forward And Back (8), Pass Thru And Bow (8)...repeat with Line #1 leading.

Music: "Alberta Bound" – Blue Star 2392

Mason's Apron Trio by Ken Kernen: All Six Circle Left Once Around (16), Centers, Dosado (8), Ends, Dosado (8), Centers Star Right With The Right Hand Two (8), Centers Star Left With The Left Hand Two (8), Forward & Back (8), Pass Thru & Bow (8)...

Music: "Shadrack's Delight" (Dashing White Sergeant) Lloyd Shaw LS 194

Contras – new learning: Proper contra (men on right, ladies on left), actives (top couple), progression down the line

Tunnel Contra (*proper 6 couple dance; men on callers right, ladies on left*): Forward And Back (8) Pass Thru And U-Turn Back (8) Forward And Back (8) Pass Thru And U-Turn Back (8) Top Couple Slide Down (Others Arch after they pass by) (8) Lady Up Inside, Man Up Outside (8) Man Down Inside, Lady Down Outside (8) Swing Partner (8)...repeat with Forward and Back

Music: "Mandolin Contra" Lloyd Shaw LS 332 or any strongly phrased music

Barley and Oats by Ken Kernen (*proper 4 couple dance; men on callers right, ladies on left*): Everybody Forward And Back (8), Men Arch; Ladies Duck Thru & U-Turn Back (8), Everybody Forward And Back (8), Ladies Arch Men Duck Thru & U-Turn Back (8), Top Couple Sashay To Foot (8), Slide Back To The Head Of The Set (8), Promenade Single File To The Foot (8), Actives Arch & Others Duck Thru (8)

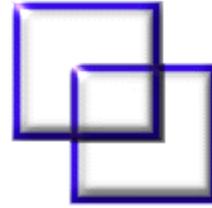
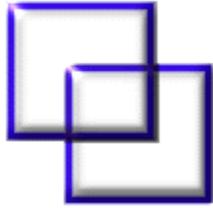
Music: any strongly phrased music

Notes: This is a dance that I often do with uneven gender numbers. If men and/or ladies are in both lines, I pick a different designation for the lines, a color or something that goes with the dance theme or the room.

Another Circle Dance – Big Circle No Partners (*I like to end with this one*)

Cat's Meow or Cry of the Celts: Circle Left (8), Circle Right (8), Forward (4), Clap (4), Back (4), Clap (4)...repeat with Circle Left...

Music: "Cry Of The Celts" by Michael Flatley's Lord of the Dance (Single Edit with Taps)



**IF WE TELL YOU, WE WILL HAVE TO KILL YOU
CALLERLAB CONVENTION 2016
NORFOLK, VA
BY KEN RITUCCI**

IDEAS ON WHY TO BOOK TRAVELING CALLING DATES

- 1. DETERMINE WHERE AND WHEN YOU WANT TO GO**
- 2. DETERMINE YOUR PURPOSE FOR TRAVELING**
- 3. DETERMINE THE FINANCIAL OUTCOME**
- 4. DO SOME RESEARCH ON THE GEOGRAPHICAL AREA CONCERNING THE NUMBER OF CLUBS ETC**
- 5. CAN YOU LIVE WITH THE OUTCOME?**

IDEAS ON HOW TO BOOK TRAVELING CALLING DATES

- 1. REACH OUT TO CALLERS/DANCERS YOU MAY KNOW IN A PARTICULAR AREA**
- 2. PERHAPS SUGGEST DOING A JOINT DANCE WITH ANOTHER CALLER**
- 3. FESTIVAL CALLING CAN GET YOU GREAT EXPOSURE**
- 4. IF SUCCESSFUL, TRY TO RE-BOOK SAME TIME THE FOLLOWING YEAR**
- 5. BE FLEXIBLE WITH YOUR DATES IF NEED BE**

ANSWER THE FOLLOWING QUESTIONS:

- 1. WERE YOU SUCCESSFUL?**
- 2. WAS IT FINANCIALLY FEASIBLE?**
- 3. DID THE TIME AWAY FROM HOME BOTHER YOU?**
- 4. WOULD YOU DO THE SAME TRIP AGAIN?**

***If We Tell You....
We'll Have to Kill You***



Tips for Touring

Presented by Mike Sikorsky

**Owner/Producer
Mesa Apache Productions
(MAP)**

**CALLERLAB Accredited
Caller Coach**

CALLERLAB 2016

Norfolk, VA

1. Network, Network, Network, Network

- A. Always have business cards and offer one to anyone who you think might be interested in booking you.
- B. Make sure you have a clear branding photo on your business card and the type is easily readable.
- C. Be prepared to tell your elevator speech to anyone who appears interested.
- D. Be prepared to shut up if they are not prepared to listen right then.

2. Present your best physical self at all times

- A. Garment colors are complimentary.
- B. You are slightly overdressed for the occasion.
- C. Make physical changes to make the clothes look better on you.
- D. Smile, smile, smile!



3. Constantly work at developing a Power Team

- A. These are people you can trust to always advise you in your best interests based on your dreams and goals.
- B. Your team will constantly ebb & flow, so you must constantly work to build it.
- C. We always see ourselves thru our own mind's eye which is always personally jaded by our intentions so you must trust your Power Team to advise you as to how all others see you. Be prepared to hear things you do not want to hear and be most grateful for these types of comments a Power Team member gives you.

4. Always get a dancer who loves you to sing your praises for you. NEVER sing your own praises.

5. Have an Elevator Speech ready if an interested person asks you to tell them about your experiences. Tell it factually as if you are a news reporter.

6. Be prepared to book a dance requiring you to fly cross country to call it and incur a financial loss so you can book two more dances and have 3 dances in that area next year.

News From Davenport/Bettendorf, IA
Fast Track to Mainstream
By: Doug & Don Sprosty, "The Calling Twins"
(February 2008)

The purpose of this article is to relate our very positive experience in early 2007 with teaching the CALLERLAB Mainstream program using the "Fast Track" (or accelerated) approach. We are writing this as we prepare our lesson plan to begin teaching in this format again in early 2008.

By no means is this a new idea but it was the first time we had used it and we are almost certain it is the first time it had been done in the state of Iowa. The class was taught on four consecutive Saturdays.

Starting on the second Saturday of February through the first Saturday of March we taught the complete Mainstream program to a class of very enthusiastic students. We had twelve students that began the class and ten that graduated. The makeup of the class included high school students, college students, forty-somethings, and what we would classify as active/energetic seniors. A good portion of the students had no previous square dance experience. Others took the class as a refresher course after having been out of dancing for a couple of years. Others took the class as a way to reinforce what they were learning in the traditional/conventional square dance class they were simultaneously enrolled in. One of the female students was an experienced dancer that wanted to learn to dance the "man's" position.

The students were required to pre-register and pre-pay for the class so that plans could be made as far as arranging "partners" for singles. The pre-registration was also necessary for planning the food preparations mentioned later in this article.

Enough angels were present to dance three or four squares each tip. The instruction was really no different than in a conventional/traditional class. The length of tips and breaks between tips were the same as any other class except for the fact that the dancing lasted six hours rather than the "normal" two hours. Many of the angels commented on the fact that they had more stamina than they thought they would. Some of them were concerned about this since it was a longer dance time than they were accustomed to. As a reward for the angel's efforts a drawing was held on the last day of class. A restaurant gift certificate was presented to the lucky winner. The angels danced free of charge as well.

The day began with a continental breakfast at 8:30 AM. Dancing began at 9:00 AM & continued until 12:00 Noon. Lunch was served and then the dancing continued from 12:30 PM until 3:30 PM. One important point is that lunch was provided so that the students did not have to leave the dance hall. This also provided time to socialize with the angels. Natalie Sprosty (round dance cuer & wife of Don) was the lunch coordinator and cook. The first day cold cuts, cheese, etc. were served to make sandwiches. The other lunches included a taco bar, baked potato bar and soups. The class was operated as a "caller run" venture but could easily be done by a club. This would make the food preparations easier as these duties could be divided among the club members.

Is the Fast Track approach for everyone? Obviously, the answer is NO! However, for the right group we found it to be an extremely viable alternative to the traditional/conventional 25 to 30 week class. Age & physical health are extremely important factors. Also, the timing of when to sponsor the class is important. We marketed the class as a way to beat the winter blahs and to get involved in an exercise program as a New Year's resolution. Offering the class in the spring, summer or fall may not be as effective due to competition from outdoor activities such as sports, camping, etc.

Is the Fast Track approach for every instructor? Our opinion here is also NO! In order to effectively teach under this format the instructor must be energized and must believe in the method in order to "sell" it to the students.

We welcome any questions and comments. Please call (563) 370-0209 or e-mail TwinCaller@juno.com. At this writing we have seven students pre-registered for our 2008 class with the possibility of two to three more that have shown a genuine interest in giving it a try.

FAST TRACK PROGRAM

- by Pat & Ray Duffy, EDMONTON



ABOUT THE CLUB

In 2011/2012, the Country Sunshiners promoted and started New Dancer lessons under the watch full eye of Gary Winters. However, our turnout was low and to our dismay, by Christmas most of our new dancers had disappeared. During a meeting to discuss the results it was suggested a new format might be in order as the current one had not worked and maybe a compressed time frame would be better received. At the 2012 A.G.M. the Club discussed our future and the need for new members. It was decided to initiate the FAST TRACK

Program with the hope of increasing the interest in Square Dancing.

PROGRAM DESCRIPTION

The Mainstream Program is taught over a period of seven weeks. Dancers attend seven Friday evening sessions and four Saturday morning and afternoon sessions. Each session is two hours, for a total of 14 hours of instruction. The cost of the program is \$100 per person, for couples or singles of all ages, and dress is casual. In the second year, at the request of the New Dancers, a review weekend in March was added at a cost of \$25.

ADVANTAGES

- Because of the condensed time period, dancers have faster and improved retention and recall of the material.
- The shorter learning time appeals to the general public. ie. easier to sell a 7-week program than a year-long program.
- The New Dancers could dance with the Mainstream group within months of starting.
- New Dancers participated in the special dance nights (eg. "Rodeo Week Dance" and "Black is Back – Halloween Dance"). They pitched right in and helped with bringing food, set up, and clean up.
- As the New Dancers gained confidence, many did club visits, often to regain our Mascot.

DISADVANTAGES

- The Club's regular dance night is also on Friday nights, and the Fast Track Program changed the evening to a 'teaching dance'. To compensate, visitors were not charged and instead, a donation box was made available. Some chose to pay, and others did not.
- A few of the seasoned dancers found the evenings boring and felt that the level of dancing had decreased.
- During the first year, there was difficulty making sure the New Dancers were proficient in all moves. However, over the last two years, caller Murray Few adjusted the program and the New Dancers are now reasonably proficient.

RESULTS & OBSERVATIONS

- The New Dancers brought increased numbers to the club in a short period of time. 2012-13: 12 dancers; 2013-14: 16 dancers; 2014-15: 13 dancers.
- Over the past two year, 19 dancers stayed with the Club.
- Over 3 years, four dancers are serving on the executive.
- Two of the dancers have helped to start a new club in Devon with caller Tom Gray.
- Two others joined the new club as they live closer to Devon.
- Two dancers now dance regularly at another club closer to home, but continue to visit our Club.

For Ray and myself we found this Program to be great. It was wonderful to see and feel excitement, happy faces, hear a lot of laughing from people who never really heard of square dancing before, learning and enjoying doing so. We did not feel bored and were not affected by the level of the dancing. At the end of each dance, in our now large circle of smiling faces, a resounding thank you to our Callers for giving us another great night of dancing. Our special thanks to Murray Few for pulling this Program all together.



Learning Styles and Square Dancing

by Clark Baker, September, 2007

[Note: This article is not yet finished. Perhaps it will be of use to you in its current state.]

Part of the Modern Western Square Dance caller's job is to teach new dancers how to dance. Callerlab recommends teaching the Mainstream vocabulary of 69 calls in 56 hours of lessons.

There are many skills necessary and tools available in order to accomplish this task while, at the same time, making it a fun and pleasurable experience. One tool is to start with a good [teaching order](#). Next, you should teach using good [teaching principles](#). Suggestions on how to teach each of the Mainstream calls can be found [here](#).

When callers discuss how to teach square dancing, the better teachers mention teaching for different *learning styles*. And that will be the subject of the rest of this paper. I am no expert in this area so mostly I will tell you what I have heard and point you to lots of resources. The problem is that none of these resources deal specifically with the teaching of square dancing.

The Basics: Visual, Auditory, and Kinesthetic

There are three main learning styles: Visual (learn by seeing), Auditory (learn by hearing), and Kinesthetic (learn by doing). Most people have a primary learning style; the one that works the best for them. They also have a secondary learning style; one that also allows them to learn. However, the third learning style is useless; it no sense and they struggle when information is presented in that style.

Now, as square dance teachers we each have our individual learning styles—a primary one, a secondary one. When we teach, we tend to teach using our primary learning style! This is great for those for whom it matches their primary (or secondary) learning style. However it is a disaster for the rest. The solution is to become a better teacher, and learn how to present each square dance call in a way that works for each type of learner. From your point of view, you will be doing some teaching using a learning style that makes no sense to you. Trust me, it will help some people, perhaps those who never seem to be getting what you have been teaching. They weren't stupid, you just weren't communicating with them.

Examples

If I have a news article I want my wife to know about, I prefer to read it out loud to her. This way I can pause if either of us want to comment on the article so far. She hates being read to—she doesn't understand the information as well and doesn't retain it. She would much prefer to read the article, uninterrupted, by herself.

The same goes for my daughter. We can listen to a Harry Potter book on tape while driving long distances but she knows she is not understanding it anywhere near as well as when she reads the book herself.

Some dancers, especially Challenge dancers, like to learn new calls by reading the definitions. In my experience, most dancers find the definitions confusing and would prefer to be shown or told how to do the call.

When teaching a call, you typically have the dancers do the call, piece by piece, as you tell them what to do. This appeals to both the auditory and kinesthetic learners.

[I want more examples.]

I oversimplified

As you might expect, the world is more complicated than I just presented. The Wikipedia entry for learning styles will give you a good overview on the subject. When I said there were 3 learning styles, I was presenting a particular *learning style model* (called VAK after the first letter in each word). For better or worse, there are over 80 different learning style models!

When someone proposes a learning style model, they often create a corresponding test or questionnaire. Many of these are available on the Internet, some for free and some for a small fee. For example, check out [Introduction to Learning Styles and the PMPS](#).

One might think that a good way to proceed would be to test yourself and everyone who comes to your first night of class so you know how to teach them. In addition to the time this would take and probably scaring off a number of people who came "just to dance", you probably wouldn't learn a lot that would change what you should be doing. Instead, try to teach in a way that appeals to more than one type of learner, realize that you don't "get" some learning styles and that that may be all that some dancers "get" and that you have to make the effort to bridge the gap.

The VAK learning styles that we have talked about mainly deal with how we take in (sense) information. A second way to categorize how we take in information would be if we take what we get at face value (*concrete*) or if we look beyond what the information is telling us (*abstract*). After that comes how we process information. Some people like to process their information in a *sequential* order while others appear to be happy with a *random* order. A great book which describes this in more detail is [The Way They Learn](#) by Cynthia Ulrich Tobias. Her website is available [here](#).

We are getting close to personality and personality testing. The test that I am most familiar with is the [Myers-Briggs Type Indicator](#). Mostly I have read [Please Understand Me II: Temperament, Character, Intelligence](#) by David Keirsey. You could check out his website [here](#). A book which relates personality theories to teaching is [Effective Teaching, Effective Learning: Making the Personality Connection in Your Classroom](#) by Alice Fairhurst.

Another book which was mentioned on the Wikipedia learning styles web page and which I have in my library is [Thinking Styles](#) by Robert J. Sternberg.

Ed Galatta is a C4 dancer and an exceptional high school math teacher. When I tried to find books that would help me with learning styles, I happened to purchase [About Learning](#) by Bernice McCarthy. I was later to learn that this book had been very influential in Ed's teaching career and he also recommends it. While I am sure it is a good book, it is not written in a style that matched my engineer mind! It was interesting to try to read a book on learning that I found hard to learn from.

Many of us have experienced callers who have said and done things at the mike that have made us cringe. I have experienced callers belittle dancers, act like drill instructors, keep giving the same instructions over and over even though they don't seem to be working, and even get out on the floor and physically manhandle dancers around. While our dancers are not children, the following book may assist us in better ways to talk with them: [How To Talk So Kids Can Learn](#) by Adele Faber and Elaine Mazlish.

Discussions on learning styles and square dancing

Mike Jacobs talks and recommendations

[Mike Jacobs](#) has given two presentations at Callerlab on learning styles. It was after attending those that I got interested in learning more. In 2000 I e-mailed him and asked Mike, when you have time, could you provide use with some references you have found useful related to learning styles and teaching MWSD.

His response was:

1. [The Way They Learn](#) by Cynthia Ulrich Tobias—Probably the most usable and comprehensive; not just about learning styles but the whole gamut.
2. [Thinking Styles](#) by Robert J Sternberg—Complex.
3. [Effective Teaching, Effective Learning: Making the Personality Connection in Your Classroom](#)
4. [How To Talk So Kids Can Learn](#)—Interesting in that if every example in the book was oriented towards adults in dancing the strategies would still work.

Al Stevens and the airline pilot

In 2000, [Norm Wilcox](#) asked, "How do you go about teaching new callers how to teach dancers? What techniques do you use?" [Al Stevens](#) (Pforzheim, Germany) had a great response:

In my callers schools, I teach callers to be aware of the different ways that people in general learn. Some learn by reading, others by observing, some by listening....it is vital to the callers to understand that people learn in different ways, and it is our job to be aware of this. I use the example of telling a personal story about a man (76 years young) who had the darnedest time grasping the call Cloverleaf. For some reason, if he was the trailing person, he would always get in front of the leader....and if he was the leader, he would wander aimlessly....lost,

because there was nobody to follow. After 5 weeks of biting my tongue, I finally asked him what he did before he retired and he told me he was an airline pilot, for Eastern Airlines. I promptly got behind the mike and had him set up as a lead dancer in a starting double pass thru formation and called DPT, then I said, "Rannie, you are flying on heading 360....turn left to heading 090"....to which he responded, "Roger"....and executed a perfect Cloverleaf. I found a way to finally teach him how to do a call that was bugging him (not to mention the job it did to my nerves).

I feel it is vitally important to have the definitions available for the dancers (so they can read them), then it is vital to verbally paint the picture of how to execute the call (so they can hear it), then it is necessary to demonstrate the call (so they can see it done)...but the learning process is still not complete until they themselves try it (the old walk-thru) and it will not become an "instinctive reflex" until they have danced it....and danced it.....and danced it, over and over (repetition).

Michelle McCarty and Handicapable dancers

[Michelle McCarty](#) regularly teaches and calls for Handicapable dancers. She is chairman of Callerlab's Handicapable Committee which has produced a handbook: *Handicapable Directory & Helpful Hints For Teaching & Calling For Handicapable Dancers*. In watching her work, you can see that she is able to use all available inputs and senses to communicate with and teach her dancers. If you want to see a variety of ways to teach each move, watch her in action. In fact, a DVD of the 2004 sessions she did at Callerlab is available [here](#).

In addition, Michelle has appeared on three panels about calling for the Handicapable. While they don't focus on learning style, there is information to be learned.

- 2005: Tape 007, Calling for Handicapable—Michelle Jacobs; Tom Miller & Charley Wheatley
- 2006: Tape 005, Calling for Handicapable—Michelle Jacobs, Tom Miller & Lee and Barbi Ashwill
- 2007: Tape 015 Handicapable Session—Michelle McCarty, Cory Geis, Tom Miller

You may be able to obtain copies of these talks from [Convention CD's, Inc.](#)

Gloria Krusemeyer, John Marus on the effect of music on teaching

Gloria Krusemeyer (Northfield, MN) writes:

One thing that is important for learning is that the dancers be relaxed.

Last week I was at a lesson where the caller took several minutes out, with the music off, to talk about this. Every one relaxed. It was wonderful to behold.

He then put the needle back down and most people tensed up again, instantly! This was some pseudo-music that had both a strong beat and distracting extra things besides the continuous boom-chukka. Sorry I didn't find out what the record was.

I FELT my partner jump when the music went on. I saw the others react. This is NOT just my prejudice against some of the music used for MWSD.

There must be other music that does a better job of setting the mood for learning. Please, those of you who have experimented with this, please report on your successes (and failures).

John Marus (San Diego, CA) replies:

Boy, you sure make a great point Gloria! Speaking as a person who had to survive through educational psychology classes, what you are talking about is trying to lower the learner's Affective Filter! This is a part of something called Bloom's Taxonomy of learning tasks. Bloom's taxonomy is divided into three "domains"—Cognitive (mental processing), Psychomotor (transferring mental processing into a physical reaction), and Affective (feelings/emotions about the learning task). The Affective Filter, if it is generated in the learner, is a major hindrance to the learning process—a "brain block", if you will. The level of the Affective Filter is controlled by the learner's emotions at the time. If he or she becomes stressed, or not positively motivated about the task, it limits their ability to learn, and it's something they cannot control, contrary to general belief.

So, what does all this psycho-babble have to do with teaching people how to square dance? Well, one of the things you need to do is to create an environment that keeps everyone's affective filters down as low as possible. Factors that determine this include your tone of voice, method of presentation, ability to get people focused on the learning task, proper perspective on what you are doing, nonverbal clues, how you respond to dancer's mistakes, etc., AND the kind of music you use! For those units (OK—tips) where the dancers are going to do something very complex, I usually pick a piece of music that has a good, constant beat, but not too pronounced. Some examples of this type are: "Crackers" on Global, "Breezin' Easy" on Ranch House, "Sexy Eyes" and "Tie Me Kangaroo Down, Sport" on ABC Records. There are more, but this is all I can think of right now. Choose something with a light feeling, not too busy, but with a pronounced beat. Don't necessarily use just this kind of music all night. Give the new dancers experience in dancing to a variety of moods of appropriate music, use good judgment. Hope this helps!

It's time to clean out all of those filters! Maybe people will stay longer!

Stewart Kramer (Stanford, CA) on Negative Transfer

As part of a more general discussion, someone asked: What is meant by "Negative Transfer"?

[Stewart Kramer](#) replies: It's not MWSD. It's a psychological term for something that affects learning.

An example for MWSD would Right and Left Thru vs. Square Thru. Some dancers who have learned one call will have trouble learning the other call. Both calls start with a Right Pull By, followed by something that uses the left hand (either Courtesy Turn, or Face and

Left Pull By). In normal couples, the Lady's part is similar for both calls, but the Man turns in opposite ways (backing up while turning left in the Courtesy Turn, or turning right and walking forward for the Left Pull By).

Whichever call is learned second, the Man tends to transfer the prior knowledge of the call he learned first. It becomes "negative transfer" because it makes it more difficult to learn the second call.

"Positive transfer" is the same process in a situation where knowing one thing helps you to learn another thing. For example, the ability to do Star Thru can be positively transferred to learning Slide Thru ("Star Thru without hands"). Knowing one call makes it easier to learn the other call (or at least improves the success rate at first).

A more general term is "interference"—sometimes it includes things like negative transfer. If Right and Left Thru and Square Thru are taught in the same tip (or on the same night), perhaps neither call will be learned well enough to cause negative transfer, but it's certainly possible for the dancers to feel overwhelmed, confused, or frustrated. Trying to learn two things at the same time can cause interference, especially when they are different. Moods and feelings (such as frustration or confusion) can also interfere with learning or memory.

In general, it's a little easier to deal with negative transfer. You can watch for people turning the wrong way, and warn them not to do the wrong call. You can give them hints to help them tell the two call apart (i.e., Square Thru is the one where you move all the way around the box of 4, and all 4 sides are similar, and each part is a Pull By; Right and Left Thru is only 2 parts, and the parts aren't the same, and both dancers turn toward their left on the second part during the Courtesy Turn). These hints make more sense if the dancers are already familiar with at least one of the calls.

Being aware of "negative transfer" can help you minimize the problem in your own teaching.

Jim Graham recounts his experiences learning MS and Challenge

On a challenge square dancing mailing list, the discussion was about ways of getting new people to challenge quicker. One person said, "That's partly behind why I asked if anyone had ever tried to work out a new way of teaching those who want what we have at challenge quicker than several years at all the lower levels."

Jim Graham replied:

Here's another perspective towards that same idea. When I was learning Basic->Plus I was doing it in a class where we basically got told "go over there and grab that hand and turn around and you're done". We were given the books with all the pictures of polyester outfits and twirling skirts as instructional material. It took a while to get used to how to do things and everything was a little fuzzy in my head. I don't really think I was the best student either. I figured the fuzziness was all part of square dancing and let it go. I guessed I just had two left feet and was bad at learning physical skills.

After a year and a half or so at Plus I decided to join a local Advanced class. The text was "The Big 5" and I bought it a couple of weeks before the class and started reading it. Oh my god! Definitions with diagrams! You mean there is theory and geometry behind this stuff? There are spots on the floor? After a week I had memorized all of the definitions and knew exactly what I had to do. No fuzziness there, I had a framework to put things in now. I even went back and reread some of the definitions of the lower level calls and some lights turned on for me. I happened upon an Advanced square before my class began that needed an extra dancer and after the tip they thought I was an out of townner that had been dancing Advanced for years (it was my first tip with no formal learning experience). No, I just finally learned what square dancing really was and it clicked.

Basically all that time in the BMP classes wasn't the most comfortable learning experience for me and was really inefficient and ineffective. If it wasn't for the fact that I had just come out of the closet and was looking for a social opportunity to do something non-bar-like with other gay men and women, I might not have stuck with it beyond the first couple of weeks. The mechanisms of teaching Advanced and beyond (especially those mechanisms that involved me reading diagrammed definitions) were way more suited to my learning abilities. Give me a good book with definitions and diagrams and I pick things up quickly and accurately (though practice is still a necessary part of the learning experience). If only the learning experience had been geared towards that all along I would have maintained much more enthusiasm. But, I don't think those mechanisms are very well suited to the people who tend to stick with the lower levels (up through Plus and maybe Advanced). Many of my friends who balked at Advanced, or stuck with Advanced and decided to stop there, don't internalize definitions very well. You can tell them the definition but they don't understand what it is until they see it. (In contrast, you can show me a move and I don't understand it until you tell me the definition...)

Another "failing" of current lower level classes from the perspective of the way I would have liked to have learned was the lack of concepts. Even though they aren't officially part of the program and won't be seen at festivals and dances, it would be nice to have some "extra credit" concepts thrown in at lower levels and workshopped to wet the appetite of the budding challenge dancers.

Just some thoughts (from someone who gets so little Challenge floor time any more that I've given up on the C-3a I used to dance and wouldn't inflict myself on a C-2 hall any more without a serious refresher effort)...

Kathy Godfrey on teaching methods and student success

Square dancing is definitely a subject that entails accumulated knowledge. I don't think this is bad *per se*, it just requires that teachers make sure that every avenue is explored in teaching the basic building blocks before moving on to the next thing.

Before I took up square dancing, I did folk dancing regularly. If a dance I didn't know was being done, I could generally learn it by standing behind someone who knew the dance, watching them, then copying their movements. (You can do this to learn a line dance, too.)

That was at least as common a method as being officially taught the dance by someone. Now, this method works for folk dancing or line dancing because there aren't as many individual moves to do, and the dance pattern repeats itself, usually in a pretty short span. But the key here is that many people can learn by watching a demo and then imitating it, without anyone needing to say a word. If you combine a demo with the over-the-mike explanation, you may suddenly enlighten someone who would remain in the dark from simply hearing the description. Square Thru springs to mind; Bend The Line might be another example.

There are also folks who may not learn by hearing, or learn by watching, but will nail it if they get a chance to try it in a situation where success is assured. For example: Courtesy Turn is hard to describe, and even someone watching carefully might not see all that's going on—handholds, pivoting, etc. But if you give that person a partner who knows the call, and they walk through it successfully, they'll get the feel of the call. Star Thru may fall into this category as well, and maybe also Recycle.

If we're going to be successful at bringing people up to approximately Basic level in approximately 12 weeks, then I vote for using any and all reasonable methods for teaching those basic calls:

- give and explain the definition (and by all means, provide any alternative explanations that might make it easier, like the earlier post that Bend The Line from a line of 4 always involves one couple in the line turning in to face the other couple in the line without altering their coupling)
- provide a demo with voice-over
- have failure-proof initial walk-throughs.

Avoid taught failure, and maybe we can avoid learned failure. It's much better to take a little extra time to have dancers learn the call correctly and be confident in their knowledge than to have them flounder or drop out because they have the incorrect mental model and end up deciding that they just can't do this stuff. And it's easier (and more fun) to learn the call correctly in the first place than to have to unlearn and relearn it later. Simply repeating something that you just don't understand doesn't lead to greater understanding, and may just confirm mistaken impressions or bad habits.

A lot of things start out as "knowledge of" and end up being internalized into "knowledge how," and most people can handle it pretty well. Imagine what the streets would be like if everyone who drove was still in "knowledge of" mode! (BTW, I live in Massachusetts, so I've probably already thought of all the jokes you can make on that previous sentence :-).) Maybe the best use of our efforts is working harder to get the basics across to begin with, and let the repetition of practice bring about the "knowledge how."

P.S.: I also think that dancers who really gain "knowledge how" of the calls will not be fazed by Extended Applications, as long as the caller gives them practice in non-vanilla positions.

Teaching and Learning Theory Applied to Square Dance Instruction

Thoughts on Square Dance Instruction and Pedagogy

Harlan Kerr

The goal of any square dance class is to teach folks how to dance a given program—be it Basic or C4—with the skill and competency needed to be successful and have fun. To do this, it is important that caller/instructors make the class itself fun and enjoyable, while ensuring that people learn with high levels of comprehension and understanding.

One critical component for achieving this entails the caller/instructor taking into consideration how they will ensure that all students comprehend and internalize their understanding of how to do calls. Dancers' level of enjoyment and success while learning is directly related to what the caller/instructor does to make learning and executing new calls easy for dancers. When students easily understand and comprehend the definition of how to do a call, and can readily apply what they are learning, the more enjoyable the both the class and dancing are. A large part of this entails addressing the learning styles and needs of **all** students. Thus it is important for caller/instructors to understand the range of learning modalities that exist.

So...how do we as caller/instructors go about doing this?

Just as the role of teachers in our schools is to provide quality instruction that guarantees that all students reach high standards of competency, so is it the role of callers who teach classes to ensure that our square dance students reach the highest standards of competency in dancing possible. Unfortunately, there is much evidence to support the argument that we are not meeting these goals either in our schools or in square dance instruction. Increasingly callers have raised concerns over the decreasing quality of dancer skill and understanding of the activity, on floors across the country. In our schools teachers far too often attribute failure to learn at high levels to student based factors. This seems to be the case even though the overwhelming evidence indicates that the single most important factor impacting learning is the classroom teacher and his/her skill at teaching so that all students learn. I hypothesize that the same is true of square dancing. The higher the quality of the instruction, and the greater the depth and diversity of instruction, the more successful the resulting dancers will be.

A side note is that teachers in our schools, often blame student difficulty in learning on the poor instruction of previous teacher. As a principal, and later Director of Curriculum and Instruction, I often heard third grade teachers blaming challenges with reading on poor instruction by the first and second grade teachers; middle school teachers attributing learning challenges on the lack of skill elementary teachers; and high school teachers blaming lack of knowledge on middle school teachers. Likewise I have hear Plus callers blame poor dancing skill on Mainstream teachers, Advanced callers blame Plus callers, etc.

In all of these cases there is one fact: we cannot change what happened before we get students, but we can modify our instruction to address the learning styles of a range of students, mitigate weaknesses our dancers have when they come into a class, and ensure that our instruction is delivered in a way that supports the learning of every student.

I propose that we as caller/instructors recognize the opportunity we have with each new class we offer (be it Basic or Challenge) to:

- Address the learning styles and needs of all students
- Mitigate weak skills that dancers come to use with
- Design our instruction so that we turn out dancers who have the knowledge, skill and understanding of calls, concepts, and formations, to be successful on any floor they encounter.

Just as no student in our schools wants to be called on by a teacher and be unable to respond correctly, neither do our dancers want to go to a dance nor encounter choreography they are unprepared to execute. In short, each time we teach a class we have the opportunity to develop strong knowledgeable dancers who can enjoy dancing on any floor at their program level. In addition we also have the opportunity to mitigate weaknesses.

This paper is designed to address two critical areas that lead to success in teaching and learning square dance programs:

Quality and Depth of Instruction: This is the make or break it point both for your dancers, and for your reputation as a caller/instructor.

- How will you ensure that your dancers are highly skilled and can handle any choreography they run into at the dance program you are teaching?
- How will you approach your teaching in a way that guarantees dancer success?
- How will you design instruction to address the range of learning modalities that students in your class have?
- Who do you ensure that dancers have a deep understanding of calls and concept and can apply this in a range of situations?
- What will you do to ensure that:
 - Dancers know the calls and concepts by definition and can dance them from all positions?
 - Can dance the calls and concepts at speed without extra support and cueing?
 - Have really seen every call, concept and glossary term on the list?

Organization of Instruction This refers to how you plan your class, in terms of scope and sequence for the entire course and content week by week.

- What will your teach order be?
- What is the logic behind that teach order?
- Why is it organized that way it is?

Quality and Depth of Instruction

The biggest weakness I find in all square dance classes is in depth of instruction. Here is where I return to my background as an educator and college instructor in the field of education. Learning theory is important to take into consideration. Therefore in approaching this paper two elements of learning are addressed. First is a

discussion of how the concept of learning modalities relates to square dance instruction and how we structure square dance classes. Second is an examination of Blooms taxonomy of learning and how it applies to square dance teaching and learning.

Learning Modalities and Square Dancing

Learning modalities are the sensory channels or pathways through which individuals give, receive, and store information, and through which they incorporate new information and construct knowledge and understanding. In short, the means by which people learn. It is important to understand that different people learn better through a combination of different modalities, and various individual are predisposed to learning more effectively through specific modalities.

Although educators agree that there is a range of learning modalities, there is not consensus on how many learning modalities there are, and how they are described. On top of that, no one learns by one single modality. People vary in terms of which modalities are most successful for their learning. Another thing to keep in mind is that regardless of what folks might say, the primary way humans learn is through the Aural modality (hearing verbal information). An example of this is that blind individuals, who hear, learn at about the same level as seeing people, however, deaf individuals tend to have significant delays in learning due to not being able to heard information and learn through spoken language. That said, peoples' learning combines the verbal (Aural) modality with other modalities in their learning, and different people have different strengths in other modalities.

As mentioned, there is not universal agreement on the range of learning modalities that exists. What is presented here are what I consider to be the six primary modalities. This is based on my background and research. You can do a search and find others who recognize fewer modalities, or several more.

The learning modalities I recognize are:

- Aural
- Graphic/comprehension
- Kinesthetic
- Visual
- Interactive
- Analytic Mathematical

The chart below presents a brief overview of each with some examples of how they can be viewed in terms of square dance instruction.

Learning Modalities and Square Dancing

Modality	Characteristics	Examples for Square Dancing
<p><u>Aural:</u></p> <p>Learns by hearing and listening</p> <p>This is one of the two most common approaches we use in square dance instruction</p>	<ul style="list-style-type: none"> • Remembers and can repeat ideas that are verbally presented • Learns well through lectures. • Are excellent listeners • Can reproduce physical movement after hearing the description • Can internalize information presented aurally • Likes to talk • Enjoy plays dialogues, dramas • Enjoys music • Can repeat or fulfill verbal instructions easily 	<ul style="list-style-type: none"> • Remembers what the caller talked about • Can learn calls and concepts by listening to tapes • Likes the music aspect of square dancing • Easily follows directions given by the caller • Responds to caller cues • Will learn a definition presented verbally • Will repeat definitions out loud while doing a call
<p><u>Graphic – Comprehension:</u></p> <p>These learners are people who learn easily by reading and writing.</p>	<ul style="list-style-type: none"> • They are skilled at reading with high levels of comprehension, and tend to internalized information they read or write about. • Often takes notes • Remember easily what is read, and recalls it quickly when needed • Learns better after reading or writing something • Often approaches life and learning academically through books • Grasps important concepts on first reading of material • Loves to read books, journals, magazines • Remembers what they have read and//or written 	<ul style="list-style-type: none"> • Can read a definition, understand what it means, and apply to dancing with little other instruction. • Once these dancers have learned the basics of square dancing they can read a definition book, reflect on what they read, and apply that to body movement. • Often moves through programs quickly simply by reading and comprehending what they read. • Easily recalls definitions they have studied. • Will thoroughly read books on the square dance program they are learning and take notes. • Will look up calls in a definition book on breaks.

Modality	Characteristics	Examples for Square Dancing
<p><u>Kinesthetic</u></p> <p>learns through physical movement and feel</p>	<ul style="list-style-type: none"> • These are students who learn best if the instruction includes actual physical movement. • Need a strong combination of physical movement accompanying aural input • Need to move slowly through a movement as they hear about it in order to comprehend it. • Often fidgets or finds reasons to move • Is not very attentive to visual or auditory presentations—especially if they last more than 2-3 minutes • Wants to be “doing” something—wants to move • Uses movement to help concentrate • Has a challenge in learning that calls can come from a range of positions and formations. • Likes to manipulate objects— • Gestures when speaking • Often does not seem to listen closely • Responds to music by physical movement— 	<ul style="list-style-type: none"> • Starts moving when the music comes on • Like to walk through calls • Dances by feel, and can become disoriented when in a new position. • Really likes the movement part of square dancing • Might enjoy pushing checkers through calls • Will ask to be walked through calls on breaks • Probably really enjoys singing calls with swinging and twirling • Like flourishes for various calls. • Has difficulty when a call is presented from a formation they haven’t danced it from.
<p><u>Visual Modality</u></p>	<ul style="list-style-type: none"> • Learns by seeing and by watching demonstrations • Sees things clearly when watching them • Good with things like jigsaw puzzles • Likes visual stimuli such as pictures, slides, graphs, demonstrations, etc.— Conjures up the image of a form by seeing it in the “mind’s eye”— • Often has a vivid imagination • Often stares during long periods of verbal explanation • Needs something to watch—wants a visual representation. • Is often quiet and does not talk at length • Becomes impatient or drifts away when extensive listening is required • Prefers the visual arts and media 	<ul style="list-style-type: none"> • Probably likes watching the movement on demonstrations • Can visualize the call being given and recall what it looks like • Benefits by watching a demonstration of how to do the call. • Sometimes wants to sit out and watch dancers doing a new call • Likes videos of how to do calls • Will ask to have other demonstrate the call while he/she dances it. • Often the one who says “I can’t learn by reading definitions—I need to see it.”

Modality	Characteristics	Examples for Square Dancing
<p><u>Interactive Modality</u></p> <p>Learns through interaction with others</p>	<ul style="list-style-type: none"> • Learns best through verbal interaction with others • Often hums or talks to self or others • Often talks at length...just to hear him/herself talk! • Likes to use other people as a sounding board— • Enjoys question/answer sessions— • Finds small group discussions stimulating and informative • Prefers to discuss things with others 	<ul style="list-style-type: none"> • Will talk to themselves repeating what the caller says • Will repeat a definition to others and have them check to see if they are right • Will ask others to explain a call to them • The dancer who comes up after you teach a call and has 48 questions about it • Will engage the square in talking about a call learned at the end of the tip. • Likes verbals to accompany calls: says “hinge fold follow peel” in linear cycle
<p><u>Analytic Mathematical</u></p> <p>Learns through mathematical analysis and constructing/deconstructing how things work</p>	<ul style="list-style-type: none"> • Natural ability to analyze and figure things out • Detects patterns and likes to deconstruct and construct models of what is being learned • Good math and scientific thinking and reasoning • Curious about how things work and operate • Oriented to systematic thinking and numbers • Learns through analysis • Curiosity about how everything works and why 	<ul style="list-style-type: none"> • Wants to talk to you about how each call works. • Applies definitions easily to a range of situations • Understands fractions of calls • Asks questions about the ranges of ways a call can be used • Reflects on calls just learned and analyzes the call components • Often asks “can you also use it like this? And this? And this?” • Develops questions about calls based on analysis of the call components

As mentioned, the aural modality is a primary component of most learning in humans. In many humans it is by far the strongest component. Aural learning involves hearing information and descriptions, comprehending that information, and, in the case of square dancing translating what is heard into movement. The critical thing is that for the most part square dancing is based on aural input, aural comprehension, and translating that into movement. However, many dancers reach this point by learning through other modalities as well. For instance, in order for some learners to translate “right and left through” into right pull by and courtesy turn,

they must have a learning experience that includes more than aural input. As a caller instructor, consider how to present each new call in a way that addresses each of the six modalities discussed above. How, for instance would you teach pass the Ocean in a manner that ensured understanding and comprehension by

- Aural Learners?
- Graphic/comprehension Learners?
- Kinesthetic Learners?
- Visual Learners?
- Interactive Learners?
- Analytic Mathematica Learners?

My experience is that callers tend to teach to their personal learning modality strength, and often have difficulty understanding the fact that others learn in different ways. To be effective teachers, we need to consciously think about how to address all learning modalities.

Depth of Learning

Some years ago a learning researcher, Benjamin Bloom, developed a taxonomy that delineates successive levels of learning. I have found that his taxonomy relates well to square dance instruction. What the taxonomy does is demonstrate a hierarchy of learning and understanding. The levels of the hierarchy are;

- Knowledge level
- Comprehension Level
- Application
- Analysis
- Synthesis
- Evaluation

Far too often square dance instruction focuses on the two most basic levels of understanding and fails to move students through all needed levels of understanding needed to do dance with a high enough level of success to truly enjoy the activity.

Below is the taxonomy with notes on how it relates to learning square dance programs. My apologies to Bloom in Advance.

I firmly believe that in order to reach a minimum level of understanding that callers should strive to take Basic, Mainstream and Plus students through the Application level of the taxonomy, in order to ensure that they have the needed skills to be successful dancers. Advanced classes need to take dancers through the Analysis level, and C1 class should progress at least through the Synthesis level, if not beyond. At C2 and above, with the complex concepts we entail, need to ensure that dancers progress through the Evaluation level. For every class that we teach—whether it is Basic or C4—callers need to understand the program at the Evaluation level in order to effectively provide in depth teaching and learning.

It is critical in teaching anything, including square dancing, that you analyze what is needed to reach each level of the taxonomy, and plan your instruction accordingly. Your goal is to plan your instruction such that your dancers reach each step of the taxonomy in an efficient and effective manner. This means that you must plan the instructional and dancing portions of your classes with the skills of each level in mind—“what does follow you neighbor look like at the synthesis level?

As dancers learn new calls and concepts it is the caller’s responsibility to ensure that they develop the depth of skill and knowledge of each call need to dance on any floor the will encounter. Hence, stopping at the Knowledge level on any given new call handicaps dancers who may experience callers who ask them to dance using the application level of understanding. Caller/Instructors need to understand what level of the taxonomy dancers need to attain in order to guarantee that they are skilled and competent enough to enjoy a program, and not struggle on the typical dance floor. As a caller/instructor it is part of your role to assist each dancer in progressing through the levels of the taxonomy by planning your instruction and choreography accordingly. Far too often dancers complete a class then attend a dance where they fail miserably because their caller/instructor never went beyond the knowledge level of the taxonomy.

So, with that said, on to the taxonomy as it applies to teaching and learning to square dance.

Bloom's Taxonomy Applied to Square Dance Instruction

<i>Category</i>	<i>Skills, Key Words (verbs) and Square Dance Class Examples</i>
<p>Knowledge</p> <p>The dancer has a basic, rote, understanding of the call</p> <p>Recalls how to execute a call in its basic form</p>	<p style="text-align: center;">Skill Examples:</p> <ul style="list-style-type: none"> • Can execute the call from memory in its most basic and common usages. • Has some knowledge of the definition. <p style="text-align: center;">Key Words:</p> <p style="text-align: center;">performs, knows, recalls, recognizes, and reproduces</p> <p>Note: callers who stop at this level handicap their dancers and keep them from being good dancers—and having fun. Also, some callers never move their students to even this level, leaving them to dance by “feel” or rely on caller cues.</p>
<p>Comprehension:</p> <p>Understands the definition of a call and can begin to generalize its use</p>	<p style="text-align: center;">Skill Examples.</p> <ul style="list-style-type: none"> • Explain in one's own words the steps for performing a call. • Translates hearing the call into executing it in all common set ups and positions. • Can clearly explain what the call asks the dancer to do. • This is a critical step to successful dancing. <p style="text-align: center;">Key Words:</p> <p style="text-align: center;">Comprehends, converts, distinguishes, explains, extends, generalizes, gives an example, paraphrases, summarizes, and translates.</p> <p>Note: It is interesting the number of dancers who we graduate from classes without their callers ensuring that they have reached this level of learning—again we are handicapping them on most floors.</p>
<p>Application:</p> <p>Uses ones knowledge of a call in a new situation or context. Applies what was learned in the class to novel situations on the dance floor</p> <p>Can easily dance to choreography of other callers than their instructor.</p>	<p style="text-align: center;">Skill Examples:</p> <ul style="list-style-type: none"> • Applies the definition of a call to a range of common set ups (can execute the call from all positions). • Explains how the call is done from unique and unusual set ups. <p style="text-align: center;">Key Words:</p> <p style="text-align: center;">Applies, changes, demonstrates, modifies, predicts, prepares, relates, shows, and solves, uses, interprets.</p> <p>Note: I believe this is the absolute minimum level any class should take dancers to if we are to turn out dancers with the skill to succeed.</p>

Category	Skills, Key Words (verbs) and Square Dance Class Examples
<p>Analysis: Separates the call into component parts and applies that knowledge to novel set ups and uses of the call</p>	<p>Skill Examples:</p> <ul style="list-style-type: none"> • Recognizes logical extensions of the call in a variety of situations • dances by definition, • can understand modifiers such as left, reverse, but, finish • easily executes calls modified with concepts at Advanced and Challenge <p>Key Words: analyzes, breaks down, compares, contrasts, diagrams, deconstructs, differentiates, distinguishes, identifies, illustrates, infers, relates, selects, and separates (fractionalizes)</p> <p>Although this is an ideal level for all programs of square dance, it is an absolute necessity for Advanced and Challenge dancing.</p>
<p>Synthesis: Builds a structure for generalizing the definition of the call to complex and challenging choreography</p>	<p>Skill Examples:</p> <ul style="list-style-type: none"> • Is able to use the call in a variety of situations modified by concepts unique formations and complex caller directions. <p>Key Words: categorizes, combines, creates, devises, designs, explains, generates, modifies, organizes, rearranges, reconstructs, reorganizes, revises, parses call/concept combinations</p>
<p>Evaluation: Make judgments about complex uses of the call. Can engage in evaluation and analysis of unique and complex choreography</p>	<p>Skill Examples:</p> <ul style="list-style-type: none"> • Explains and justifies new and unusual usages of a call or concept. • Evaluates the choreography encountered at dances at a high level. • Can successfully provide arguments for or against certain usages of a call <p>Key Words: appraises, compares, concludes, contrasts, criticizes, critiques, defends, describes, evaluates, explains, interprets, justifies</p>

Take some time to reflect on the above and how you can incorporate the levels of the taxonomy into how you approach teaching calls.

- If you are teaching a Basic/Mainstream class an advanced class, how will you plan your instruction and choreography so that all of your dancers can dance Spin the Top through the Application level? Or the same for Spin Chain the Gears at Plus?
- If you are teaching Advanced, how do you teach Chain Reaction through the Analysis level?
- At C1, how will you ensure your dancers can execute Tally Ho through the Synthesis level?
- Finally, at C2 how will you ensure that your dancers can execute Once Removed through the Evaluation level?

Your goal: Go forth and help your dancers “Bloom”!

A Few Bonus Notes on Related Topics

Automaticity:

Automaticity is a term I helped develop to describe the outcome of reading instruction. If a student has to stop at each word, and use phonetic skills to decode the word, they never become fluid readers. To be a fluid reader, with high levels of comprehension, students need to be able to read most words automatically—only occasionally using decoding skills. Learning square dance calls is much the same. Executing a square dance call entails developing automaticity: the ability to automatically apply the definition of the call to any situation it is called from. To do so requires that students internalize the definition.

An Example: teaching Tally Ho

Tally Ho has three parts:

- $\frac{1}{2}$ circulate
- Outsides trade while the center 4 hinge and $\frac{1}{2}$ box circulate
- Those who meet cast $\frac{3}{4}$ as the others “move up (phantom hourglass circulate/as at the end of chain reaction)

That’s a lot of definition to internalize using your strongest learning modalities, and a lot of knowledge to construct through the Synthesis level.

Tally Ho can be called from at least 32 different starting formations. In any given Tally Ho a dancer could be in one of four different positions within the formation. It is not feasible to teach each of these individually—you must teach students to fully comprehend and internalize the definition and how to apply the definition to a range of starting formations and the positions within those formations. This is the essence of successful teaching, learning and dancing—whether you are teaching Basic/Mainstream, Plus, Advanced, or any of the Challenge programs.

I introduce Tally Ho in the first week of my C1 class, and call it from 5 formations the first week (right hand waves, left hand waves, trade by, facing lines and inverted lines with centers facing in). This entails me planning on how I will get dancers in every position within those formations in the first class.

Once that is done, I can add two-three new starting formations a week, and call them with the expectation that dancers will apply their knowledge of the call to these new formations.

A similar approach can be used with every call we teach. As we guide students through learning we need to ensure they can execute every call in their program with automaticity from all positions—again this applies to all programs Basic through Challenge. The result will be strong, knowledgeable dancers who can enjoy dancing on any floor at their chosen program.

Brain Groove:

This is where a personal construct of mine comes in. I believe in a learning element in square dancing that I call “brain groove”. By this I mean the fact that if dancers learn a call from one formation, and dances it a repeated number times from the same position in that formation without experiencing variation, they internalize that this is the only way to do the call. As a result their ability to generalize the definition to other formations, or to other positions is impaired because they have danced it from repeatedly without variation.

If the first 20 times you dance recycle, it is from right hand waves with girls in the center and boys on the ends, dancers will internalize that as how to do the call. Should you then call it from right hand waves with girls on the ends, they will struggle with the call, even though they have danced it many times. By initially calling a call repeatedly from the same set up, the caller is handicapping the dancers, limiting their comprehension of how to execute the call, and preventing them from being able to generalize their understanding of the call to a variety of positions. This is a caller error, not dancers’ inability to learn.

Staying with recycle. If you are teaching it you might start with boys on the ends (although there is no reason to do it this way), and in the first two tips do it with boys on the ends, girls on the ends, girls together and boys together etc. I have done this for a few years now and find that varying positions from the start can be done easily and is highly successful. This way, no brain groove is formed and dancers naturally learn from all positions.

An Aside on Prerequisites and Extending calls from previous programs:

This is an area that “must be handled delicately”, so to speak. How do you ensure that all students taking a class, other than beginner’s class, have the prerequisite skills to be successful? In a beginning class you have the luxury of having a clean slate of students who you can teach well from circle left on. However, at other programs, you have some options to consider.

I recommend a set of clear criteria. For my Advanced and Challenge classes I start with a clear statement of what the prerequisite skills are, and a preliminary set of 2-3 sessions focused on helping determine if students are ready for the class being offered. Below is an example from the C1 class that I am currently teaching. It appears on the back of the class flyer, and in the syllabus distributed on the first night:

When considering a C1 class, dancers frequently ask the question: “am I ready for C1?” There are many questions that one needs to consider when moving on to the next square dance program. These are some that are important to ask yourself, and answer honestly, if you are considering a C1 class:

1. Can I dance the Basic, Mainstream, Plus and Advanced with a high level of competency?
2. Do I rarely make errors at Advanced and when I do, can I understand what didn't work?
3. At an Advanced dance do I dance 95% of the sequences without error?
4. At Plus and Mainstream dances do I dance over 98% of the sequences without error?
5. Am I able to spend some time (about an hour) each week studying the calls and concepts for C1?
6. Do I like being able to learn to understand calls, and apply that understanding to unique situations?
7. Do I like being challenged to think about calls and concepts in new and unusual ways?
8. Most importantly: am I motivated and committed to putting in a concerted effort in learning this exciting program? Motivation goes a long way.

One thing that is critical for success in Challenge dancing, is team work and square cooperation. This will be emphasized in our learning. Dancers must work collaboratively in the square, and solve the puzzles/problems/challenges as a team. All members of your square (your team) have a responsibility to each other to both know the definitions, and quickly apply them to unique situations in order for the square (team) to be successful. A hint to good team work that will be emphasized from day one, is keep your eyes up and watch what is happening in the square. This really helps!

There will be times where the caller/instructor will have to discretely, and supportively, advise a student that they need to take another year developing their dancing skills before attempting a program. This should be accompanied with specific information on skills to work on and places where they can get floor time to build their dancing skill.

This sounds harsh to some, but not doing it sets weak dancers up for failure, and has a negative impact on the learning experience for students who are prepared to take the class. In caller ran classes it is the responsibility of the caller to do this. In club ran classes you must work with the leadership on this critical element.

Two Mini Lectures

- **The Issue of Time in Instruction: 3 minute rule**

Adults do not listen well to someone talking more than 4 minutes. Due to this fact, when introducing a new call I never lecture about for more than 3 minutes—usually less than 2. I was at a C1 class once where the call talked about how to do a call for 22 minutes—I timed it. Dancers were getting fatigued from just standing, and some began doing things like checking their phones. Then he called a 16 minute tip which was disastrous. Dancers were out there for 38 minutes—not having fun and experiencing very little learning.

- **The Magic Numbers 26 and 48 for internalization and development of automaticity**

Earlier I mentioned the idea of automacity. Here are some numbers that I adhere very closely to in order to ensure learning—this is based on research I did on teaching adults new motor skills.

In order to internalize a new motor skill, most adults need to do it successfully about 26 times. Internalization means having the basics of the call incorporated into one's thinking. In order to develop full automaticity in a

new motor skill, most adults need to do it –with common variations—about 48 times. Thus, when I introduce a new call, I plan my choreography to include the new call—with easy common variations, at least 48 times the first night I teach it. For example, the night I teach recycle, I do it at least 24 times with boys on the ends, 24 times with girls on the ends and a few times with girls together and boys together. I also do it several times from left hand waves. The result:

- Every dancer has done it from every position
- There is no brain grove
- They develop automaticity
- And they can dance it on any dance floor in the country

A Final Horror Story

A while back I was asked to do some workshop nights at Mainstream for a club where dancers were having difficulty when they went to larger dances and festivals. One thing I was specifically asked to cover was Recycle for waves with girls on the ends.

In the first tip, I called heads square thru, slide thru, pass the ocean, swing thru and then said

“I’ve been told you want to look at Recycle with girls on the ends of wave. So let’s do this, just to check I am going to call that next, and I want you to think about how you were taught the definition of Recycle and how you dance it. So...I am going to call it cold and see if it works—ready???”

I then called Recycle. All three squares did the same thing. They did it smoothly and together—and wrong!

So I said, “Well, you all did exactly the same thing, but it was not what I expected—what is the definition you use for Recycle?”

All chimed in “girl’s u turn back and wheel and deal”—which is exactly what they did.

This is a classic example of dancers being handicapped by inaccurate instruction. We can do better.

In closing, as you approach teaching and learning related to square dancing, consider how you will:

- Teach the definition in a time efficient manner?
- Set up the formations needed?
- Ensure students dance the call from all positions?
- Use Bloom’s Taxonomy?
- Address a range of learning modalities
- How will you get them dancing the call quickly (less than 4 minutes)?
- Ensure students dance extend their knowledge of the call/concept?
- Address common errors/misunderstandings?
- And most of all, guarantee success while having fun?

LEARNING TO CHANGE -- Understanding How Dancers Learn

Compiled by Dottie Welch for CALLERLAB 2016 Interest Session, Norfolk, VA

A successful teacher is judged by how well the students learn.

LEARNING MODALITIES: (There are many models. Being able to recognize these three types of learners and addressing their needs is generally sufficient for our purposes.)

Modality means “the way in which something happens or is experienced”.

Learning Modalities are “the sensory channels (seeing, hearing, feeling, smelling, tasting) through which individuals give, receive, and store information”. Many individuals learn better when they receive information through their preferred sense or senses.

VISUAL LEARNERS (30% of the population): ***See it. Picture it. Write it down.***

- primarily gather information by sight
- tend to say “I see ... [what you are doing]”
- take detailed notes and have good organizational skills
- learn well from diagrams, pictures, and written information
- like to read rather than be read to
- have good spatial sense, and a good sense of direction

AUDITORY LEARNERS (30% of the population): ***Hear it. Say it. Discuss it.***

- primarily gather information by hearing
- tend to say “I hear ... [how to do it]”
- listen first, take notes after if at all, or rely on printed notes
- learn well from the spoken word and lectures.
- like to talk, often repeat directions, and enjoy discussion
- tend to look up or down or close their eyes when trying to absorb information because they are shutting out the visual environment

KINESTHETIC / TACTILE LEARNERS (15% of the population): ***Feel it. Do it.***

- primarily gather information through movement and touch
- tend to say “I feel ... [how this goes]”
- tend to watch the teacher very closely
- need a self-determined learning environment (usually involving action)
- exceptionally good at learning skills by imitation and practice
- need physical information so want to know how it feels to do something
- Each different formation, position, and wall direction feels differently, so these dancers need to be able to focus on one application at a time.

MIXED MODALITY LEARNERS (25% of the population):

- comfortably use at least two of the sensory channels described above

SQUARE DANCING = Verbal Directions, Spatial Relationships, and Rhythmic Action

We are teaching an activity where directions are given verbally to everyone at once, diagrams show groups of dancers as seen from above, and where the learner is expected to react quickly, and move smoothly and in time to the music.

In most cases, we are training dancers to develop their ability to follow verbal directions, visualize complex patterns, and move in coordinated and rhythmical ways.

At the same time we are expanding their vocabulary and expecting them to be able to figure out how to apply the definitions given their current position within the square.

Because we are teaching a physical activity, learners go through stages as they develop confidence in dancing each call. Dancers must have ample, error-free practice to reach the point where a given call is “chunked” into a smooth action.

The Learning Phases for Physical Skills - Fitts and Posner

Fitts and Posner (1967, *Human Performance*) suggested that the learning process is sequential and that we move through specific phases as we learn. There are three stages to learning a new skill:

- **Cognitive phase** - Identification and development of the component parts of the skill -- involves formation of a mental model of the skill
- **Associative phase** - Linking the component parts into a smooth action -- involves practicing the skill and using feedback to perfect the skill
- **Autonomous phase** - Developing the learned skill so that it becomes automatic -- involves little or no conscious thought or attention while performing the skill

Developing a General Mental Model for each Call:

Ideally this practice time should include sufficient variety in the call applications to help the dancers develop a general mental model that will allow them to successfully decode their role in all of the applications they are likely to experience. In some cases that model might be a bit open ended in that the dancers are aware of other possibilities, but know they would have to go back to reciting the definition in order to complete the correct action.

WITKIN MODEL OF APPROACHES TO UNDERSTANDING: (From Herman Witkin)

ANALYTIC

- focus is on details
- prefers learning alone
- need neatness to concentrate
- can ignore distractions
- dislikes interruptions
- works on one thing at a time
- wants to be prepared
- self-motivated
- wants a way to evaluate quality
- wants to correct mistakes
- logical and organized

GLOBAL

- focus is on the overall picture
- cooperates in group efforts
- can function amid clutter
- easily distracted
- tempted to procrastinate
- does several things at once
- flexible and goes with the flow
- learns by discussion
- avoids individual competition
- takes criticism personally
- may skip steps and details

Analytic learners listen first for details and often remember exact words, but sometimes miss the grand plan. They figure you have to clearly understand the parts to eventually understand the whole.

Global learners listen first for what is to be done, then want to find out how to do it. They view all the parts as being related and only clarify details after they understand where it fits in the whole picture.

Teaching for both Analytic and Global Learners: In order to benefit both global and analytic learners, the teacher should first provide a brief global overview, then dance them through specific directions, and finish with a summary of actions and the result.

CONCENTRATION:

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- SOUND -- Some need quiet and solitude, others need music and action.
- LIGHT -- We need enough light to avoid eyestrain without it being too bright.
- HEAT -- Being too hot or too cold can destroy concentration.
- FOOD -- Hunger or thirst can destroy concentration.
- TIME OF DAY -- Peak performance hours vary from person to person.
-- Are you a morning person or a night owl? What about your students?
- PHASE OF THE MOON -- Full moons often coincide with poor concentration.

PHYSICAL DIFFERENCES:

- LEFT-HANDED VERSUS RIGHT-HANDED
-- Which hand do they normally use?
-- Which way do they instinctively turn?
- MALE VERSUS FEMALE
-- What expectations of their abilities have been imposed by society?
- TALL VERSUS SHORT
-- What can they actually see? How many steps must they take?
- AGE DIFFERENCES and OTHER CHALLENGES
-- Are some of the senses impaired?
-- What is the energy level?
-- How long has it been since they were in a learning environment?
-- What experiences do they bring to learning?
- ACTIVE VERSUS SEDENTARY LIFE STYLES
-- How long should the tip be?
-- How energetic should the music be?

SUCCESSFUL TEACHERS REACH STUDENTS BY LEARNING HOW THEY LEARN:

1. Observe the conditions that lead to success.
2. Listen to the way a person communicates.
3. Experiment with various approaches.
4. Make use of the strengths of the student.
5. Learn to recognize various learning styles or modalities.

SUCCESSFUL LEARNERS USE THE FOLLOWING STRATEGIES:

1. Aim to understand the underlying idea.
2. Translate the action into a personal set of words, or mental picture, or feel.
3. Review frequently.
4. Group like things together so that knowledge can be transferred.
5. Apply a known concept to help learn a related skill.
6. Find ways to differentiate similar concepts.
7. Attempt to experience error-free practice and avoid repeating mistakes.

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ISBN 1-56179-414-7

LEARNING TO CHANGE -- Teaching for Various Learners

Compiled by Dottie Welch for CALLERLAB 2016 Interest Session, Norfolk, VA

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TEACHING TECHNIQUES -- PREPARATION:

1. CHOOSING THE CALL

- Be aware of possible confusion with other calls taught at about the same time.
- Are the dancers confident with all the parts?
- Can an earlier call be used as a transfer aid?
Help dancers transfer knowledge from a known call to a similar one.
- Will an earlier call cause confusion?
Calls with similar names and starting positions can interfere with each other.
- Where does this call fit among the basic building blocks?

2. ANALYZE THE CALL

- Know the definition and styling both in words and in your own dancing of it.
- Know the possible starting and ending formations.
- Know which hands must be free before the call and which are in use at the end.
- Know several calls that comfortably precede and follow.
- Decide which starting formation and arrangement will be easiest to teach.
- Know the Standard (most commonly used) Formations and Arrangements.
- Know the number of beats required to complete the call.

3. PREPARE THE ACTUAL TEACH

- Decide on a concise description of the action that utilizes the official definition.
- Be prepared with other ways to explain if your first explanation is unclear to some.
- Plan to present the call in as many different ways as possible so that people with different learning styles will experience at least one that is appropriate.
- Try to find some way to relate the call to something they know.
- Decide on concise, quick cues to help at first.
- To minimize problems, try to anticipate difficult spots and common errors.
- Be prepared to teach correct styling although you may wish to emphasize that later during a re-teach or review. If demonstrating, always use correct styling.

4. PREPARE CHOREOGRAPHY

- Plan several drill figures that use a variety of preceding and following calls but a minimum of changes in the new call.
- Plan drills for each variation of the call that you expect them to be able to dance.
- Concentrate on one idea at a time.
- Avoid using too many relatively new calls in one sequence.

5. PREPARE SINGING CALL FIGURES

- First create or find an easy figure that uses the call from the easiest position.
- If possible, include a filler call that can be omitted if there is insufficient time.
- Prepare other singing figures for further drill.

1. DANCER PREPARATION

- Some warm-up time is a must.
- Review any necessary foundations for the new call.
- Learning readiness and concentration usually peak during the third tip.
- Avoid big challenges late in the evening.

2. THE MUSIC

- Non-invasive, and with a steady beat.
- Fast enough to dance comfortably, which implies close to standard tempo.
- Avoid using your favorite record too often.
- Remember that the dancers should always be moving to the music.
- Keep talking time to a minimum, much can be taught while they are dancing.

3. THE TEACH

- Start with something so easy that it is almost impossible to fail.
- Aim for a successful first walk through the call. This will set the stage for success.
- Make sure that music is an integral part of the experience.
- Give cues or calls in time to the music.
- Use your planned teach, adjusting as dancer response requires.
 - Demonstrate the action or paint word pictures (for visual learners).
 - During demonstrations, make sure everyone can see all of the action.
 - Describe the action step-by-step being as concise as possible.
 - Point out key motions and describe the overall feel (for tactile learners).
 - Clearly indicate where the call begins and ends.
- Keep an eye on the clock (10 to 15 minutes on the floor should be the maximum).
- Point out which part of the call should currently receive their concentration.

4. THE PRACTICE

- Error free practice is critical.
- Avoid letting a dancer repeat an incorrect action.
- Encourage them to become more efficient until they achieve standard timing.
- Repetition is necessary for mastery but it must be interesting and fun.
- Plan choreography drilling the new call with variations in the surrounding calls.
- Be aware of the degree of difficulty of the new call and the other calls.
- Work from the simple to the more complex in a logical structure.
- Use the call in the Singing Call if drill during the patter indicates success is likely.

5. THE FOLLOWUP

- Re-teach the call the next week. (After a week, 50% will be forgotten.)
- Review the call the third week and re-teach if necessary.
- Continue to use the call each week, cueing less as they become more confident.
- Keep a record of successful teaching experiences.
- Do more homework if you are less than satisfied.
- Have available a written description and diagram if appropriate, explain pawns.
- Point dancers to appropriate videos and animation on the internet.

1. PROJECT CONFIDENCE

- Be confident and in control.
- Instill confidence in the dancer.
- Assume that they all want to succeed.
- Make it obvious that you expect them to be able to dance what you are teaching.
- Communicate to each individual by being aware of each individual.

2. ESTABLISH TRUST

- Be aware of uncertainties.
- Give encouragement.
- Be positive in corrections.
- Be patient. (It is amazing what patience and encouragement will achieve.)
- Avoid scolding or embarrassing anyone.
- When an error occurs, provide more information to help them correct the error.
- If there is difficulty, take the blame yourself, apologize, and try a new explanation.
- Avoid preliminary statements about something being easy.
- Find honest words of praise for whatever they accomplish.

3. MAKE IT ENJOYABLE

- Be enthusiastic.
- Have fun but never at a dancer's expense.
- Ease off if the frustration level is rising.
- Reward with sincere and honest praise.
- Let them laugh when something funny happens.

4. ACCEPT COMMENTS AND CRITICISM GRACEFULLY

- Making mistakes is part of the learning process for both learner and teacher.
- Encourage questions by always treating questions with respect.

5. SET A GOOD EXAMPLE

- Dress at least as well as you expect them to dress.
- Act as you hope they will act.
- When dancing, dance with correct styling and proper timing.
- Smile and enjoy yourself so they will smile and enjoy themselves.
- Always remember this is a recreation pursued by the dancers for pleasure.

REFERENCES:

The Caller Text, The Art and Science of Calling Square Dances, Compiled by Bob Osgood, Organized by Bill Peters, published by The Sets in Order American Square Dance Society, 1985

Teaching Techniques, by Jerry Reed, produced by CALLERLAB

EXAMPLE: TEACHING SQUARE THRU

The next call is Square Thru.
This is a four person call and we will begin with the Heads working in a box in the middle of the set.

[4 watching see a demonstration.]
[Classify the call according to number, place and formation.]

Each of the dancers in the box will be walking along the sides of a square.

[Helps associate the name with the action.]

From this position men will be moving clockwise and girls counterclockwise. Each time you meet another dancer, you will pull by using alternating hands.

[Gives a global picture.]

Heads take note of your corner. You will be facing them when the call is complete.

[Sets up a known ending.]

Heads with the opposite dancer right-hand pull by making sure to let go just as your shoulders pass. That is Square Thru One.

[If they don't let go, then the pull will cause some to turn out.]

Heads turn in 1/4 towards the active dancer beside you and with the person you are now facing (who happens to be your original partner) left-hand pull by (letting go as shoulders pass). That completes Square Thru Two or Half Square Thru.

[Teaching "turn in and pull by" discourages an extra turn at the end and makes it easier to teach the fractional parts.]

Heads turn in 1/4 towards the centre again (men are turning right, girls are turning left each time) and with the person you are now facing right-hand pull by (notice that you are alternate hands). That completes Square Thru Three or Square Thru 3/4 (You should now be facing out toward the head walls.)

[This helps the tactile learner.]

[Always make sure dancers know where the call ends.]

Now complete Square Thru Four by turning in once more and pulling by (your original partner) with the left-hand. This is also called Square Thru (without a number stated).

[Inform dancers of variations in terminology.]

You should all be facing your corner.
Bow to your corner and back out at home.

[A simple get out increases the chance of success.]

Square Thru should feel like a small Wrong Way Right and Left Grand with squared off corners. Imagine driving around the block.

[This information is for the tactile learner and a global summary.]

Sides Square Thru Four (repeat the explanation),
Bow to corner, Square Up

[Aim for a simple get out to increase the success rate.]

The quick quote: *Right Pull By (1), Face In and Left Pull By (2)*
 Face In and Right Pull By (3), Face In and Left Pull By (4)

DRILLS FOR SQUARE THRU

page 8 of 8

This is intended to be danced with music and spread out over at least three tips.

Heads Square Thru Four, (explain that you now have two boxes)
 Everybody Square Thru Four (talk them through and then clarify that all are now facing out)
 Bend the Line, Square Thru Three, Left Allemande, Square Up at home

Sides Square Thru (use helping words), Dosado, Star Thru, Lines Forward and Back,
 Pass Thru, Bend the Line, Each Four Square Thru (more helping words),
 Outsides Courtesy Turn, Centers Square Thru Three, Left Allemande, Promenade Home

Heads Square Thru Three (heads are facing out), Separate Around 1 to a Line,
 Forward and Back, Star Thru, Centers Pass Thru, All Square Thru Four (all facing out),
 Bend the Line, All Eight Circle Left, Ladies In Men Sashay, Left Allemande, Promenade

Heads Square Thru Two, Centers Split Two around one and make a Line, Forward and Back,
 Pass Thru, U-Turn Back (normal couples), Square Thru Three (ends in lines facing out),
 Bend the Line, Square Thru Two, Outsides Separate to Home,
 Centers Right and Left Thru and back away at Home

Heads Promenade 3/4, Sides Square Thru Three, Each Four Circle Left 3/4,
 All Square Thru Three, Bend the Line, All Eight Circle Left, Allemande Left, Promenade

SINGING CALL FIGURES FOR SQUARE THRU: [may omit calls in square brackets]

<p>From Static Square: [Heads go Forward and Back, - - - -] Heads Square Thru Four, - - - - - - - - , [Dosado - -] - - Pass Thru, Allemande Left [Grand Right and Left - - , - - - -] [- - Swing], - - and Promenade</p>	<p>Classic Double Stars Figure: Heads Square Thru, - - - - Make a Right Hand Star - - - - Heads Star Left in the middle, - - - - [Square Thru Four, - - - -] - - - - , to your corner Swing Swing and Promenade</p>
<p>Various Setups: Heads Square Thru Four, - - - - - - [Dosado, - - - -] All Square Thru Four - - , - - - - [- - Bend the Line, - - Forward and Back - Square Thru Three, - - - -] Swing - - , and Promenade</p>	<p>Different: Heads Square Thru Three, - - - - Separate Around One to a Line, - - - - Forward and Back - , Outsides Star Thru Centers Square Thru Four, - - - - All Square Thru Two, Swing and Promenade</p>
<p>Square Thru Four from Facing Lines: Heads Square Thru Two Split Two around one to a Line Forward and Back, Pass Thru, U-Turn Back Square Thru Four, - - - - Outsides Courtesy Turn, Centers Pass Thru Swing and Promenade</p>	<p>Playing with 3/4: Four Ladies Chain 3/4, - - - - Heads Promenade 3/4, - - - - Sides Square Thru Three, - - - - Each Four Circle Left 3/4, - - - - All Square Thru Three, - - - - Swing and Promenade</p>

MAINSTREAM INTERROGATION: CAST OFF $\frac{3}{4}$

Mike Callahan CALLERLAB Convention 2016

DEFINITION: From a general line. Each half of the line works together. Those in a mini wave turn $\frac{3}{4}$. Those in a couple work as a unit and turn away from the center of the line for $\frac{3}{4}$ of a circle (270 degrees)

Note: This is the first call on the Basic/Mainstream Teaching Order that uses a $\frac{3}{4}$ turn, hence the degree of difficulty is increased. It is important for the future calls on the list of Centers In, Cast Off $\frac{3}{4}$, Spin the Top and Spin Chain Thru.

TEACHING TIPS: - Centers walk forward around the ends
- Count the walls as you turn
- Casting off $\frac{4}{4}$ brings you back to the same shoeprints
- Ends act like the fencepost pivot of a gate

Traditional use: From lines of 4 facing out. Exactly equal to a Bend the Line. Cast Off $\frac{3}{4}$ is seldom used from this position anymore but is very useful for changing the sequence of a line. If you use Bend the Line in line modules, Cast Off $\frac{3}{4}$ would be a very useful tool. If you call it cold, the percentage of the floor breaking down is great.

Other uses:

Ocean Waves: (Cast Off $\frac{3}{4}$, Centers Trade, Swing Thru (2x) = 0

(Swing Thru, Cast Off $\frac{3}{4}$, Centers Trade (2x) = 0

Heads/Sides Swing Thru, Cast Off $\frac{3}{4}$, Walk & Dodge = Square Thru 4

Nice Get Out : Zero Lines: Men Extend and Swing Thru, Cast Off $\frac{3}{4}$,
Ladies Face Right & Circulate 2 , Allemande

Zero Lines: Ladies Extend, Left Swing Thru, (with the
Left) Cast off $\frac{3}{4}$, Boys face left, Circulate
Boys Run, Promemade Home

Singing Call Figure:

Heads Square Thru 4, Touch $\frac{1}{4}$, Scoot Back, Cast Off $\frac{3}{4}$, Centers Trade
Spin the Top, Slide Thru, Swing Corner

Heads Promenade $\frac{1}{2}$, Pass Ocean, Extend, Swing Thru, Centers Run,
Bend the Line, Right & Left Thru, Dixie Style, Boys Cast off $\frac{3}{4}$, Girls
Face In, Boys Extend, Swing Corner

Two Faced Lines: (Using a Centers Trade before the Cast Off $\frac{3}{4}$ seems have better flow
makes the dancers more successful)

Normal Facing Lines: Right & Left Thru and $\frac{1}{4}$ more, Ladies Trade,
Cast Off $\frac{3}{4}$, Flutterwheel = 0

Zero Box: Swing Thru, Centers Run, Ladies Trade, Cast Off $\frac{3}{4}$,
Slide Thru = 0

Singing Call Figure:: Heads Square Thru 4, Swing Thru, Boys Run,
Ladies Trade, Cast off $\frac{3}{4}$, Dixie Style,
Boys Cross Fold, Swing Corner

Columns: !P2P Lines: Touch $\frac{1}{4}$, Circulate, Cast Off $\frac{3}{4}$, Boys Trade, Cast Off $\frac{3}{4}$,
Circulate Boys Run = Zero Box (Box $\frac{1}{4}$)

Corner Line (Heads Face Corner, Slide Thru) Touch $\frac{1}{4}$, Circulate,
Cast Off $\frac{3}{4}$, Circulate, Boys Run = Zero Box, Right &
Thru

Inverted Line: (Degree of Difficulty Increases)

Heads Slide Thru, Square Thru 3, Centers In Cast Off $\frac{3}{4}$, Ends Run,
Equals a Corner Line (Zero Box, Slide Thru)

Alamo Ring: Allemande Left, Alamo Ring, Swing Thru, Swing Thru, (with the right)
Cast Off $\frac{3}{4}$, Boys Run, Promenade Home

Allemande Left to Thar, Shoot Star to Alamo Ring, Swing Thru, (with the
Right) Cast Off $\frac{3}{4}$, Boys Run Promenade Home

Make sure to always emphasize to TAKE HANDS. Also, as your dancers become more proficient, start to throw some “lefties” in the mix.

Recycle

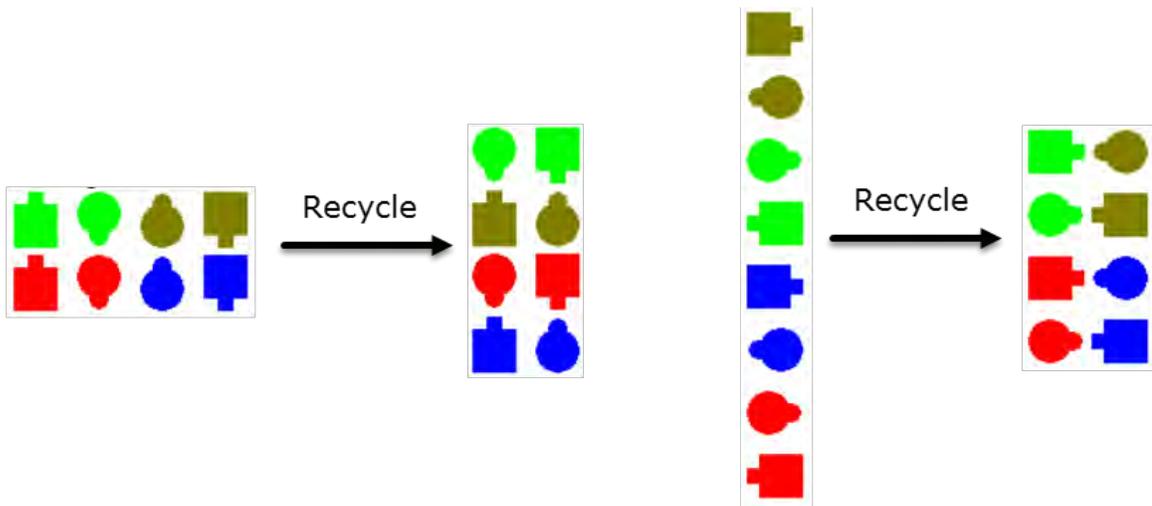
Presented by Dave Eno – 459 Otisco Valley Road, Preble, NY 13141 – 315-591-0093 (C, SMS) – dave@daveeno.com

Definition: Starting formation - ocean wave only. The ends of the wave cross fold as the centers of the wave fold in behind the ends and follow them around, then face in to end as two facing couples.

Teaching tips:

The inside dancer, which is normally the girl, will drop hands with adjacent dancer, then rejoin with the other hand.

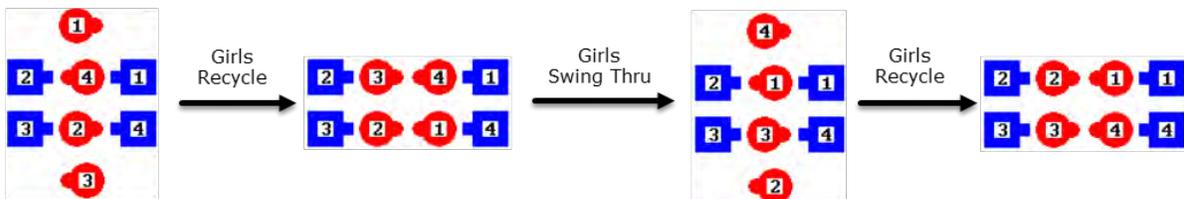
Choreographically, Recycle equals “Centers U-Turn Back, Everyone Wheel and Deal”.



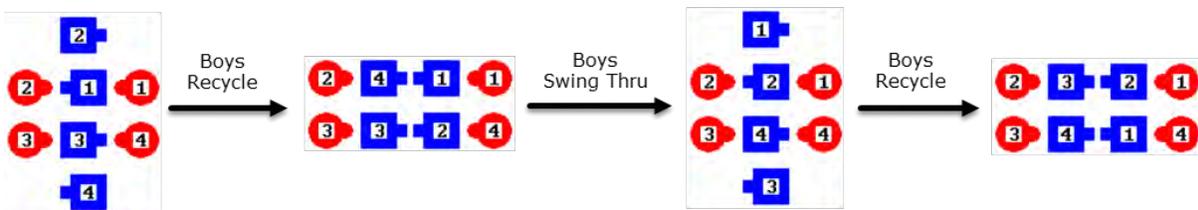
Getting dancers comfortable with Recycle from non-standard setups:

1. Work with groups of four people, such as only the girls or the boys.

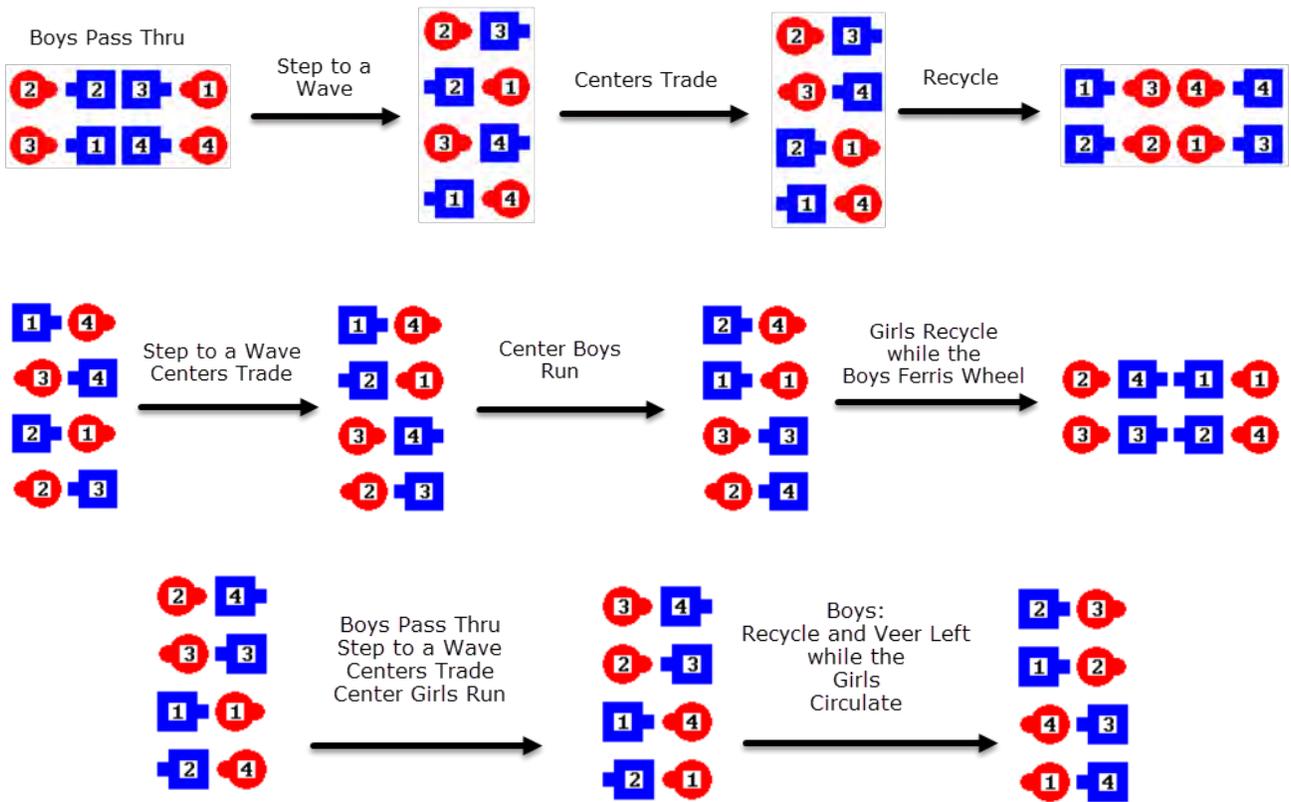
From a static square: Heads Pass Thru, Separate Around 1 to a Line, Pass Thru, Wheel and Deal.
Girls (who are in the middle) Step to a Wave.



Zoom (to get the boys in the center), then Boys Step to a Wave.

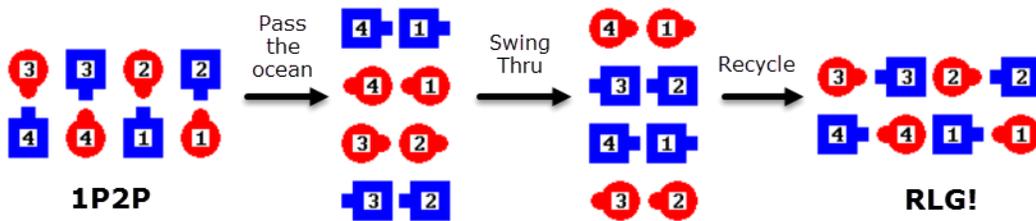


2. Now start working with all eight dancers, adding creativity.

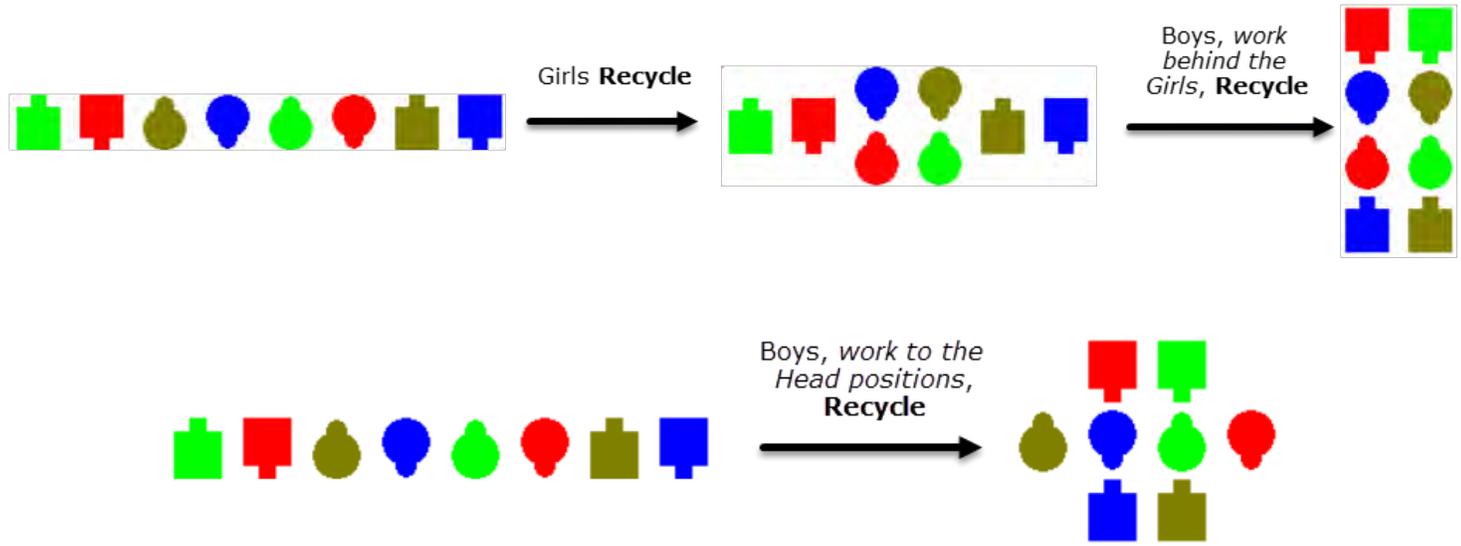


Extended uses:

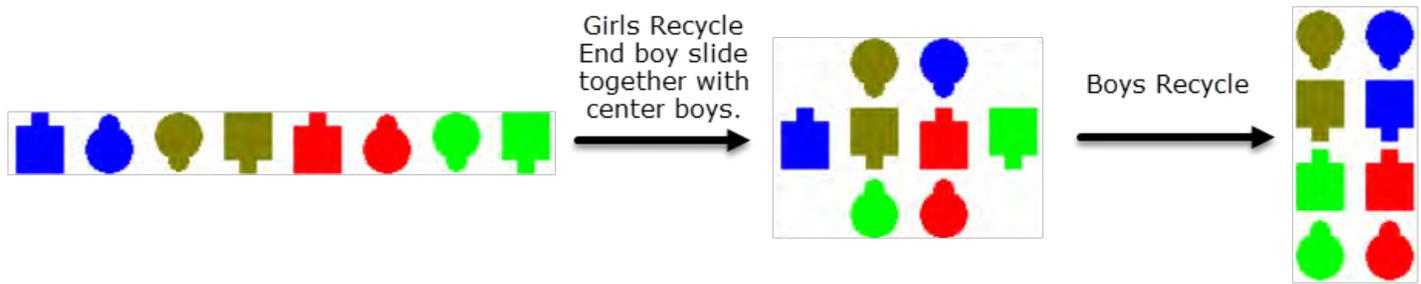
Once you are sure of the dancers' ability to Recycle from non-standard positions, these extended applications can be fun.



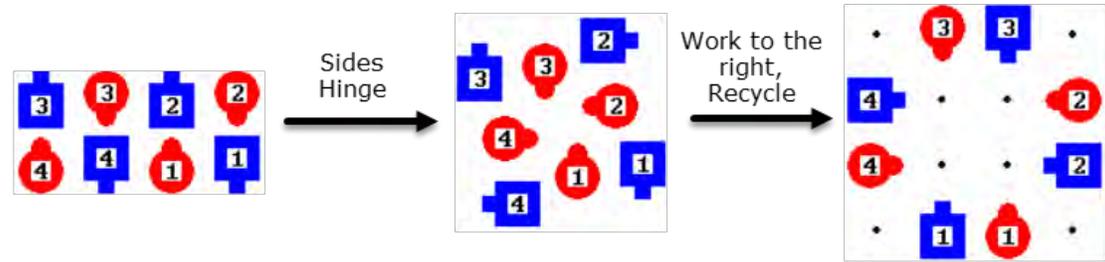
Mainstream dancers will still be able to dance these if provided with good cues. Notice that the cues directed at the boys are in italics. Even though the boys' actions are the same in both examples, the cues should be different to help them succeed in the particular setup.



Again, with proper cues, Mainstream dancers will be able to execute this without much difficulty.



The initial formation of this sequence might be a little difficult to set up if sight calling, and after the Hinge, the formation might be perplexing to the dancers. But the Recycle happens quickly, and the ending is usually a surprise.



Dancer images are used with permission from Sd – A Square Dance Caller's Helper (<http://www.challengedance.org/sd/>).

Teaching and Using “Spin The Top”

Guy L. Steele Jr.

“Mainstream Interrogation”
CALLERLAB Convention, March 2016

The current CALLERLAB definition of Spin The Top (from *Basic and Mainstream Definitions*, May 31, 2013) has useful commentary that deserves study:

59. Spin the Top

Starting formation: Ocean Wave

Command examples:

Spin The Top
Spin The Top; Spin It Again (i.e., go twice)
Spin Your Top
Spin Your Top, Do A Right and Left Thru

Dance action: End and adjacent center Turn 1/2. Centers Turn 3/4 while the ends move forward in a quarter circle around the formation to become ends of the final Ocean Wave.

Ending formation: Ocean Wave perpendicular to starting formation

Timing: 8

Styling: Use same styling as in Swing Thru.

Comments: The Facing Couples Rule applies to this call.

The combination “Spin The Top, Right and Left Thru” must be delivered so that dancers adjust their hands as necessary for the Right and Left Thru instead of first finishing the Spin The Top in a hands-up Ocean Wave.

When Spin The Top is used from an Ocean Wave of 3 dancers, the caller must specify who starts (e.g., Right Spin The Top, Starting With The Right Spin The Top, Boys Start Spin The Top). The designated dancers Turn 1/2. The non-designated dancer and the new center dancer Turn 3/4 while the other dancer moves up around the outside of the formation to end in a new Ocean Wave of 3 dancers. This usage is uncommon.

From a Left-Hand Ocean Wave, the phrase “Left Spin The Top” is acceptable. “Left” is a helping word (see “Additional Detail: Commands: Extra words”).

From a Right-Hand Ocean Wave, the phrases “Left Spin The Top” and “Centers Start, Spin The Top” are improper.

1 Making It “Different”

There are at least a dozen ways to make a familiar call “different”:

1. Try it left-handed. [from a left-hand wave? or from facing couples, Left Spin The Top?]
2. Try it from a different formation. [from a tidal wave?]
3. Try it from a different arrangement. [All Boys? Boy-Boy-Girl-Girl wave?]
4. If the call uses a number or a fraction, try a different number or fraction. [this is not really applicable to Spin The Top]
5. Try leading into it with a different call. [anything but Swing Thru!]
6. Try following it with a different call. [Recycle? Hinge? Cast Off 3/4?]
7. Try doing it twice.
8. Does the Facing Couples Rule or Ocean Wave Rule apply? [Yes, the Facing Couples Rule applies to Spin The Top.]
9. Does the CALLERLAB definition suggest extended applications or variants? [Well, there’s that Spin The Top from a wave of 3 . . .]
10. If it is usually called to just four dancers (for example, to start a sequence), try calling it to all eight. [Here we should invert that, and try Heads Spin The Top as a getin.]
11. Try using it to set up an unexpected getout. [from a zero tidal wave, Spin The Top, Right And Left Grand?]
12. Try modifying the dance action in some way, for example by altering just one part of a multipart call. (This is usually not appropriate at Mainstream, but it is bread and butter at Challenge.)

There a specific singing call figure that is *very* widely used (if it’s not the “Ferris Wheel” figure, it must be the “Spin The Top” figure!):

Heads (or Sides) Square Thru 4; Do Sa Do; Swing Thru; Spin The Top;
Right And Left Thru; Square Thru 3; Swing and Promenade

Thanks to this singing call figure and others like it, some dancers seem to think that Spin The Top is *always* preceded by Swing Thru and *always* followed by Right And Left Thru. They may also think that the phrase “Boys Move Up” is part of the name of the call:

Swing Thru; Spin The Top, the boys move up; Right And Left Thru

and may even be utterly unable to do the call if the boys are not all in a position to “move up”. Nevertheless, our goal is to open their eyes to Other Possibilities.

Here are a few patter sequences that are a little bit different:

Heads Touch 1/4, same ones Walk And Dodge; Touch 1/4; Scoot Back; Circulate;
Hinge; Centers Trade; Spin The Top; Square Thru 3; Wheel And Deal;
Centers Square Thru 3; Slide Thru; Right And Left Thru; Two Ladies Chain;
Spin The Top; Right And Left Grand (3/8 promenade)

Heads Square Thru 4; Touch 1/4; Scoot Back; Circulate; Swing Thru; Spin The Top;
Girls Spin The Top, Boys Hinge; Those Facing Pass Thru;
Centers Wheel And Deal, the others Cloverleaf; Centers Spin The Top;
Extend; Swing Thru; Spin The Top; Spin The Top (again);
Right And Left Grand (3/8 promenade)

Heads Left Touch 1/4, same ones Walk And Dodge; Right And Left Thru;
Slide Thru; Pass Thru; Bend The Line; Touch 1/4; Column Circulate;
Cast Off 3/4; Boys Trade; Spin The Top; Recycle; Allemande Left (at home)

2 Teaching

Sometimes when I am teaching a four-person call, such as Square Thru, I prefer to teach it first using just the boys in the middle, then using just the girls in the middle (or vice versa). This immediately tells the dancers two important things without my having to say a word:

1. It's a four-person call and not an eight-person call.
2. The definition is not gender-specific (that is, it does not have a “boy's part” and a “girls's part”).

In fact, this forces *me* to talk to the Centers and Ends, or to “those on the left” and “those on the right,” rather than lazily saying “boys do this” and “girls do that” when that's not what the definition really says. The dancers will learn soon enough from experience—again, without my ever saying a word—that the boys tend to get one part a lot and the girls tend to get the other part a lot.

On the other hand, sometimes it really is helpful to be able to talk separately to the boys and the girls, because it helps to confirm that they are in the right place or doing the right thing. Whether a dancer is a Center or an End is constantly shifting, and indeed keeping track of that is one of the skills we are trying to teach along with everything else. But at least for the space of a tip, boys remain boys and girls remain girls, so dancers more easily recognize when you are talking to them when you use those terms.

When teaching Spin The Top, I do work with 1/2 waves (GBBG), but also with zero waves (BGGB) and eventually with the other possible arrangements, and finally I work with left-handed waves and tidal waves. The point is not so much to turn everyone into all-position dancers as to make sure that the definition is understood correctly, in terms of Centers and Ends—and while dancers may spend most of their dancing career doing Spin The Top from right-handed 1/2 waves, they may get a kick out of being able to occasionally do it slightly differently, which after all is the point of this session.

I think that while teaching, rather than saying “Turn half by the right, then the girls turn 3/4 by the left while the boys walk forward in a quarter circle to become ends of the new wave,” it is well worth the effort to use a more meticulous phrasing: “Ends and adjacent centers arm turn 1/2, in this case by the right; then the centers—in this case the girls—arm turn 3/4, in this case by the left, while the ends—that's you, boys—walk forward in a quarter circle to become ends of the new wave.” When I am teaching, I am constantly saying “in this case” to distinguish aspects that apply only to the particular formation or arrangement at hand from aspects that are part of the general definition. I am also constantly using phrases such as “the Ends, in this case the Boys” and “the Centers—that's you, Girls” and even “the trailers extend—in this case a Boy meets a Girl” (this can occur while teaching Scoot Back). In other words, I'm constantly addressing the dancers *twice*, first using a *situational* designator such as Centers or Ends, and then using the more *permanent* designator Boys or Girls. It's a lot wordier and requires concentration, but it has the effect of reinforcing the correct *definition* while also reassuring the dancers by confirming the current *arrangement*.

3 Singing Call Figures Using Spin The Top

Here are some singing call sequences I like (and have called!). First some corner progressions:

Heads Swing Thru; Heads Spin The Top; Extend;
Everyone Swing Thru; Spin The Top; Right And Left Thru;
Square Thru 3; Swing and Promenade (9/8)

Heads Promenade Halfway; come down the middle, Pass The Ocean; Extend;
Swing Thru; Spin The Top; Right And Left Thru;
Flutterwheel and Sweep 1/4; Swing and Promenade (9/8)

Sides Square Thru 4; Swing Thru; Spin The Top; Recycle and Sweep 1/4;
Square Thru, on the Third Hand (optional: Box The Gnat) Swing and Promenade (9/8)

Sides Touch 1/4; Girls Pass Thru; Centers Swing Thru, Outside Girls Run;
Extend; Spin The Top; Right And Left Thru; Two Ladies Chain;
Square Thru 2; Swing and Promenade (8/8)

Heads Square Thru 4; Spin The Top; Spin The Top; Spin The Top; Spin The Top;
Swing and Promenade (9/8)

And now some opener/break/closer sequences:

Heads Pass The Ocean, Swing Thru, Spin The Top, Right And Left Thru, Back Away;
Sides Pass The Ocean, Swing Thru, Spin The Top, Right And Left Thru, Back Away;
Allemande Left; Right And Left Grand, and Square Your Set

Sides Swing Thru; Sides Spin The Top; Sides Recycle; Zoom;
Heads Swing Thru; Heads Spin The Top; Heads Recycle;
join hands, Circle Left; Allemande Left; Promenade

Heads Square Thru 4; Spin The Top; Spin The Top; Spin The Top; Spin The Top;
Box The Gnat, Right Pull By, back to your partner, Do Paso

There are all kinds of places from which you can do a Walk & Dodge. Here's a list (you'll probably think of others), and we'll look at some of these:

1. Standard: Right-hand mini-wave, Boys Walk, Girls Dodge
2. Right-hand mini-wave, Girls Walk, Boys Dodge
3. Same-sex mini-wave, In-facers Walk, Out-facers Dodge
4. Only the Centres of parallel waves
5. Facing Couples, identified dancers Walk, others Dodge (ending in either a right-handed formation, if the left-hand person walked – or a left-handed formation, if the right hand person walked)
6. Left-hand mini wave – note that if the Girls are the in-facers, the ending formation is normal couples
7. Mini-waves from Columns – working in 2 Boxes or the Centre 4 only
8. Mini-waves from Alamo-Style Ring
9. Column of 6 (4 Walk, 2 Dodge)
10. Column of 8 (6 Walk, 2 Dodge)
11. On the diagonal: mini-waves or facing couples
12. Only the Ends of Waves or Columns

Notes:

- *All sequences below are from SS and Heads beginning the figure, unless otherwise noted.*
- *I am not perfect, so chances are some of these sequences are not as good as they could be, and some of the singing call figures may not be ideal. Use your checkers to walk through them before using them "live".*

<p><i>Right-hand mini-wave, Boys Walk, Girls Dodge</i> Touch $\frac{1}{4}$ Walk & Dodge ALL Touch $\frac{1}{4}$ Walk & Dodge Partner Trade Circle Left Home</p>	<p><i>Right-hand mini-wave, Girls Walk, Boys Dodge</i> Lead Right Swing Thru Hinge Walk & Dodge Centres Trade Ends U-Turn Back Slide Thru Centres Right & Left Thru Veer Left Bend The Line Home</p>
<p><i>Same-sex mini-wave</i> Lead Right Touch $\frac{1}{4}$ Centres Trade Walk & Dodge Centres Trade Ends Cross Fold Girls Turn Thru Swing</p>	<p><i>Centres of Parallel Waves</i> Touch $\frac{1}{4}$ Boys Run Make a Wave Girls Walk & Dodge Boy Facing Out Run Hinge Boys Walk & Dodge Boys Run Girls Walk & Dodge Head Girls & Side Boys Run Promenade Home</p>

<p>Normal Facing Couples, Boys Walk, Girls Dodge</p> <p>Lead Right Veer Left Bend The Line Boys Walk, Girls Dodge Swing Thru Hinge Centres Trade Boys Run Boys Walk, Girls Dodge [All] Walk & Dodge U-Turn Back Slide Thru Pass Thru A.L. Home</p>	<p>Normal Facing Couples, Girls Walk, Boys Dodge</p> <p>Hds Pass Thru Wheel Around ½ Sashay Sds Pass Thru Wheel Around ½ Sashay Hds: Girls Walk, Boys Dodge Sds: Girls Walk, Boys Dodge Hinge Boys Trade (Turn Star ½) Boys Run Bend The Line Home</p>
<p>Left Hand and Sashayed Couples</p> <p>Lead Right Slide Thru Girls Walk, Boys Dodge Walk & Dodge Centres Trade Ends Trade Boys Walk, Girls Dodge Boys Trade Pass the Ocean Girls Trade Everybody Circulate: Boys ½, Girls 1 ½ Slide Thru Home</p> <p>Lead Right Circle to a Line Pass the Ocean Hinge and U-Turn Back Walk & Dodge Wheel Around Flutterwheel Slide Thru Square Thru 3, A.L.</p>	
<p>Columns – Each Box of 4</p> <p>Slide Thru Pass Thru Slide Thru Touch ¼ Walk & Dodge Outsides Separate @1 to a Line Touch ¼ Walk & Dodge Outsides Face RLG</p>	<p>Columns – Centre 4 Only</p> <p>Side Ladies Chain Heads Pass Thru Separate @1 to a Line Touch ¼ Centre 4 Walk & Dodge Centres In Cast Off ¾ Boy Facing Out Run Touch ¼ Centre 4: Walk & Dodge Girl Facing Out U-Turn Swing, Promenade</p>

<p>Column of 6 Pass the Ocean Girls Trade Extend Swing Thru Extend Outside Boys Run Column of 6 Walk & Dodge (4 Walk, 2 Dodge) Outside Girls U-Turn Back Column of 6 Walk & Dodge Centre 2 Girls Trade Girls Swing Thru Boys U-Turn Back Girls Extend Slide Thru Promenade Home</p>	<p>Column of 8 Lead Right Veer Left Bend the Line Touch $\frac{1}{4}$ Column of 8 Walk & Dodge (6 Walk, 2 Dodge) Outsides Partner Trade Centres: Boys Run Pass the Ocean Hinge Column of 8 Walk & Dodge Centres: Girls U-Turn Back Trade By Swing, Promenade</p>
<p>On the Diagonal – mini-waves Pass the Ocean Girls Trade Extend Girls Trade Sides, on the diagonal, Walk & Dodge (Boys Walk, Girls Dodge) Heads, on the diagonal, Walk & Dodge (Girls Walk, Boys Dodge) $\frac{1}{2}$ Tag Boys Run Pass the Ocean Girls Trade Boys Circulate Girls Circulate Girls U-Turn Back Reverse Promenade Home</p>	<p>On the Diagonal – facing couples Lead Right Circle to a Line Heads, on the diagonal, Boys Walk, Girls Dodge Sides, on the diagonal, Boys Walk, Girls Dodge Hinge Centres Trade Ends Circulate Recycle Square Thru 3 Trade By A.L.</p>
<p>Ends of Waves Only Touch $\frac{1}{4}$ Walk & Dodge Touch $\frac{1}{4}$ Centre 4 Walk & Dodge Ends of the Wave Walk & Dodge Boys Run Girls Trade Circle Left Home</p>	<p>Ends of Columns Only Pass the Ocean Extend Spin the Top Hinge Centre 4 Walk & Dodge Ends of the Column Walk & Dodge Same Ends U-Turn Back Slide Thru Pass Thru Wheel & Deal Pass Thru, A.L.</p>

Just for fun:

<p>Heads: Boys Walk, Girls Dodge Hinge Extend Hinge Walk & Dodge Boys Trade Girls Trade Girls Walk, Boys Dodge Hinge Centres Trade Centres Run Ferris Wheel Centres Sweep ¼ Sides: Girls Walk, Boys Dodge Walk & Dodge U-Turn You're Home</p>	<p>Lead Right Slide Thru Touch ¼ Centre 4: Boys Run Right & Left Thru Veer Left Column of 6, Walk & Dodge Boys ½ Tag the Line Girls Face Left Walk & Dodge Wheel Around Pass Thru U-Turn Back Ends Slide Thru You're Home</p>
<p>Heads: Girls Walk, Boys Dodge Hinge Extend Centre 4 Walk & Dodge Working together: Those in the mini wave: Walk & Dodge Those in Couples: Wheel & Deal (<i>then Step ahead to make Inv. Lines</i>) If you're facing out, Run Pass the Ocean Walk & Dodge Wheel & Deal Double Pass Thru 1st Couple go Left, 2nd go Right Left Touch ¼ Column of 8, Walk & Dodge Girls Walk & Dodge Boys Partner Trade Touch ¼ Girls Cross Fold Swing Promenade</p>	

Some Singing Call Figures

Promenade ½ Lead Right Touch ¼ Walk & Dodge Partner Trade Reverse Flutterwheel Sweep ¼ Square Thru 3 Swing, Promenade	Pass the Ocean Extend Swing Thru Hinge Walk & Dodge Ends Fold Pass Thru Trade By Swing, Promenade	Heads: Boys Walk, Girls Dodge Hinge Extend Spin the Top Hinge Boys Run Pass Thru Swing, Promenade
4 Ladies Chain ¾ Heads Lead Left Left Touch ¼ Walk & Dodge Ends Fold Turn Thru A.L. Swing, Promenade	Touch ¼ Boys Run Make a Wave Girls Walk & Dodge Sides, on the diagonal, Walk & Dodge All Wheel & Deal Zoom Centres Pass Thru Swing, Promenade	

Recruiting & Mentoring New Callers



43rd CALLERLAB
Convention

Norfolk, VA

March 22, 2016

Jack Pladdys

Recruiting & Mentoring New Callers

43rd CALLERLAB Convention, Norfolk, VA March 22, 2016

The Definition of a Caller

Someone who packs up \$5,000 worth of equipment in a \$1,500 car with 250,000 miles on it, drives 300 miles round trip, eats drive through food, makes about \$100..... and still considers it all to be a privilege!!!

The Evolution of a Caller

Sees the Club Caller and thinks it's a cinch.



Brand New

Didn't know it would be so much work & expensive.



One Year

Falling in place. Confident, ready to teach and call.



Two Years

Mike hogger. Terror of the plains and conventions



Three Years

Leveling off. Getting pretty good. Ready to be a leader



Five Years

Great caller & leader. Trying to figure out how to hold of the 3 year hot shots...



Ten Years

Recruiting & Mentoring New Callers

43rd CALLERLAB Convention, Norfolk, VA March 22, 2016

Who and how do we recruit?

Think it through before you tell someone they should become a caller. Not everyone is cut out for it. Your time is important and you do not want to commit to mentoring someone who just doesn't have the right stuff.

Invest some time getting to know the individual you want to recruit first. Try to understand their commitment to the activity.

Keep your standards high. Bad caller / teachers can hurt the activity.

Host a presentation at a local dancer association event on what is involved in becoming a caller. I do this at several state conventions. Much of what I have in today's presentation is used.

Talk your club into having an "Amateur Night" dance. You should be able to identify potential talent just from a first time singing call.

Recruiting & Mentoring New Callers

43rd CALLERLAB Convention, Norfolk, VA March 22, 2016



The Brand New Caller

- Sees the Club Caller and thinks it's a cinch. Probably just like Karaoke.
- Does a singing call at local Amateur Night dance. Borrows the music from the Club Caller
- Decides that calling is definitely for him. Practices the same singing call and gets on the mike at a dance. Sounds fairly decent and books his first dance.....and now the trouble begins....

KEY - A true mentor needs to be up front and honest with the recruit. Don't let them think they will just fall into this profession without some real hard work.

Recruiting & Mentoring New Callers

43rd CALLERLAB Convention, Norfolk, VA March 22, 2016

Identify the basic needs for the new Caller to get started (Year 0 – 1)

- A strong, clear voice.
- An understanding of music. Able to recognize the melody.
- A singing voice helps.
- Willingness to learn from others.
- Promotional skills.
- Leadership skills.
- Teaching skills.
- Passion for the craft and the activity.
- Evaluation skills

KEY – A serious mentor should obtain study the Mentoring Guidelines.



Recruiting & Mentoring New Callers

43rd CALLERLAB Convention, Norfolk, VA March 22, 2016

Oh Yeah.....and remind them there will be an investment of \$1,000 or more



- Used equipment (Amp, speaker, mike & cords) \$400 - \$600
- Music (digital / records) Computer, MP3 player. \$200 - \$500
- Local Callers Association dues \$30
- CALLERLAB / ACA \$175 - \$250 (BMI/ASCAP & Insurance)
- Caller schools & seminars \$100 - \$400

KEY - The mentor can often assist easing the initial shock of investment by offering the recruit to use their extra equipment for practice. But do not enable them by giving away music, etc.

Recruiting & Mentoring New Callers

43rd CALLERLAB Convention, Norfolk, VA March 22, 2016



First Year – Study / Practice / Study / Practice

1. Have the recruit create a PAPER notebook. Nothing reinforces better than writing it yourself – not typing.
2. Get them a set of checkers. Using checkers might seem archaic but reinforces better than the keyboard
3. CALLERLAB formation sheet, program lists, definitions, new caller manual, etc.
4. Encourage the recruit to join the local callers association.
5. Make them commit to attend a class every week and a dance at least once every other week.
6. Resources are plentiful with the Internet. CALLERLAB.org, Taminations, Ceder.net, etc.

Recruiting & Mentoring New Callers

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7. Help them prepare for guest tips. Emphasize they use **short, easy patter** & singing call.
8. Encourage the recruit to attend “National Caller” events and invest in some of their recordings. These guys aren’t good by mistake and a new caller can learn a lot studying them
9. Recommend they involve their partner from the beginning. This will be a game changer for them too.
10. Tell them to find some friends to work with occasionally.
11. If possible, it’s nice to allow the recruit to travel to dances with you. Talking shop on a two hour drive can go a long way.
12. Instill the goal of becoming a great teacher!!! KEY
13. Consider hosting some clinics / workshops on a reoccurring basis.

Recruiting & Mentoring New Callers

43rd CALLERLAB Convention, Norfolk, VA March 22, 2016

Share your plan for the recruit and help them set goals for becoming a good caller & teacher. (Years 2 – 5)

- Plan to teach a class
- Get ready to book guest dances, one niters, etc.
- Take office in local callers association.
- Begin to help other new callers as well
- Map a plan to become a leader
- Continue education.
- Making a difference in the activity. KEY



Recruiting & Mentoring New Callers

43rd CALLERLAB Convention, Norfolk, VA March 22, 2016

**THANK YOU FOR YOUR
TIME AND ATTENTION**

Using the Chicken Plucker Framework

Compiled by Dottie Welch for CALLERLAB 2016 Interest Session, Norfolk, VA

The Chicken Plucker came from an old patter routine written by Bill Shymkus and published in *Sets In Order* magazine in 1957. The name describes the chicken-picking-up-corn action as the dancers Dive Thru twice. It has become a common framework for using modules.

As a standard framework, the Chicken Plucker has two Basic versions. Both versions begin and end in a Zero Box (such as the setup after Heads Square Thru Four).

Chicken Plucker Version 1 uses Basic Part 1 and the original calls from Bill Shymkus:
(Zero Box) Right and Left Thru, Dive Thru, Centers Pass Thru (Across the Street Box)
Right and Left Thru, Dive Thru, Centers Pass Thru (Zero Box)

Chicken Plucker Version 2 uses Trade By from Basic Part 2 to achieve a similar action:
(Zero Box) Right and Left Thru, Pass Thru, Trade By (Across the Street Box)
Right and Left Thru, Pass Thru, Trade By (Zero Box)

The full Chicken Plucker is a **Zero**. Half of the Chicken Plucker is a 1/2 Fractional Zero. The midpoint Across the Street Box FASR is sometimes referred to as "Half Plucked".

Using the Framework: This framework provides several opportunities for choreographic variety. An appropriate Zero Module may be inserted at any convenient interruption point. Also any of the calls or call combinations may be replaced by an appropriate equivalent set of calls. Some Isolated Sight is often used at the Zero Box or at the Across the Street Box point.

Safety Net: Trying to remember several modules and keep track of the framework location can be challenging. It is helpful if the caller also watches the dancers to confirm the framework. Before beginning to call, note one set of corner dancers and their partners.

The Pattern: After the Get-In to the Zero Box, there is a paired couple on the outside and everyone is facing their corner. The Chicken Plucker framework moves the dancers from this Zero Box FASR to an Across the Street Box and then back to the Zero Box FASR. Watch the paired couples to track the framework. Confirm that corners are facing and that the paired couples are on the outside before calling "Allemande Left".

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

Starting Zero Box	after Right and Left Thru	after Dive Thru and Centers Pass Thru
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[4]> <(1) [1]> <(2)	[3]> <(4) [2]> <(3)	[4]> <(3) [3]> <(2)
(4)> <[3] (3)> <[2]	(1)> <[4] (2)> <[1]	(4)> <[1] (1)> <[2]

Across the Street Box	after Right and Left Thru	after Dive Thru and Centers Pass Thru
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Sight Method: If something unexpected happens, look at the dancers to figure out where they are in the framework. Then use the known framework to resolve. Furthermore, in any situation with exactly two pairs, make an Eight Chain Thru and you will be in the framework.

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Modules from Plus

Compiled by Dottie Welch for CALLERLAB 2016 Interest Session, Norfolk, Virginia

Get-In Modules move dancers from an At-Home Static Square to a known FASR.

Get-Ins to a Zero Box:

- Heads Pass the Ocean, Explode and Square Thru 2
- Single Circle to a Wave and Slide Thru
- Star Thru and Roll and Slide Thru
- Touch 1/4 and Roll and Slide Thru

Get-Ins to a Zero Box Wave:

- Heads Pass Thru and Chase Right, Centers Single Hinge, Extend
- Heads Swing Thru, Girls Fold and Peel the Top, Extend
- Heads Slide Thru and Spread, Pass Thru, Half Tag
- Heads Lead Right, Veer Left, Ladies Hinge, Diamond Circulate, Boys Swing Thru, Flip the Diamond

Get-Ins to a Zero Line:

- Heads Lead Right, Step to a Wave, Ladies Trade, Linear Cycle
- Heads Lead Right, Step to a Wave, Ladies Trade, Explode and Right & Left Thru
- (Ext.) Heads Lead Right, Veer Left, Crossfire, Peel Off, Bend the Line

Get-Ins to a Corner Line:

- Heads Pass the Ocean, Ping Pong Circulate, Extend, Linear Cycle
- Heads Pass Thru and Cloverleaf, Sides Half Sashay, Double Pass Thru, Peel Off

=====

Get-Out Modules move dancers from a known FASR to a resolution.

Get-Outs from a Zero Box:

- Touch 1/4, Follow Your Neighbor, Left Allemande
- Pass Thru, All begin Dixie Grand, Left Allemande
- Pass to the Center, Centers begin Dixie Grand, Left Allemande
(Look for Double Pass Thru with partner pair in the center and corner behind)
- Right and Left Thru, Touch 1/4, Centers Trade & Run, 3/4 Tag, Grand Right & Left
(Look for the situation where a Right and Left Thru would make a Zero Box)
- Swing Thru, Acey Deucey, Turn Thru, Allemande Left

Get-Out from a Zero Box for Singer: Swing Thru, Boys Run, Girls Hinge,
Diamond Circulate, Cut the Diamond, California Twirl, Promenade Corner

Get-Outs from a Zero Line:

- Load the Boat, Square Thru 3, Left Allemande
- Right and Left Thru (now out of sequence), Load the Boat, Pass Thru, Left Allemande
- Pass the Ocean, Fan the Top, Explode and Square Thru 3, Allemande Left
- Pass the Ocean, Trade the Wave, Girls Circulate, Left Allemande
- Touch 1/4, Coordinate, Girls Run Left, Allemande Left
(Singer: After the Coordinate, California Twirl and Promenade Corner)

=====

Geographic Zeros move dancers around and bring them back to the same spot.

- From Static Square: Teacup Chain
- From Normal Facing Couples: Swing Thru, Girls Fold, Peel the Top, Slide Thru
- From Facing Couples: Pass the Ocean, Explode and Right and Left Thru
- From Facing Couples: Pass the Ocean, Linear Cycle
- From Facing Couples: Pass the Ocean, Fan the Top, Recycle
- From Back-to-Back Couples: Chase Right, Single Hinge, Explode the Wave
- From a Right-hand Wave: Swing Thru, Centers Run, New Centers Hinge, Diamond Circulate, Flip the Diamond, Centers Trade

True Zeros move dancers and end with them in the same relative locations, but may rotate the whole square. The first two are flip-flops -- they rotate the square 180 degrees):

- From Parallel Waves: Relay the Deucey
- From Normal Facing Lines: Load the Boat, Slide Thru, Right and Left Thru

- 90 Degree True Zero from Normal Eight Chain Thru: Veer Left, Ladies Hinge, Diamond Circulate, Flip the Diamond, Explode the Wave, Wheel and Deal, Centers Pass Thru.

Fractional Zeros -- 1/2 Zero (repeat twice for a True Zero):

- From Allemande Thar: All Eight Spin the Top
- From Quarter Tag: Ping Pong Circulate
- From Parallel Waves: Spin Chain the Gears
(Technical Zero when boys and girls are in the same sequence)

Fractional Zeros -- 1/2 Zero (repeat twice for a Geographic Zero):

- From Normal Facing Lines: Load the Boat, Slide Thru
- From Parallel Waves: Spin Chain and Exchange the Gears

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Equivalents are two different call sequences that have the same start and end spots.

- From Right-hand Two-Faced Line: Crossfire = Couples Hinge, Half Tag
- From Double Pass Thru: Dixie Grand = Double Pass Thru, Leaders Partner Trade
- From Facing Lines of Normal Couples: Load the Boat = Star Thru
- From a Wave: Ends Fold, Peel the Top = Spin the Top
- Double Pass Thru, Track II = Centers Pass Thru, Step to a Wave (180 degree rotation)

Conversion from Zero Box to Zero Line:

Bill Peter's Magic Module: *Swing Thru*, Acey Deucey, *Boys Run*, *Bend the Line*

Conversions from Zero Line to Zero Box:

- Star Thru, *Swing Thru*, Acey Deucey, *Boys Run*, *Bend the Line*, Star Thru
- Grand Swing Thru, *Boys Run*, each four *Bend the Line*

Conversion from Zero Line to Corner Line:

- Star Thru, *Swing Thru*, Acey Deucey, *Boys Run*, *Bend the Line*, Right and Left Thru

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Modules from Advanced

Compiled by Dottie Welch for CALLERLAB 2016 Interest Session, Norfolk, Virginia

Equivalents:

A1: Square Chain Thru = Wheel Thru = Touch 1/4, Walk and Dodge = Lead Right

A1: Double Star Thru = Cross Trail Thru

A1: Heads Pass the Ocean, Chain Reaction = Heads Pair Off (or Sq T 4), Swing Thru

1/2 Fractional Zero (and Technical Zero if all same sequence):

From Normal Facing Lines:

Centers Box the Gnat, all Touch 1/4, Transfer the Column, Boys Run

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Get-Ins to Zero Box:

A1: Heads Pair Off

A1: Heads Swap Around, Clover and Swap Around

A1: Heads Pass the Ocean and Lockit, Centers Explode the Wave

Get-Ins to Zero Box Wave:

A1: Heads Slide Thru and Spread, Pass Thru, Belles Trade, Girls Trade

A2: Heads Square Thru but on Three Pass Out, Pass and Roll

Get-Ins to a Zero Line:

A1: Heads Wheel Thru, All Wheel Thru, Partner Trade

A1: Heads Square Chain Thru, All Square Chain Thru, Partner Trade

A2: Heads Pass the Ocean, Extend, Motivate, Split Counter Rotate and Roll

A2: Heads Pass the Ocean, Spin the Windmill Right (two), Split Counter Rotate and Roll

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Get-Outs from Zero Line:

A1: Right and Left Thru, Cross Trail Thru to your corner, Allemande Left

A1: Pass the Sea, Recycle and Veer Right, Promenade

A1: Pass Thru, Wheel and Deal, Centers Swap Around, Allemande Left

A1: Wheel Thru, Trade By, Swing Thru, Turn Thru, Allemande Left

A2: Pass the Sea, Left Swing Thru, Switch the Wave, Promenade

A2: Pass the Ocean, Recycle Twice, Grand Right and Left

Get-Outs from Zero Box:

A1: Pass Thru, Trade By, Swing Thru, Cast a Shadow, Promenade

A2: Swing Thru, Out Roll Circulate, Scout Chain Thru, Grand Right and Left

Get-Out from Double Pass Thru with Dixie Grand Get Out (paired center, corner behind):

A1: Centers Pass Thru, Swing Thru, Cast a Shadow, Promenade

Get-Outs from Double Pass Thru with Square Thru 3 Get Out (corner ahead of pair):

A1: Double Pass Thru, Horseshoe Turn, Allemande Left

A2: Double Pass Thru, Peel and Trail, Box the Gnat, Slide Thru, Left Allemande

Get-Out from Double Pass Thru with Pass Thru Get Out (corner facing pair outside):

A1: Centers Dosado to a Wave, Those Ladies Trade, Chain Reaction, Right and Left Grand

MODULES

2016 CALLERLAB CONVENTION – MIKE CALLAHAN

FORMATION: Lines, Waves, Columns, 8 Chain Thru, Trade By, etc

ARRANGEMENT: Normal couples, Half Sashayed Couples, BBGG, BGGB, etc

SEQUENCE: When you resolve the square and Promenade Home, the couples aren't crossed

RELATIONSHIP: The dancers must be paired with, or placed in some known relationship with partners.

This is known as a FASR or SET UP.

COMMON SETUPS:

- ZERO BOX (Box $\frac{1}{4}$) Heads or Sides Square Thru
- ZERO LINE (1P2P, 1122): Heads/Sides Lead Right and Circle to a Line
- ACROSS THE STREET BOX: Heads/Sides Square Thru 2
- LEAD TO THE RIGHT BOX: Heads/Sides Lead to the Right

METHODS OF CHOREOGRAPHIC MANAGEMENT:

- MEMORY
- READING
- MODULAR
- MENTAL IMAGE
- SIGHT

The successful caller uses a combination of at least two or more of these methods.

MODULE: A series of one or more calls from one known SET UP (FASR) to another known SET UP (FASR).

GET IN MODULE: Takes dancer from Home to a known SET UP

GET OUT MODULE: Takes dancer from a known SET UP to an ALLEMANDE LEFT, RIGHT & LEFT GRAND, HOME, etc.

1. ENGINEERED GET OUT
2. SNAP SHOT GET OUT

CONVERSION MODULE: A series of calls that take the dancers from one SET UP to another.

EQUIVALENT MODULE: A series of one or more calls that achieves the choreographic equivalent of some other call or series of calls.

ZERO MODULE: A series of calls that take the dancer from one SET UP to the same SET UP.

TRUE ZERO: A series of calls that takes the dancer to the same SET UP without affecting the ending position of the original Heads and Sides

TECHNICAL ZERO: returns dancer to the same SET UP but interchanges the Heads and Sides

FRACTIONAL ZERO: A series of calls which must be called two or more times in order to return the dancer to the same set up:

WHY USE MODULES?

- Teaching a class where the dancers have very little experience.
- Calling a square dance party.
- Calling a dance where the dancers are not known to you.
- Calling a dance where the experience level of the dancers is not known to you.
- When you are calling a known module, it helps your timing.
- When you are calling a known module, it helps your showmanship.

HOW TO USE MODULES:

- Module should be 1 – 4 calls at most
- They MUST be memorized so it is not wise to memorize a lengthy module.
- The more that you use them, the more they become ingrained in your memory.
- Write them down and look at them between tips to jog your memory.
- Try starting out with 4 or 5 in one evening and gradually build on them.
- Spend time each week memorizing modules before your dance.

SOME MAINSTREAM MODULES:

HEADS/SIDES SQUARE THRU:

- Heads/Sides Left Hand Star to Face the Sides/Heads
- Heads/Sides Pass Thru-Separate Around One to a Line-Pass Thru-Ends Crossfold
- Heads/Sides Pass Thru-Separate Around 2 to a Line-Pass Thru- Ends Fold
- Heads/Sides Swing Thru-Cast Off $\frac{3}{4}$ -Walk and Dodge
- Heads/Sides Pass Ocean-Ladies Trade-Recycle
- Heads/Sides Pass Thru-Wheel Around-Half Sashay-Slide Thru

LEAD TO THE RIGHT BOX:

- Heads/Sides Reverse Flutterwheel-Half Sashay-Slide Thru
- Heads/Sides Pass Ocean-those ladies Trade-Extend (Waves)
- Heads/Sides Promenade $\frac{3}{4}$ -Sides Pass Thru
- Heads/Sides Flutterwheel-Left Touch $\frac{1}{4}$ -those ladies Run

ACROSS THE STREET BOX:

- Heads/Sides Reverse Flutterwheel-Sweep $\frac{1}{4}$ -Wheel Around

TRANSITIONS:

ZERO BOX TO ZERO LINE:

- Slide Thru-Men Extend- Men Swing Thru-Men Back Up
- Slide Thru-Ladies Extend-Ladies Left Swing Thru-Ladies Back Up
- Spin Chain Thru-8 Circulate-Boys Run-Bend the Line

ZERO LINE TO ZERO BOX:

- Left Touch $\frac{1}{4}$ -Circulate-Ladies Run
- Right & Left Thru-Pass Ocean-BOYS OR GIRLS Circulate (Waves)

ZERO LINE TO GRAND:

- Centers Square Thru 4-Ends Allemande Left-GRAND
- Pass Ocean-Swing Thru-Recycle-GRAND
- Pass Ocean-Split Circulate Twice GRAND
- Pass Thru-Wheel & Deal-Centers Swing Thru-Others Face-GRAND

NICE GETOUT FROM ZERO LINE:

- Men Extend-Men Swing Thru and Cast Off $\frac{3}{4}$ -Ladies Face Right and Circulate Twice-
Allemande

ZEROS from WAVES:

- All 8 Circulate-Split Circulate-All 8 Circulate-Split Circulate
- Split Circulate-8Circulate-Split Circulate-8Circulate

OPENER:

- Head Men and Corner-Fwd up & Back-Box Gnat-Right & Left Thru-Half Sashay-
GRAND

STIR BUCKET:

- Heads/Sides Lead Right-Veer Left-Ferris Wheel-Ferris Wheel Centers Sweep $\frac{1}{4}$
- 4 Ladies Chain-All Half Sashay-Sides Face Grand Square 8 Steps

CALLERLAB History

In the years immediately following World War II one leader emerged - Dr. Lloyd Shaw of Colorado Springs. Dr. Shaw attracted hundreds of callers to his summer seminars and set the future direction of square dancing. In 1971, seeing a need for unified caller-leadership, Bob Osgood brought together eleven members of the Square Dance Hall of Fame to form CALLERLAB.

Their initial goals included:

- Put the Dance back into square dancing
- Establish standardization for calls.
- Provide adequate training for callers.

The original group grew to the 23 callers who became the first Board of Governors and convened the first CALLERLAB Convention in 1974. One of the strongest challenges facing this new organization was to stem the flood of new calls that had brought frustration to dancers and callers alike. The result was the Mainstream list of calls, established in 1975 and accepted throughout the world.

The following narrative history of the development of CALLERLAB was written by Lee Helsel, Arnie Kronenberger, Bob Osgood and Bob Van Antwerp.

The Start of the Development of Caller Leadership

In tracing the "why" and "how" of the beginnings of an international caller-leadership organization, we need to go back to the start of the period of contemporary western square dancing. Square dance history includes the names of prewar pioneers. All of them were performing callers. Few, if any, would have been considered "leaders". There is, however, one exception -- one name that stands out. He was a leader.

That man was Dr. Lloyd Shaw. He researched the western square dance and introduced it to his high school students and others in his community in the 1930's. His first wide-spread recognition came in the mid '30's with the publication of his book *Cowboy Dances* and with the start of cross-country tours with his Cheyenne Mountain Dancers. All this, just a few years before America's entry into WW2, lit the fire that would eventually propel square dancing (as a household term) into neighborhoods across the country. Shaw's methods and philosophy would make square dancing accessible to all.

Prior to this, in rural communities across America, people enjoyed this form of dancing as an occasional activity. While there were a few itinerant callers who could handle a whole evening's program, much of the calling was done by individuals who might know only one or two calls. There were a limited number of books with calls available but fewer than a handful explained how the calling was to be done. The dances themselves were uncomplicated when compared to today's square dancing and, without sound amplification, the calls also were simple.

During the war, service personnel and defense workers moved from one area to another and, if a square dance was available, anyone who knew how to call, would likely share in the program. It was during this period that many of the post-war dancers and callers had their first taste of square dancing, but the role of developing leadership would fall to Lloyd Shaw.

Shaw's early cross-country tours and his book created great interest among school teachers and others. It wasn't long before he began receiving requests to set up a master class and teach callers. Summer classes started in Colorado Springs a year or two before the war, but had to be suspended during the emergency. In 1946 they began again and the following year Shaw also revived his tours and the big boom of square dancing was under way. Requests to attend the week-long callers' sessions were overwhelming. The available dancing space in the small cafetorium of the Cheyenne Mountain School would only permit 96 registrants and, taking great care to ensure that a wide variety of geographic areas were represented, each class filled rapidly.

Curiosity along with a desire to collect written dance material may have been the initial reason many enrolled, but what Shaw taught went far beyond calling. Among other things, callers learned how to work with people, how to be leaders and how to ensure that the wholesome qualities of the activity would be preserved and protected. The opportunity to call for evaluation and the learning of more dances was just part of the curriculum. The "caller's tripod", based on the essentials of clarity, rhythm and command, was a launching pad. The importance of "dance" to an individual with movement-to-music and comfortable dance styling showed the participants that Lloyd Shaw aimed to develop leaders who could carry the torch into the second half of the 20th century.

When each class ended, these "students" returned to their home areas, started classes, became leaders themselves and soon began teaching others to call. To the best of their ability they passed along what they had learned.

Shaw continued to hold twice-yearly summer master classes into the mid-1950's, and from each class came new leaders who went out and taught dancer classes, formed callers schools, and helped create callers associations in an effort to carry on leadership training. At first, essentially those who had trained directly under Shaw trained others. Eventually those who were training new callers were several generations removed from Shaw. The cloak of leadership had been passed from a single individual to many.

With the steady growth of the square dance activity, individual areas came up with their own guidelines and some created their own codes of ethics. For a time, there was little coordination other than that collected and published by *Sets In Order*. This magazine, originally inspired by Lloyd Shaw, broadcast much of the Shaw philosophy, carried articles by the leaders of the day, took the lists of basics from square dance centers around the country, combined them, interpreted their styling to come up with a coordinated list and, in general, became a representative "voice of caller leadership".

On this framework individual callers and the various areas went their own way, but there was an ever-growing urgency for callers to work more closely together for the advancement of the activity. A need for some sort of consolidated leadership became more and more apparent

through the 1950's and in August, 1960, a group of caller-leaders from several different areas met in Glenwood Springs, Colorado, to search for solutions to the escalating need of unifying terminology and styling, to create a universal moral code for callers and to offer needed leadership for the activity. Ed Gilmore, Bruce Johnson, Jim Brooks, Don Armstrong, Frank Lane, Bob Osgood, and their wives attended the several days of meetings.

In July 1964, *Square Dancing Magazine* (formerly *Sets in Order*) working with Southern California callers, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Bob Osgood, Bob Page, Bob Ruff and Bob VanAntwerp, and in conjunction with the extension division of The University of California at Los Angeles, presented a two-day on-campus caller-leadership conference utilizing a combined university and caller faculty which attracted callers from across North America. The success of this conference prompted a second session the following year.

As a result of leadership guidance in these ventures and because of the continuing growth of caller-interest, it became increasingly apparent that a close association of callers was long overdue. It was further felt that experienced, proven individuals working together could form and realize such a type of leadership.

During this time *Square Dancing Magazine* continued to reach out to more and more caller-leaders. Articles by top leaders disseminated on-going square dance leadership information. How-to articles were shared and callers around the world had an increasing influence on each other. Codes of ethics were published and adopted by various associations as were consolidated lists of the basics along with styling notes. Even though it reflected a true composite, all of this was done in an independent, somewhat detached manner. There still was a need for the existing leadership to work closely together.

The Start of CALLERLAB

In 1961 *Sets in Order* inaugurated the Square Dance Hall of Fame as a means of honoring leaders who had left their mark on the world of square dancing. Over the following decade a number of outstanding individuals were added to the list. Anyone looking at these names would recognize them as representing the ultimate composite of square dance leadership of the time. Any single one of these men might not alone be able to capture the respect of all callers, but, with all Hall of Famers working together, they presented a "body of knowledge" that a great percentage of callers could respect and follow. Their backgrounds and accomplishments formed an impressive foundation for square dance caller-leadership.

"Body of Knowledge" is the keystone of any profession. It must be unique to the field and is the basis (or bible) on which a profession is formed. The "Unique Body of Knowledge" is that which distinguishes one profession from another and therefore one activity from another.

Plans for a meeting of the members of the Hall of Fame were begun in 1970 with a founding committee made up of Lee Helsel, Arnie Kronenberger, Bob Osgood and Bob VanAntwerp. Summaries from the past ventures were studied and, following a lengthy preparation period, eight major discussion topics regarding the nature and needs of the activity were prepared as a partial charter framework for the potential new organization. These were the topics:

- Let's put the dance back into square dancing.
- An accepted form of standardization is vital to the growth and continuation of this activity.
- Caller-teacher leadership training is the responsibility of the callers and teachers.
- Professional standards for callers and teachers need to be established and maintained.
- Today's square dancing is due for a reappraisal.
- The combination of the various parts of the square dance activity (squares, rounds, circle mixers, quadrilles, contras and related forms) should be encouraged.
- The selfish exploitation of square dancing should be vigorously discouraged.
- The over-organization of dancer-leader groups can pose a problem to the future progress of the activity.

Invitations were mailed to fifteen members of the Square Dance Hall of Fame to attend a meeting in February 1971, as guests of The Sets in Order American Square Dance Society, to take part in an "Honors Banquet" and to discuss the "State of the Square Dance Nation".

Eleven of the invitees were able to attend: Marshall Flippo, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Frank Lane, Joe Lewis, Bob Osgood, Bob Page, Dave Taylor and Bob VanAntwerp. When the meeting, held at the Asilomar Conference Grounds in California concluded, the group enthusiastically and unanimously signed the eight point charter and began planning for the future.

It was decided that initial growth of the organization would be on a gradual basis and that each person selected for membership would be personally invited to attend one of the meetings and, having attended, would be included as a member.

This was the start of CALLERLAB.

A second meeting was held in July of that same year. Don Armstrong and Earl Johnston were included as new members at that session. The total membership had now reached thirteen.

Meeting number three was held in February, 1972, with Jerry Haag, Jerry Helt and Jim Mayo present as new members. The fourth of the Asilomar meetings was held in July, 1972, when Al Brundage and Manning Smith became members. By this time the total membership had reached eighteen. At this meeting it was decided to enlarge the group while still retaining the personal invitation method of increasing the size of membership. The February, 1973, meeting included seven new members: Stan Burdick, Cal Golden, C.O. Guest, Jack Lasry, Johnny LeClair, Melton Luttrell and Bill Peters. This session concentrated on plans for the 1974 CALLERLAB Convention.

By this time the total "founding" and "charter" membership had reached twenty-five and this body was designated the CALLERLAB Board of Governors. Jim Mayo was elected the Association's first Chairman of the Board.

In those formative years the group named itself "CALLERLAB -- the International Association of Square Dance Callers" and started *DIRECTION*, as its official publication. Arnie

Kronenberger served the early sessions as chairman pro tem; Bob Osgood served as executive secretary. It was decided that during these early stages CALLERLAB would conduct business under the "wing" of The Sets in Order American Square Dance Society, and that CALLERLAB's home office and staff would be provided by SIOASDS, without cost to CALLERLAB.

A description of the formation of CALLERLAB would be incomplete if it didn't recognize the contribution and pivotal role played by Bob Osgood. His unique position as editor of *Sets in Order (Square Dancing) Magazine* and his broad contacts with the callers, teachers, and leaders in the square dance field, linked with his strong, enthusiastic leadership allowed him to truly become the moving force behind the birth of CALLERLAB. Bob was an innovator and a superior leader, and without his tireless drive and skill to organize the effort, there would not be a CALLERLAB today.

In the time period, 1971, '72, '73 the members organized the structure of CALLERLAB, e.g.:

- the concept of a Board of Governors
- need for members to attend yearly meetings at regular intervals
- need for communications between the Board and the members
- the concept of an Executive Secretary
- the concept of professional standards and the adherence thereto
- the concept of incorporation to protect liability and for tax purposes
- the concept of disciplining members (later modified)
- organization followed generally that of the American Medical Association (concept suggested by organizing member, Lee Helsel, who had been working in the health field).

Committees were started from the first meeting and within a year, a Code of Ethical Behavior had been created. The Sets In Order Basics and Extended lists of basics were endorsed by CALLERLAB as being representative of the movements currently danced in the activity. These made up the first CALLERLAB basic movement lists.

With the help of a professional artist, the CALLERLAB logo, *DIRECTION* newsletter heading and other artwork was created, approved by the members and put into use. The legal firm of Paul, Hastings, Janofsky and Walker prepared by-laws and papers of incorporation for CALLERLAB.

The gradual growth, the in-depth planning of goals and the strength of its leadership propelled CALLERLAB securely into its next big step, its convention in 1974. The groundwork would be tested; its membership would be quadrupled and the "baby" would be ready to stamp its mark on the future of caller-leadership.

With intensity of purpose, CALLERLAB extended its horizons and set out to provide a framework that would result in callers working closely together. By so doing, they would accomplish goals that none of them could accomplish by working alone.

The CALLERLAB Founding Fathers had numerous discussions, a large amount of correspondence, and several meetings during the years leading to the founding of CALLERLAB.

At one of the very first meetings a photo was taken of these forward thinking and dedicated callers: Marshall Flippo, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Frank Lane, Joe Lewis, Bob Osgood, Bob Page, Dave Taylor, and Bob Van Antwerp.



WHAT IS CALLERLAB?

CALLERLAB is the International Association of Square Dance Callers. It is truly international in scope. Members from 25 countries are represented in CALLERLAB. It is a professional organization of square dance callers that subscribe to the CALLERLAB code of ethics.

OUR MISSION STATEMENT

To foster the art of square dance calling and improve caller skills.

BENEFITS OF CALLERLAB MEMBERSHIP

- A full-time professional Home Office staff , available from 8:00 AM to 4:30 PM (Central Time), Monday through Friday. (785) 783-3665
- An email address for orders and answers: CALLERLAB@aol.com.
- A website (www.CALLERLAB.org) with a wealth of useful information
- A bi-monthly newsletter: DIRECTION.
- An insurance program for US callers geared toward square dance calling activities:
 - Group liability insurance coverage of up to \$3,000,000.
 - Accidental death or dismemberment insurance coverage.
 - Accidental medical coverage over and above primary coverage.
 - Optional low-cost equipment insurance.
- Recognition as a member of the only world-wide professional, callers' organization.
- Standing committees working on various aspects of the square dance activity.
- Representation by 25 highly respected Board of Governors.
- An annual Convention that provides several interest sessions geared toward caller education.
- Availability of caller training documents published by CALLERLAB.
 - Standard Basic and mainstream Applications
 - Standard Plus Applications
 - Starter Kit For New Callers
 - CDP (Community Dance Program) Manual
 - Square Dance Building Guidelines
 - CALLERLAB Curriculum for Caller Training
 - CALLERLAB Technical Supplement to the Caller Training manual
 - Choreographic Guidelines
 - And more
- Availability of up-to-date call definitions:
- Representation at ROUNDALAB, CONTRALAB and ACA Conventions.
- Representation at the National Square Dance Convention.
- Representation at the USA West Square Dance Convention.

- Option to purchase a license to teach Country Western Dancers outside the square dance activity, at a very reduced rate.
- The CALLERLAB Foundation For The Preservation and Promotion of Square Dancing.
 - Availability of grants and loans to support the preservation and promotion of square dancing.
 - Availability of scholarships to help pay for caller education
- BMI/ASCAP license to perform copyrighted music.
- An optional BMI/ASCAP license for a partner that calls or cues.

The twenty-five member Board of Governors is responsible for the long range planning of the organization. They meet once a year at the annual convention. The Board is kept informed of the business concerns of the membership through the Home Office. The Executive Committee is a five member Board, elected from the twenty-five member Board of Governors. Their responsibility is to take care of the day-to-day business of the organization. They meet twice a year outside of the annual convention.

Is CALLERLAB a perfect organization? Certainly not. Is it a great organization? Absolutely! Apathy of the membership is one of the main concerns. We constantly hear from members about lack of voting privileges and yet, when there are voting issues and ballots to be decided, only a small percentage of the voting membership returns the ballot.

How can you make a difference? By asking to serve on a committee. We have over 20 standing committees in CALLERLAB. These committees are where the work gets done. They are responsible for the accomplishments of the organization. If you wish to make a difference, join a committee and be active on that committee. It is a very rewarding experience.

Finally, in CALLERLAB majority rules. Your Board of Governors cannot dictate. It can only recommend to the membership. **YOU** are CALLERLAB, and **YOU** decide what the organization should represent. **YOU**, the membership, decide the role the organization has in the square dance activity. Be proud of being a square dance caller. Be proud of being a CALLERLAB member. Be proud of the fact that you are part of the leadership of this great activity we all enjoy.

Thanks to Jerry Junck for compiling this list and reminding us all of the benefits of CALLERLAB membership.

Plus Interrogation – Fan The Top

Jeannette Staeuble

Callerlab Convention 2016

Definition

FAN THE TOP - Starting formation - ocean wave or two-faced lines. TIMING - 4

The centers of the line or wave turn three quarters (270°) while the outside dancers move forward in a quarter circle. The ending formation is at right angles to the starting formation. Centers remain centers and ends remain ends.

STYLING: Center dancers use hands-up position and styling similar to that of swing thru. End dancers' arms are in natural dance position and hands are ready to assume appropriate position for the next call.

Remarks...

Facing Couple Rule applies

Teaching Tips

- Dancers know Spin the Top → they know „the top“ means to move up one quarter
- Like the 2nd half of Spin the Top
- Initial Set Up that the dancers have their partner at the outside hand → meet same Partner after the call

Starting Formations

- Ocean Waves
 - Right Handed / Left Handed
 - Parallel .. / Tidal .. / Quarter Tag
- Two Faced Lines
 - Right Handed / Left Handed
 - Parallel .. / Tidal .. / Quarter Line
- Facing Couples (!)
 - Eight Chain Thru, Facing Lines, Double Pass Thru, Static Square

Good Calls before / after

Before For Ocean Waves:

Pass the Ocean / Scoot Back / Touch $\frac{1}{4}$ / Single Hinge / Cast Off $\frac{3}{4}$ / Follow your Neighbor and Spread / Centers Cross Run / Box the Gnat / Dixie Style to Ocean Wave / ...

For Two Faced Lines:

Centers Run

After Ocean Waves:

Recycle / Linear Cycle / Single Hinge / Spin the Top / Peel the Top / Roll / Spread
RHOW: (Grand) Swing Thru / Right and Left Thru / Slide Thru / ...

Parallel RHOW: Scoot Back / Follow your Neighbor / ..

Two Faced Lines:

Centers Run / Bend the Line

Progress from easy to difficult**Easy**

In general:	Right Handed Ocean Waves / Two Faced Lines
Partner Lines:	Pass The Ocean – Fan the Top – Right and Left Thru – Flutter Wheel → Partner Lines OS
Corner Box:	Swing Thru - Box the Gnat – Fan the Top – Slide Thru → Corner Box
Static Square	Heads/Sides Pass the Ocean – Girls Trade - Extend – Fan the Top – Right and Left Thru → Partner Lines Heads/Sides Lead Right – Veer Left – Fan the Top – Ctr Couples Trade – Fan the Top – Ends Run – All 8 Circulate – Boys Run – Bend The Line → Partner Line OS Heads/Sides Lead Right – Right and Left Thru - Veer Left – Girls Single Hinge – Diamond Circulate - Flip the Diamond – Fan the Top – Recycle → Partner Line

More difficult

In general:	- Change Orientation of Wave before Fan The Top - Left Handed Ocean Waves - From Facing Couples - adding Spread / Roll
Corner Box	Touch $\frac{1}{4}$ - Fan The Top – Single Hinge – Boys Run – Double Pass Thru – Track II – Recycle – Pass to the Center – Square Thru 3 – Allemande Left
Partner Lines:	Right and Left Thru - Dixie Style to OW – Fan The Top – Linear Cycle – Pass Thru – Allemande Left Fan the Top – Swing Thru – Right and Left Grand
Static Square	Heads/Sides Fan the Top – Extend – Swing Thru – ctrs Run – Bend the Line → Partner Line (Zero Line)

Even tougher

Quarter Tag	Follow your Neighbor – Fan the Top - .. (also Left Handed Quarter Tag)
Static Square	Heads/Sides LEFT Fan the Top ..
Facing Lines	LEFT Fan the Top - .. Centers Fan the Top

Mentoring/Recruiting Callers

Dancers need opportunities to see if they want to call. Mentors can sometimes see dancer interest in calling even when the dancers are in lessons. Some new dancers ask questions that show a greater interest in choreography or what a caller does. These people may be future callers. I would advise waiting until the person has danced a while before trying to interest them in calling.

Potential callers need opportunities. A club or association can provide these with a theme night for "Amateur callers". Encourage dancers who want to call to learn either a Singing call or one or two patter sequences. A mentor can help by providing music and/or playing it for the amateurs. Remember these callers are not going to replace you immediately. New callers can provide a shot in the arm to the local square dance activity.

A callers association can also start a mentoring program. If there is a local magazine, an ad may bring out interested people. If there is no magazine, an e-mail notification to club officers can help to get the attention of potential new callers by having the announcement of the caller mentoring program made at club dances. The callers association should have a contact number for people to sign up for the program. If there are experienced callers willing to mentor, they can set up a rotation of mentors who can work with the new callers. A schedule of subjects should be made up and the mentoring callers can pick a subject and date that best works for them. 10 sessions can be planned on Saturday mornings or Sunday afternoons. The Caller Training Committee has created a Mentoring Guidelines Document which is available to help callers mentor new callers. Also, new callers should be encouraged to purchase the Starter Kit for new callers.

Unfortunately, many areas no longer have a callers' association. A mentor caller can gather a group of potential callers using the above methods and host them in his/her house (if there is room) or church. Once there is a group of new callers they can work together to help each other develop calling skills. A group such as this formed outside of Philadelphia after several callers had attended a callers' school and realized they needed more practice. I believe that many dancers will volunteer time to dance to help new callers practice. The calling students can provide food as a thank you.

New callers need to focus on how to work with newer dancers. The opportunities for new callers often will be in beginner parties and workshops, rather than club spots. Caller mentors should emphasize knowledge of what calls accomplish, in what FASR they start and end. In the past new callers were encouraged to "find some dancers and teach them". To me that is dangerous and was a bad policy. New callers do not have the knowledge to teach well. To me the best way for a new caller to learn to teach is to work with a teaching caller. The new caller can be assigned one call to teach per class and get feedback about their presentation. Any omissions made by the newer caller can be added in the next tip by the mentoring caller discretely. If the new caller is functioning well in the teaching capacity, they may be able to provide supplemental workshops for dancers who are struggling or separate lesson(s) for dancers who missed class and need to catch up.

Beginner parties are where the public meets the square dance activity. They pay well and often there are more potential dates at certain times than an experienced caller can accept. I find that the public feels that square dancing and fall are linked and I get many requests for beginner parties in Oct and

Nov. New callers should be encouraged to develop a program for beginner parties so they can take some of the available jobs. The new caller needs to be well trained so that the dancers at a beginner party enjoy the activity. Mentor callers can take a new caller with them to see how the experienced caller works at a beginner party.

Teaching skills should be developed by the new callers. There is some teaching needed for Beginner Parties in order to have those people succeed. As mentioned before, a new caller can provide a workshop for student dancers who need more practice, but the student caller needs to develop teaching skills to be able to successfully help. New callers can practice explaining calls to the Mentor and fellow students to see if the explanations are clear and concise.

Clubs can offer tips to new callers. After the last callers' class offered by Callers Council of NJ, one club offered extra tips in the time that would normally be the break for selected new callers to call either a Mainstream patter or singing call. This particular club has a program that alternates between Mainstream and Plus, so this plan gave more dance time to those who dance Mainstream. The new callers involved in this plan have gone on to teach for clubs on their own.

The mentor caller can help student callers to run a practice dance for themselves. Such a dance can benefit both the new callers and dancers, especially if the dance is planned for student or recently graduated dancers to get more floor time. The callers can pool money to pay for a hall and invite dancers to come for free.

As I mentioned before, new callers can benefit the dancing in an area. New callers can bring new energy to what they try. They look for opportunities to call and can help new dancers. Some new callers can gather and start a group that another caller would not have the time or connections to introduce to square dancing. For example, a new caller who homeschools their children has connections to the network of homeschooling families that another caller would not have. We experienced callers need to recruit and train new callers to benefit the activity.

Betsy Gotta

3/16

SINGING CALL ADAPTATION

By Jon Jones

When planning a dance, a square dance party, or whatever, and I need to find out if a figure or an opener will fit a normal 64 beat singing call, I use the tune "Just Because." I have found it to be the easiest for me to use for this purpose. Other callers, I'm sure, use whatever tune will suit them best. Every caller should have a very familiar tune to practice with for their own purposes.

This first example uses the first 10 basics on the CALLERLAB list for the Basic Program. The numbers shown in () are the number of beats of music it will take to execute the call as timing is very important.

1.

Opener, Break & Closer:

(Circle Left) (this command given on the last two upbeats of the intro.)

(then sing the song for the first 16 beats) for newer or super senior dancers the caller may need to talk for an additional 4 beats to get the dancers back in their home position. (A total of 20 beats.)

Four men Left Hand Star full around (8)

Turn Partner Right Arm Turn (6)

Allemande Left the Corner (8)

Come back and Swing your own (6)

Then Promenade your lady home (16)

(now sing the chorus line of the tune you use) (64)

Figure:

Number 1 couple Promenade All the way around

The other three couples make a Right Hand Star and turn it full around

All the way around until you get back home (24)

Turn to the corner lady and Allemande Left you roam (8)

Come back home and Dosado go once around your own (8)

Swing your lady 'round and you Promenade (8)

(now sing the chorus line of the song you are using) (16) total (64)

2.

Opener, Break & Closer:

Everybody face your partner, Pass Thru & then

Face Out, join hands & circle Right, Sunny side out

Circle to the Right go walking 'round the land

Face your Partner Pass Thru & go Left Allemande (32)

You Weave around the ring until you meet your own

When you meet you lady, you Promenade her home

(chorus line) (32) total (64)

Figure:

Heads (sides) Swing your Partner 'round & 'round you go (8)

Dance Forward up to the middle & come on back you know (8)

Make a Left Hand Star in the center & turn it full around (8)

Find the Corner's all and you Dosado on down (8)

Go all the way around, Same lady Swing & Whirl (8)

Take her hand and Promenade the world (8)

(sing the chorus line) (16) (total 64)

SINGING CALL BREAKDOWN

There are 448 beats of music in a normal 64 beat/segment singing call. (64 X 7).

112 beats or 25% are used with Promenade. (16 X 7).

42 beats or 9% are used with Swing. (6 X 7).

48 beats or 10.7% are taken up with Circle Left. (16 X 3).

If Square Thru 4 is used to start every figure, 40 beats or 8.9% will be used. (10 X 4).

24 beats or 5.4% are used for weave the ring. (8 X 3).

This is a total of 266 beats or 59%.

That leaves only 182 beats or 41% of music for figure/module calling.

59% of the music is used by callers to show off their voices with lyrics of the song.

Singing Call Opening Calls: NOT Square Thru nor Promenade Half:

Here are 12 different calls that can be used instead:

Heads Pass Thru Separate Around 2

Heads Touch $\frac{1}{4}$, Walk & Dodge

Heads $\frac{1}{2}$ Sashay, Pass Thru

Heads $\frac{1}{2}$ Sashay, Box The Gnat, Square Thru 2

Heads Pass thru, Partner Trade

Heads Separate Around 1

Heads Left Hand Star

Heads Promenade $\frac{3}{4}$

Head Couples Circle $\frac{1}{2}$

Head Men Pass Thru, Swing The Opposite Lady & Lead Right

Heads Pass The Ocean

Heads Right & Left Thru, Pass The Ocean, Extend

SINGING CALLS – MS By Jon Jones

1. Heads Left Hand Star
Pick up your Corner
Star Prom. Full Around
to Man's home position
Heads Lead R
Swing Thru
Scoot Back
Corner Swing
Prom.
2. Four Ladies Chain $\frac{3}{4}$
Heads R & L Thru
Sides Pass Thru
"U" Turn Back
All Circle Left
Same Sex, Alle. L
Come Back and Swing
Prom.
3. 1 & 3 Lead R
Circle To A Line
Fwd. & Back
Slide Thru
Pass Thru
Trade By
R & L Thru
Outside Two $\frac{1}{2}$ Sas.
8 Chain Three
Swing Cor.
Prom.
4. "Let Me Be There" - Global
Head Ladies Turn Thru
Star Thru
Heads Prom. $\frac{1}{2}$
Flutter Wheel
Sweep $\frac{1}{4}$
Pass thru
Swing Thru
Boys Run
Couples Cir.
Chain Down the Line
Keep Her and Prom.
5. 1 & 3 Pass the O
All 4 Boys Ext.
All Recycle
All Veer Left
Center Girls Trade
You 4 Tag The Line L
Swing Thru
Boys Trade
Turn Thru
Corner Swing
Prom.
"You Don't Care" - Kalox

6. Z B

R & L Thru

Veer L

Couples Hinge

Center Couples Trade

Center Couples Wheel Around"

Wheel & Deal (each side)

Wheel & Deal (from 2 Faced Line

Square Thru But on 3rd Hand

Swing Corner

Prom. (about 6 beats)

7. 1 & 2 Square Thru 4

3 & 4 Slide Thru &

Square Thru 3

Trade By

Slide Thru

Square Thru 2

Trade By Again

Square Thru 3

Swing Cor.

Prom.

8. Heads Square Thru

Sides $\frac{1}{2}$ Sas.

Swing Thru

Centers Trade

Centers Run

Wheel & Deal

Square Thru, Boys go 3,

Girls go 4

Boys Clover Leaf

Swing Cor.

Prom. "Saturday Night"-Global

9. # 1 Couple Down the Center

Split The Ring 'round 1

Line up 4

The Line Go Across the Set

As Couples Separate 'round 1

Line up 4

Slide Thru

Square Thru but, on 3rd Hand

Swing Cor.

Prom.

10. "But I Do"- Global

4 Ladies Chain $\frac{3}{4}$

Heads Square Thru 4

Slide Thru

Pass Thru

Bend The Line

Pass The O

Balance

All 8 Cir. 1 & $\frac{1}{2}$

Swing & Prom.

11. "No Bad News"- Desert Gold

Heads Prom. $\frac{3}{4}$

Sides R & L Thru with a Full Turn

Circle to a Line

Dance Fwd. & Back

Pass The O

Swing Thru

Girls Cir., Boys Trade

Swing This Girl

Prom. (Right Hand Lady Prog.)

Singing Call Adaptation

by Tim Marriner

Often times a caller will practice a singing call by mimicking what is being presented by the recording artist. Cue sheets often provide the calls and the lyrics. While this is an effective way to learn the tune, it might not be the best way to present the song to live dancers.

A recording artist tries to capture the essence of the original tune while featuring their best vocal performance. They try to use the phrasing of the music to fit in both the lyrics and the calls. Sometimes this can be difficult. That is often why many recording artist default to the same old tried and true sequences. They want the caller using the song to feel comfortable calling their tune, much like wearing an old pair of shoes. As a result, many singing calls being presented use the same routine figures. In the square dance recording industry many recording artist feel the presenting caller should use their own material anyway, so why bother providing much variety; after all, if the material presented on the vocal is too difficult for the average dancer, the average caller might not purchase the tune. That is why I suggest listening to the music first when deciding to purchase a new song, then the vocal only if necessary. Don't let the choreographic content sway you against the tune, luring you into thinking your group of dancers would never be able to dance that way. In reality, the material being presented provides you a suggested approach. There really is no such thing as a singing call that is Basic, Mainstream, Plus or Advanced when the material is interchangeable. Callers must learn how to adapt a singing calls choreographic content to achieve higher rates of dancer success.

Callers have been long taught to sing to the music but some have forgotten how to call to the dancers. Callers must be aware of how well the dancers are executing the material being presented. To do that, they must watch the floor; not a cue sheet or a computer screen. Cue sheets should be used as a reference, not a solid read. Watch the dancers on the floor. Do they look rushed or unable to keep up? Are they breaking down on a particular dance action that could be timed out better? Can anything be adjusted time wise or choreographically that will allow them to achieve success? Good callers know how to make minor adjustments on the fly to achieve a higher rate of dancer success. Sometimes it is as simple as leaving out a Dosado in a sequence. Other times, more drastic choreographic change is needed. So

many variables exist that factor a dancers' ability to achieve success on the dance floor. Watching is the first step in correcting the problem.

Most current singing calls are written with corner progressions that fit a 64 beat phrase usually repeated 7 times. Opener, Middle, and Closer sequences do not progress the partners but the Figures do. Most singing calls also offer a brief introduction and a closing tag. Some may offer extended tags. Most singing calls are all instrumentals but a few offer backup vocals or added harmony. Some singing calls utilize a key change or two to energize the dance floor. It is imperative for a caller to become completely familiar with the music before they try using it at a dance.

From time to time it does become necessary to change the offered material. A good sequence allows the dancers enough time to execute the commands, returning the anchored dancers to a home position, leading into the next sequence, without stopping. In my opinion, a stoppage of 4 or more beats is excessive. Newer dancers often need more reaction time and execution time, so this will vary.

There are many reasons one would need to adjust the offered sequence. The choreography offered might be utilizing a different Program of dance. The figured offered might be too difficult for the dancers present. The sequence offered does not comfortably fit the phrase of the music. The sequence offered might not time out properly due to the inability of a dancer. The conditions of the floor, room, or costuming might hinder proper dance time. Occasionally, a delivered sequence might not offer good body flow or might not work out all together. Often times a sequence is over used and needs to be altered to provide more variety. When teaching a certain call, it may need to be featured in order to enhance learning. Sometimes a caller is forced to modify the sequence due to a miss cue with the calls, needing to scramble to repair the mistake. Occasionally, a caller might want to offer something different to enhance a showmanship quality of the song. More often a change is needed just to keep the dancers moving in a more relaxed pattern. Whatever the reason, a caller needs to learn how to adjust a sequence on the fly and all the factors that offer greater success.

Unfortunately there are sequences that are regularly used that create a lot of dancer stoppage. For example, a common Opener used in many singing calls is: Sides Face Grand Square followed by Allemande Left & Weave,

then Swing & Promenade. When danced properly the Grand Square takes 32 beats of music to dance, returning the dancers back home. The Allemande Left and Weave, takes about 12 beats to perform leaving the dancers on the opposite side of the square. The Swing and Promenade takes up another 12 beats. Collectively the choreography content totals 56 beats of music, leaving the dancers standing at home at least 8 beats of music, 4 beats more if the next commands are “Hey now those heads...”. Stoppage is not dancing and should be held to a minimum. So, how could the sequence be adjusted for improvement? Try Promenading the Boys or Girls once around in the center instead of the Allemande Left and Weave, then Swing and Promenade and the sequence times out to 64 beats. Push checkers through the various singing call figures you use along with a current timing chart to determine if a sequence times out well or not.

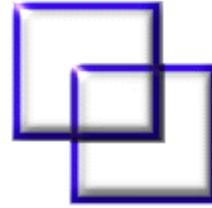
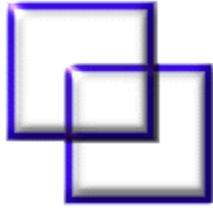
Another item to be aware of when adjusting singing call sequences is the quadrant of the square. If imaginary lines were drawn between the corners of the square an “X” would be formed. The norm for numbering the couples in a square starting at the bottom of this “X” and working counter clockwise is 1, 2, 3, & 4. Couple 3 is in the North quadrant of the square. Couple 2 is in the East. Couple 1 is in the South and Couple 4 is in the West. This imaginary layout is what I refer to as the Square Grid. Applying this knowledge while analyzing a sequence is helpful especially where the partner progressions take place, usually in the form of a Swing. For example, in the sequence Heads Square Thru, Dosado, Swing Thru, Boys Run, Ferris Wheel, Double Pass Thru, Track Two, Swing & Promenade; the Corner Swing action takes place in the NE quadrant of the set providing for an 8 beat Promenade to return home. This too has the dancers standing at home for 8 beats. The fix for this is not as easy as in the prior example. Have all 4 Couples Promenade $\frac{1}{2}$, first, followed by a shorter equivalent for Square Thru such as Touch $\frac{1}{4}$, Center Boys Run, then eliminate the Dosado followed by the rest of the sequence. The resulting Swing will be in the normal SW quadrant of the square resulting in a full 16 beat Promenade home.

Occasionally the sequence provided does not flow well, phrase well, or time very well such as Heads Star Thru, Pass Thru, Star Thru, Pass Thru, Couples Hinge, Half Tag, All 8 Circulate, Boys Run, 8 Chain 5, Swing & Promenade. The fix for this is quite simple really; replace the whole thing!

By utilizing available timing charts one can replace calls or write new figures for singing calls. By adding up total the timing of calls used and tracking the positioning upon the imaginary square grid, improved sequences can be written. Sometimes singing call figures can be swapped with routines from other singing calls. Phrasing the figures and calls to fit the music melody is sometimes tricky. There really isn't a magical formula that accomplishes this task. Trial and error is usually the only way to determine what fits. Generally you should allow 48 beats of music for choreography and the remaining 16 beats to sing the song lyrics. If you choose to sight call these short sequences, a caller must be able to quickly resolve to corners very quickly. I would not recommend this be done by a novice or the faint of heart. The more familiar you are with the music the more control you will have feeling the need to finish the sequence.

Another question asked is how often one should change a singing call figure. The answer to this question is as many times as necessary to provide better dancing. If a sequence really fits the music well and provides a good sense of dance, there might not be a need to change it at all; ever. Singing calls are not really meant to be choreographic challenges, otherwise you could just do another patten. Some recording artist offer suggested choreographic sequences as a means to provide callers workshop material for dancers. This may be fine to use after working the material prior to the singing call. Timing could still be an issue. Good judgment often is learned as a result of poor judgment. More often, you have probably puzzled the dancers enough. Singing calls can provide a better opportunity for a caller to show off their singing abilities and allows the dancers time to really enjoy smooth flowing figures that fit the metering and phrase of a great piece of music. It is the tune dancers sing along with and hum all the way home.

Keep a watchful eye on the dancers to ensure they are able to enjoy such pleasures, not standing still, broken down, unable to keep up. Memorize equivalents and modules or sight sequences that can replace or be inserted into a sequence, adjusting to the dancers abilities to provide the best possible dancing experience. With a little practice, you too can learn how to adapt sequences in singing calls, as necessary, to provide dancers greater enjoyment.



**SHAKE UP YOUR PATTERN
CALLERLAB CONVENTION 2016
NORFOLK, VA
KEN RITUCCI**

LET'S TALK ABOUT CALLING A TIP

1. **DIVIDING THE TIME**
2. **WHERE DO WE SPEND OUR TIME?**
3. **WHERE DO YOU PLACE YOUR IMPORTANCE?**
4. **YOU CONTROL THE MUSICAL ATMOSPHERE**

CALLING WITH A RHYTHMIC FLOW

1. **CADENCE-A DYING ART**
2. **SOME CALL IT CHANTING**
3. **HOW CAN IT HELP YOUR PATTERN?**
4. **WHY SHOULD I LEARN?**
5. **WILL ANYONE NOTICE?**

**CHOOSE YOUR PATTERN LIKE YOU CHOOSE YOUR
SINGING CALLS**

1. **IF WE SPENT MORE TIME PRACTICING OUR PATTERN**
2. **WHAT KIND OF PATTERN DO YOU USE?**
3. **SHOULD I KEEP UP WITH MY FELLOW CALLERS?**
4. **CHOOSING PATTERN TO FIT YOUR AUDIENCE**
5. **DON'T PUT YOUR PATTERN ON "AUTOMATIC"**
6. **YOUR PATTERN MUSIC LEADS THE WAVE TO A GREAT SHAKE UP**

"There's never one sunrise the same or one sunset the same".

Carlos Santana

"In a gentle way, you can shake the world." Mahatma Gandhi

Smooth Operators

Barry Clasper

CALLERLAB Convention 2016

Introduction

This is a handout for a session at the 2016 CALLERLAB convention. It provides additional information for some of the examples discussed during the presentation. For best results, read it together with listening to the session recording.

This session deals with things to think about when designing smooth choreography. A smooth dancing experience involves more than good choreography, of course. It requires well designed choreography married to effective presentation. Presentation includes timing, music, cuing, helper words, managing difficulty, and other elements associated with delivering the choreography. This session does not deal with presentation factors, even though they are crucial to smooth dancing.

The focus of this session is on building strings of calls with motions that flow well from one to the next. These principles apply to all forms of choreographic management. When we say "designing choreography", some may think we are talking only about pre-written choreography. But whether you are creating sequences and modules in your living room or making it up in front of dancers, these principles apply.

The Secret

The secret of smooth choreography can be summed up in one sentence.

Smooth choreography features movement with transfers of momentum that feel natural and pleasant.

In other words, when dancers are required to change their direction or speed of movement, they can do so in a way they find comfortable.

As you will see, there is definitely more art than science to this subject. There are many "no-nos" described below, some of which are regularly defied in commonplace choreography that is widely considered smooth. And there are others which in theory should feel great but in practice do not. Therefore, the best way to gain a solid insight into this subject is to do a lot of dancing and take note of the way various combinations feel.

The Secret Unpacked

Of course there are factors that either contribute to or detract from natural transfers of momentum. We'll look at each in more detail.

Changes of Direction

Dancers can move in one of 4 directions: forward, backward, left, or right. They may also move in certain combinations of those (forward and left, for instance). Think of forward and backward as vertical movements and right and left as lateral (sideways) movements. Abrupt changes of direction between opposites (forward/backward or left/right) are not normally smooth. However, converting a vertical movement to a lateral movement, or vice versa, can often work. For example, think of the original trailers in the combination Split Circulate, Walk and Dodge. That trailing person walks straight forward then slides sideways. Or consider the call Dosado: each dancer walks forward, steps sideways to the right, backs up, steps sideways to the left. In general, combinations that allow a step or two to reverse momentum will feel smooth. For example, the combination of Flutterwheel followed by Reverse Flutterwheel feels smooth even though it requires clockwise momentum to be redirected to counterclockwise.

Even without the allowance of steps to reverse momentum, sometimes dancers compensate for us. Think

Smooth Operators ... cont'd

of Circle Left, Allemande Left. For the girls this is an abrupt reversal of direction. However, because they are used to this combination, the girls use a kind of "basketball turn" to stop their leftward momentum and turn to their right. It takes a couple of beats of music to do, and if the caller gives them that time, the girls will tell you it feels smooth. Another common combination is Right and Left Thru followed by Veer Left. As the Courtesy Turn completes, the boys are moving backwards and to their right, so the Veer Left represents an abrupt reversal of momentum. But the boys hear it coming and brace and push off on their right foot and think it feels smooth.

In some cases continuing a motion can feel awkward. For example, from waves, Hinge followed by Swing Thru can feel jerky. After the Hinge the dancers need to know where they are so they know where the turn half for the Swing Thru starts. Many dancers cannot do that mentally. They have to dance the Hinge, stop and see where they are, then start the Swing Thru. However, the combination Hinge and Swing Thru is exactly equivalent to the A1 call $\frac{3}{4}$ Thru, which dancers perform smoothly because they know ahead of time they are arm-turning $\frac{3}{4}$, rather than turning $\frac{1}{4}$ followed by $\frac{1}{2}$.

Centers of Rotation

Many calls involve dancers moving in a circle around some center point. For example, Circle Left/Right, Trade, Hinge, Cast Off $\frac{3}{4}$, Sweep $\frac{1}{4}$, Right and Left Thru, Ladies Chain, Flutter Wheel, Roll, etc. Other calls do not finish with rotation around a center: Walk and Dodge, Pass Thru, Tag The Line, etc. There are four possible centers of rotation:

- 1. Single Dancer:** The center of rotation is within the body of a single dancer: e.g, Roll, and U-Turn Back.
- 2. Two Dancers:** The center of rotation is between two dancers: e.g. Trade, Hinge, Cast Off $\frac{3}{4}$, Courtesy Turn, Wheel Around.
- 3. Four Dancers:** The center of rotation is the center point of a group of 4: e.g. Sweep $\frac{1}{4}$, Wheel and Deal, Flutter Wheel, Fan The Top.
- 4. Eight Dancers:** The center of rotation is the center of the square: e.g. All 8 Spin The Top, Promenade, Ladies In Men Sashay.

Handling movement around a center presents a dilemma. A sudden reversal of movement around the center will not be smooth, but on the other hand, continuing movement around a center for too long produces overflow. Flutterwheel followed by Veer Right will NEVER feel good. Flutterwheel followed by Sweep $\frac{1}{4}$ feels good, but another Sweep $\frac{1}{4}$ feels less good. There are 2 basic strategies for handling this:

- 1. Break The Rotation:** Convert the rotational momentum into a forward or lateral movement. After Ferris Wheel, Double Pass Thru smoothly transfers the rotational momentum to forward movement. Sweep $\frac{1}{4}$ followed by Veer is an example of transferring rotational momentum to lateral movement. After a Flutterwheel (assuming standard arrangement) Boys Walk, Girls Dodge does some of each.
- 2. Change the Center of Rotation:** For example, from 2-Face Lines: Couples Trade followed by Bend The Line. The center of rotation moves from between the centers of the 2-Face Line to between the individuals in each couple, but the general momentum is in the same direction. Another interesting example, from 2-Face Lines: Couples Hinge followed by Wheel and Deal. In this case the center of rotation migrates from the center of the 2-Face Line to a point in the middle between the resulting Facing Couples.

Even with changes in the center of rotation, however, too many consecutive calls driving the same direction of rotation will produce overflow. It is easy to do this to a subset of dancers without realizing it, consider: Right-Hand Tidal GBBGBBG, follow the innermost boy; Spin The Top, Circulate, Recycle, Touch $\frac{1}{4}$, Scootback, Boys Run how many times has he turned right? It is important to consider the motions of all 8 dancers.

Smooth Operators ... cont'd

Leverage

Now we have to revisit the above two sections and point out there is more to it than we said. It's not that the principles stated are not true, but they apply to "unsupported" movements. That is, to movements where dancers cannot use contact with another dancer to make a transfer of momentum feel smooth.

Why does the call Swing Thru feel smooth? Does it not involve an abrupt change of direction for the people doing the turn half left? True, but there are two reasons it feels OK. First there is a change of the rotational center from between the centers and ends to between the centers. But more important is the fact that the center dancers have hands with each other and can use that leverage to make it easier to pivot around the center point. That effect is even more pronounced with this combination: from waves; Cast Off $\frac{3}{4}$, Centers Cast Off $\frac{3}{4}$. Cast Off generates considerably more momentum than a turn half.

In general, combinations that involve the alternating use of hands will feel smoother to dancers.

Actual vs Theoretical Body Movement

We usually plan out choreography by pushing around checkers or dolls (or have a computer do it for us). Usually their shapes have little resemblance to human proportions, making it easy to misjudge how much space real dancers might need to feel comfortable with the action. When doing the pushing, we usually have a viewpoint from directly above, looking down on the "dancers". Which, of course, is not the same view dancers have when working their way through the call. Neither are we likely to be completely aware how things will feel – what hand pressures will be like, how a rotation will seem, or other sensations that might distract or disorient. Also, dancers will position themselves differently in a vertical direction than a lateral direction. People are quite comfortable standing shoulder to shoulder, but back away to a minimum comfortable distance when facing someone. Dancers will stand closer together in columns than in facing lines, even though the theoretical footprints are in the same places.

All this makes it easy to misjudge how a combination of calls might feel. It is important when creating choreography to imagine how the motion will feel to the dancers. This is most effectively done if you have actually danced the combination yourself.

And then, of course, there are calls that dancers do not execute "according to the book". They shortcut, add flourishes, add noises, etc. Many callers take the attitude "That's their problem, if they did the call properly this would feel good .." Maybe so. But if your objective is to design smooth choreography it is something to take into account. If providing an object lesson is a higher priority, then go for it. That is a judgment call for you to make.

Anticipation

Many call combinations are very common and therefore familiar to dancers. This allows them to smooth out combinations that may break some of the rules we are discussing. For example, from RH waves with boys on the end: Swing Thru, Boys Run. This combination is called so often dancers sometimes do it even when you haven't called it. But look at the actual mechanical action. At the completion of the Swing Thru the boys have left hands and a very strong counterclockwise rotation around their left handhold. The Run requires them to stop that rotation and redirect their momentum to their right – unsupported. Most dancers will tell you this combination feels fine, but on paper it should be awkward. But when the Boys Run is delivered properly, the boys hear it before completing their turn half left and can comfortably redirect their momentum to their right. This is a case where good presentation and timing mask theoretical bad flow.

Call Difficulty

Calls and combinations the dancers find hard will seldom feel smooth to them. Figuring out what to do causes hesitation which disconnects them from the music and makes their movement feel ragged. Sometimes they will feel this even if they do not physically hesitate because the mental experience of solving the problem distracts them from the physical experience of the dance.

Smooth Operators ... cont'd

Overflow

Overflow is the situation where dancers feel they have turned too often in the same direction. They often describe it as "getting dizzy" or "being screwed into the ground". This is most likely when the radius of rotation is short – e.g. centered between two people or a single dancer. But dancers also feel it when they move in larger arcs for too long. Our standard choreography tends to be "right-handed" and favors clockwise rotations. It is very easy to create choreography in which the ends of lines move almost continuously in a clockwise direction. Even if the center of rotation does change, dancers will eventually grow tired of it.

Summary

Smooth dancing is the holy grail of square dance calling. It starts with well crafted choreography designed to permit natural transfers of momentum from one movement to the next. Presentation factors do play a crucial role in making a dance smooth, but they cannot do much to rescue poorly designed choreography. In fact, smooth delivery of bad choreography can make it feel even worse.

A solid grasp of the ingredients of smooth movement is necessary to create choreography that is smooth by design. The best way to acquire that understanding is a combination of checker-pushing and observant dancing to callers with a reputation for being smooth.

In summary, the factors promoting smooth transfers of momentum are:

- No abrupt unsupported reversals of forward/backward motions or left/right sideways motions.
- No abrupt unsupported reversals of rotation.
- Alternating use of hands or other natural opportunities for leverage.
- Familiarity enabling appropriate anticipation and dancer accommodation.
- Regular supported reversals of flow or cancellations of rotation to avoid overflow.

43rd. CALLERLAB Convention – Norfolk, Virginia

March 21-23, 2016

CALLER/PANELIST: Harue Swift

<u>TITLE</u>	<u>LABEL/ALBUM #</u>	<u>ARTIST</u>	<u>USAGE KEY</u>
1. <u>HEART OF GLASS (KARAOKE)</u>	<u>I TUNES</u>	<u>BLONDIE</u>	patter <u>UN</u>
2. <u>SMOOTH</u>	<u>I TUNES</u>	<u>CARLOS SANTANA</u>	patter <u>GG</u>
3. <u>LIKE A VIRGIN (KARAOKE)</u>	<u>I TUNES</u>	<u>MADONNA</u>	patter <u>DR</u>
4. <u>RYDEEN</u>	<u>CD (JAPANESE)</u>	<u>YELLOW MAGIC ORCHESTRA</u>	patter <u>DR</u>
5. <u>HARDEN MY HEART</u>	<u>ACME 107</u>	<u>QUARTER FLASH</u>	singer <u>SU</u>
6. <u>CALCUTTA</u>	<u>AMR 202</u>	<u>DR. BOMBAY</u>	singer <u>SU</u>
7. <u>BEAUTIFUL SUNDAY</u>	<u>BS 2553</u>	<u>DEBBIE BOONE TANAKA SAGE</u>	singer <u>SA</u>
8. <u>SUKIYAKI</u>	<u>CD 258</u>	<u>KYU SAKAMOTO</u>	singer <u>SU</u>

Singers

SA = Sing Along
SD = Driver (high energy)
ST = Theme (Patriotic, etc.)
SM = Mellow (relaxing)
SU = Other (funny, show piece, etc)

Patters

OP = Opener (first tip)
DR = Driver (high energy)
GG = Genre (Latin, Big Band, Jazz, Rock.)
WS = Workshop (calm, non-distracting)
UN = Unusual (special rhythms, special effects)

43rd. CALLERLAB Convention – Norfolk, Virginia

March 21-23, 2016

CALLER/PANELIST: Jeremy Butler

<u>TITLE</u>	<u>LABEL/ALBUM #</u>	<u>ARTIST</u>	<u>USAGE KEY</u>
1. Hey Brother	Kids Ultimate Karaoke Tracks	Avicii	patter DR
2. Cake by the Ocean	Unknown Karaoke	DNCE	patter DR
3. Lights	Show Your Beads Karaoke	Ellie Goulding	patter SM/UN
4. Counting Stars	Karaoke NYC 2013 Vol 1	One Republic	patter SM/UN
5. Make My Day	Royal Records 2016	Royal	patter DR
6. Shut Up and Dance	Crown Records 215	Matt Worley	singer SD
7. Hurts So Good	Royal Records 717	Jeremy Butler	singer SD
8. Night Moves	Crest Recordings 114	Scott Bennett	singer SM/SA

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Patters

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SNEAK A PEEK MUSIC PANEL

43rd. CALLERLAB Convention – Norfolk, Virginia

March 21-23, 2016

Moderator:

John Marshall

Panelists:

Michael Franz

Harue Swift

Jeremy Butler

Shawn Brown

This panel is offered as an opportunity for you to hear some of the music callers from different parts of the world are using, and to learn how they are using that music to teach and entertain the dancers. It includes patter, singing calls, and “non-standard” patter music. All music selections should be currently available in one or more formats (vinyl, CD, mp3, etc.). Music being one of our most valuable entertainment and teaching tools, the selection of music rightfully demands a great deal of our time and effort. The music we choose and how we use it can mean the difference between a great dance, just another dance or even a poor dance. There are a large number of ways in which one can categorize square dance music. For simplification, I have chosen the categories shown in the key below. You may choose to use (or not) any or all of this music in the manner the panelists have indicated, or in some other fashion that may better suit your style or talents. To get the most from your music, it is important that it “speak” to you. This is a sharing exercise that we hope you will find useful. This panel will be recorded.

KEY

Singers

SA = Sing Along

SD = Driver (high energy)

ST = Theme (Patriotic, etc.)

SM = Mellow (relaxing)

SU = Other (funny, show piece, something unique)

Patters

OP = Opener (first tip)

DR = Driver (high energy)

GG = Genre (Latin, Big Band, Jazz, Rock, etc.)

WS = Workshop (calm, non-distracting)

UN = Unusual (special rhythms, special effects, etc.)

More than one category may apply to a particular piece of music.

43rd. CALLERLAB Convention – Norfolk, Virginia

March 21-23, 2016

CALLER/PANELIST: Michael FRANZ

<u>TITLE</u>	<u>LABEL/ALBUM #</u>	<u>ARTIST</u>	<u>USAGE KEY</u>
1. Slip Sliding away ____	Royal RYL-144 ____	Jerry Story ____	singer SM__
2. Brandy _____	Shakedown SD-242_	Bronc Wise ____	singer SM__
3. Ghost Riders in the Sky	Hi Hat_HH-5206(AB)_	Buddy Weaver ____	singer SD__
4. Brokenheartsville _____	ESP_ESP-1075 _____	Elmer Sheffield	singer SM__
5. Ain't got nothing on us__	ESP ESP-1013 ____	Elmer Sheffield	singer SD_____
6. Delta Queen _____	Chaparral_C-813 ____	Scott Smith _____	singer SM/SD__
7. She got the rhythm I got the blues	ESP_ESP-182	Elmer Sheffield__	singer SD_____
8. One promise too late _____	Rhythm Records RR-234	Mike Seastrom ____	singer SM_____
9. Somewhere over the rainbow	Chaparral_C-207	Jerry Haag__	singer SM__
10. Operator _____	Hi Hat_HH-5221_	Erika Spur ____	singer SM/SD_____

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43rd. CALLERLAB Convention – Norfolk, Virginia

March 21-23, 2016

CALLER/PANELIST: SHAWN BROWN

<u>TITLE</u>	<u>LABEL/ALBUM #</u>	<u>ARTIST</u>	<u>USAGE KEY</u>
1. <u>Rivers Of Babylon</u>	<u>ESP 433</u>	<u>N/A</u>	patter <u>OP</u>
2. <u>Upside Down</u>	<u>Royal 433</u>	<u>N/A</u>	patter <u>WS</u>
3. <u>Milo</u>	<u>ESP 430</u>	<u>N/A</u>	patter <u>DR</u>
4. <u>Muddy Water</u>	<u>Rhythm 264</u>	<u>Roger Miller</u> <u>Marshall Flippo</u>	singer <u>SD</u>
5. <u>Roll Me Away</u>	<u>Crest 121</u>	<u>Bob Seger</u> <u>Scott Bennett</u>	singer <u>SU</u>
6. <u>Til' My Last Day</u>	<u>Gold Rush 236</u>	<u>Justin Moore</u> <u>Shawn Brown</u>	singer <u>ST</u>
7. <u>Skipper Dan</u>	<u>Gold Rush 233</u>	<u>“Weird” Al Yankovic</u> <u>Shawn Brown</u>	singer <u>SU</u>
8. <u>Come From The Heart</u>	<u>Royal 266</u>	<u>Don Williams</u> <u>Tony Oxendine</u>	singer <u>SD</u>

Singers

SA = Sing Along

SD = Driver (high energy)

ST = Theme (Patriotic, etc.)

SM = Mellow (relaxing)

SU = Other (funny, show piece, etc)

Patters

OP = Opener (first tip)

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DANCING SMOOTHNESS
N.E. SQUARE & ROUND DANCE CONVENTION
PRESENTATION
by
JIM MAYO - BANGOR, ME - APRIL 1997

THIS IS DANCING

Square dancing should be dancing. It is not just "getting through" the figures. The movement calls for a shuffling step. When we walk, the heel hits first. When we dance, the ball of the foot is the first to touch the floor. It's also important to think about how we look. Stand tall. Be proud of how you look when you dance.

Square dancing is also something that we do with other people. It's not a "solo" activity. The interaction between us is sometimes called counter dancing. When we turn, we should counterbalance each other. A swing is not two people walking around each other. The swingers should become a single unit. Some have described the interaction as "giving weight." The same is true of hand or arm turns like Allemande Left and Swing Thru.

Another aspect of counter dancing is the way we move to make dancing easier for others in the square. Actions like Separate Around One require the "inactive" people to move also. In a run, the "runnee" moves into the space the "runner" came out of and on Ladies Chain, the men should move to their right and start the turn before the ladies get to them.

COURTESY

We hope that courtesy is not yet dead in square dancing. If you want to dance with someone, ask

them. Don't stand in a square and yell or gesture to them. It's best if you go together as a couple to fill squares and it's not polite to pass a square that needs a couple so that you can dance with your friends in another square.

If you must save a place for a couple that is late getting onto the floor, at least fill that place by separating a couple to put one person in the position you are saving. If you don't want to dance this tip, leave the room if that's at all possible, so that you don't seem to be refusing to dance with the people who are in the square that needs a couple.

Sometimes it is necessary to leave a square - never because you don't want to dance with these people - but you might get sick. If possible, get someone from the sidelines to fill in for you and, certainly, explain to the folks you left as soon as possible. It's also nice to applaud the caller's performance and the pleasure of dancing in your square. THEN, thank those who shared this tip with you - including the partners.

Some dancers seem to enjoy gimmicks like extra spins and twirls. These are not usually a problem - unless you have new or fragile dancers or folks you don't know in your square. Be careful that your enthusiasm doesn't spoil the dancing for others. Sometimes your eagerness to help others leads you to yank, shove or yell at someone - **DON'T**. The best way to help is to dance your part of the action absolutely correctly with NO unusual styling.

TIMING

One aspect of square dancing is not under your control. Callers call it "Timing." The best timing happens when you know what the calls mean and the caller delivers the call JUST before you need to

hear it. When the call comes too late, you have to stop for a beat or two between each action. That gets tiring. When the calls come too soon, you have a tendency to rush to keep up. The dancing then becomes scrambling. Sometimes, when the dance pattern is unusual, you need a little more lead time to figure out what you're supposed to do.

All square dance music is based on 8-beat phrases. Your action fits the music best when the caller lets you start each action on the first beat of one of those phrases. Because our actions are not all 8-steps long, you can't get the first beat every time. That would interfere with good timing. But there are a couple of calls where you SHOULD always have the first beat. These are Grand Square and an Alamo Balance.

ACCEPTED STYLES

There are a few "accepted standards" of styling in square dancing. Sometimes these are so often ignored that they may not seem so "accepted" but it's good to know what they are anyway. Most important is that grabbing and tight hand grips are never right.

In a Promenade, the men should have palms up and the women palms down. In arm turns, the forearm hold does not mean "grab the elbow." The palm should be flat against the other person's forearm with the elbows bent to encourage counter dancing.

In Ocean Waves, here in New England, we use a forearm hold. The CALLERLAB recommended style for Waves is hands up at (her) shoulder height, palm to palm. In Canada everyone holds hands-up in Waves (including Swing Thru and Spin The Top.)

The recommended style for Stars is the "Palm Star" with all elbows bent to touch hands with the fingers pointing up. The exception is a Thar when everyone holds the wrist of the person in front of them (called the "Pack Saddle" hold.)

CONSIDERATION FOR OTHERS

There are a few calls in square dancing that have become sloppy in execution. Most often the action of the men causes the women to do something uncomfortable. They've done this so much that they often don't even notice.

From the stage, every time I call Star Thru, I see most of the women duck to avoid getting a man's elbow in the face. Guys, keep the elbow high - and, if she's too tall, don't insist on keeping the hands joined.

Another of those troublesome calls is Ferris Wheel. The men usually head directly at each other dragging the women behind them. When Don Beck created this call he described it by saying the In-facing couples move straight ahead until they have formed a Two-Faced line in the center. Then they do a Wheel and Deal.

A similar problem occurs in Recycle which was intended to be a Hinge, Fold and Follow action. Often, these days, it seems to be "women reach across and get dragged by the men around the corner." Small wonder that so many women find this an uncomfortable call.

ACCURACY

My final point is to encourage accuracy in your dancing. This is particularly important in the Basic actions like Runs, Trades and Circulates. A large share of dancing errors occur with these

fundamental actions - even among dancers in the Advanced programs.

In every line, touch hands (and that includes Ocean Waves.)

On the call Run, only the runner changes facing direction. The "runnee" just moves sideways into the vacated spot.

In Trades, both people turn around - and change places.

In any Circulate, the people facing in walk straight ahead with no turn. Those facing out will always make a turn to face in.

Three-quarter turns are tough. Practice being very precise. Try turning half and a quarter more. Another technique is to count walls - as long as the hall isn't circular. Three good sized steps will usually work, too. Find something that works for you and then try to be accurate every time.

One-quarter turns are tough too. Many people turn too far on Hinges. Try taking just one small step. It's better to turn too little than too much for one-quarter turns.

DANCE WITH PRIDE.

Square dancing is a wonderful recreation. At it's best it provides both physical and mental exercise and all in the company of some of the nicest people you will ever meet. Please do your part to make it the best it can be.

JIM MAYO
PO BOX 367, HAMPSTEAD, NH 03841
(603) 329-5492

Surprise! Dealing with Unprepared Dancers

Possible Scenarios

Class invited to club dance no warning for the caller.

Association Class dance with dancers from multiple clubs.

Class invited to club with list sent to caller in advance.

Graduated dancers who cannot perform the calls up to speed.

Experienced dancers who cannot perform the calls if they are not called from “Standard” combinations.

Combinations of really competent dancers and failing dancers – “The Death Square”.

Caller Coping Strategies

Always carry extra CALLERLAB program lists and a highlighter to mark what calls work for the dancers.

- A. Ask a class member which calls they recognize and mark the list. (The angels don't know.) Class members need to see the calls, they cannot recall them without a list.
- B. Start with calls earlier on the teaching order and theme around them to build confidence.

Keep sequences short – Lots of rewards with Allemande Left – Right and Left Grand.

Try to learn how to do a surprise ending (at home) with calls early on the list.

Complement any success.

Cue calls if you see it will help.

Pick exciting music and play up the showmanship – create excitement. Use gimmicks such as Heads/Sides –Square Thru - Others Twist or Hula or Play Air Guitar. Use familiar songs and encourage the dancers to sing along.

Find a way to mix the dancers if there are clusters of good dancers huddling together.

- A. Have the Head or Side couples promenade to another square.
- B. Work within a square to move newer dancers to be with more experienced dancers in the choreography.
- C. Have the ladies scatter to another square - bring them back for the singing call.

Develop the ability to change singing call figures. Find a successful pattern and use it for the whole singing call – all 4 times!

Use singing call patterns that are “short timed” to give the dancers extra reaction time.

- A. Have fillers available to use up time if the dancers catch up such as from 8 chain thru - “Pass Thru, U-turn back, Swing; or from a wave “Scoot Back (once or twice),Swing” ; “Centers Trade Twice, Swing; Boys Fold, Girls U-turn Back, Swing or Everybody Fold, Swing.
- B. If the first sequence goes too long, be prepared with a shorter sequence.

Give lots of hints about where the dancers should be - “Facing Lines”; “Boys in the Center of the 2-Faced Line – Trade”; “I was hoping that all the girls would be in the center”.

Make sure that you look at the whole room and see if dancers are stopped. Get the moving squares into standard facing lines to pick up the lost squares.

Keep the patter short. Extra minutes in a struggling square can seem twice as long.

Find what calls and patterns the dancers can do and repeat those combinations after you have called something different. Do not just call those patterns, you need to stretch the choreography a little.

If the club has sent a list of calls taught – prepare choreography to use those calls.

- A. Start by building a theme with calls early on the teaching order to build confidence.
- B. Add different calls for each tip until you have used all the calls that the dancers have been taught.
- C. Use the singing call choreography during the patter.

During any dance use all or most of the calls on the list that you are supposed to be calling, not just the “popular “calls. If callers do not use all the calls, dancers will never be able to recognize the calls they are supposed to know.

Betsy Gotta

3/16

**The 43rd Callerlab Convention in Norfolk,
VA., March 22 -24, 2016**

“You Only Live Twice” session

**Moderator: Bob Poiner FL, Panelists: Shauna Kaaria, CA USA, and
Masaharu (Doc) Hiraga, Thunder Squares, Gunma, Japan**

“One life for yourself and one for your dreams.”

(Sung by Nancy Sinatra in the 007 Movie “You Only Live Twice”).

**Where are our Square Dance dreams that may come
true?**

The JSDA Membership

As of April 2015

14,386 / 534 Clubs

Hokkaido Branch
888 / 34 Clubs

14,386

Tohoku Branch
753 / 35 Clubs

Chu-Shikoku Branch
736 / 41 Clubs

Our area (Gunma & N-Saitama)

70 / 5 Clubs

- 2 Clubs in Maebashi
- 2 Clubs in Takasaki
- 1 Club in Ohta

One more club now starting in Tatebayashi.

See next slide->

K-K Branch

7627 /

257 Clubs

Note: 90 % is in this Circle.

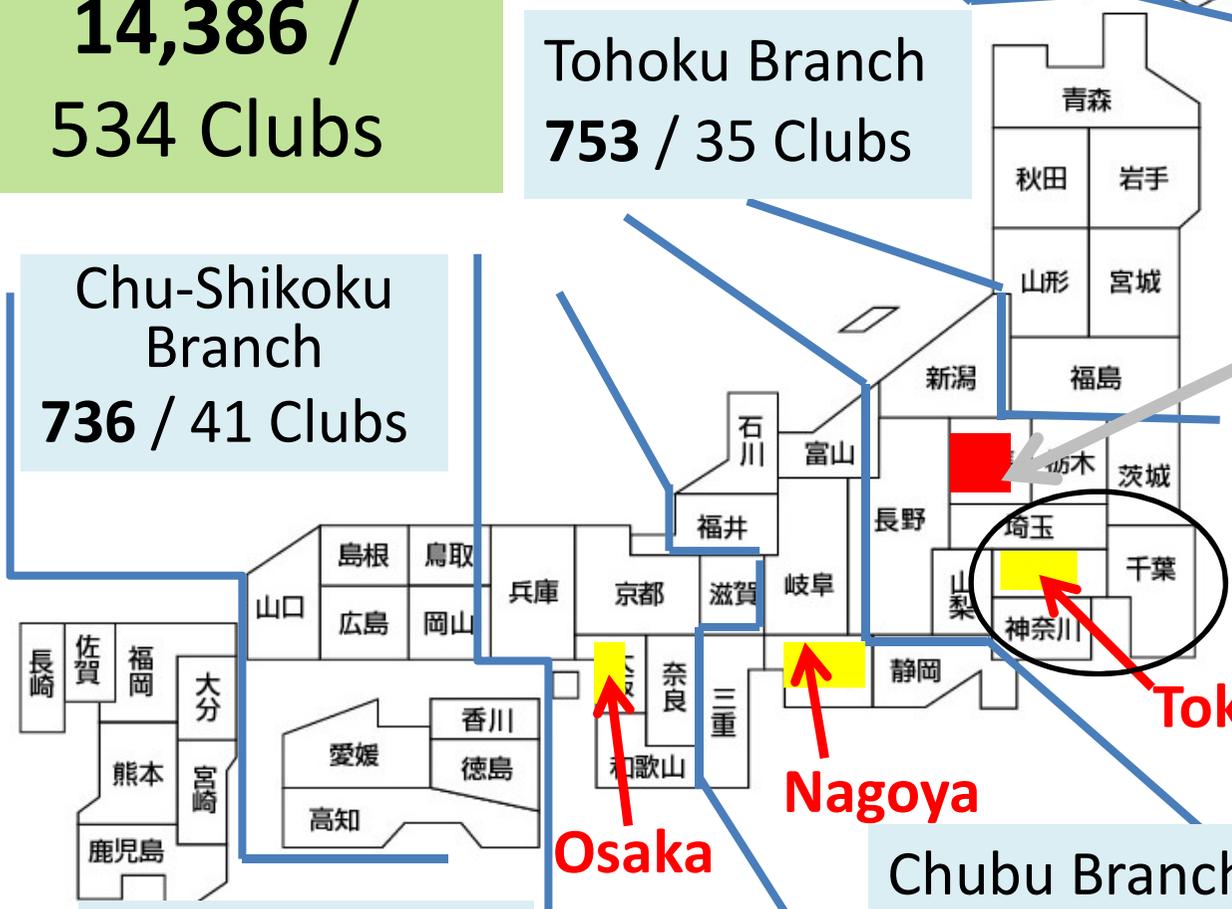
Chubu Branch

2084 / 75 Clubs

Kinki

1836 / 60 Clubs

Kyushu Branch
462 / 32 Clubs



**Spreading SD activity in my area:
Unique approaches to fill the big void!!**

- 1) **Review:** our past club setting-up(Next Page):
- 2) **Pinpoint:** the area where we can do **something different** from the past club setting up and recruiting new friends.

Pinpoint: Utilise resources of eight clubs to one particular city.

- 3) **Target all ages: We have the best dance programs.**

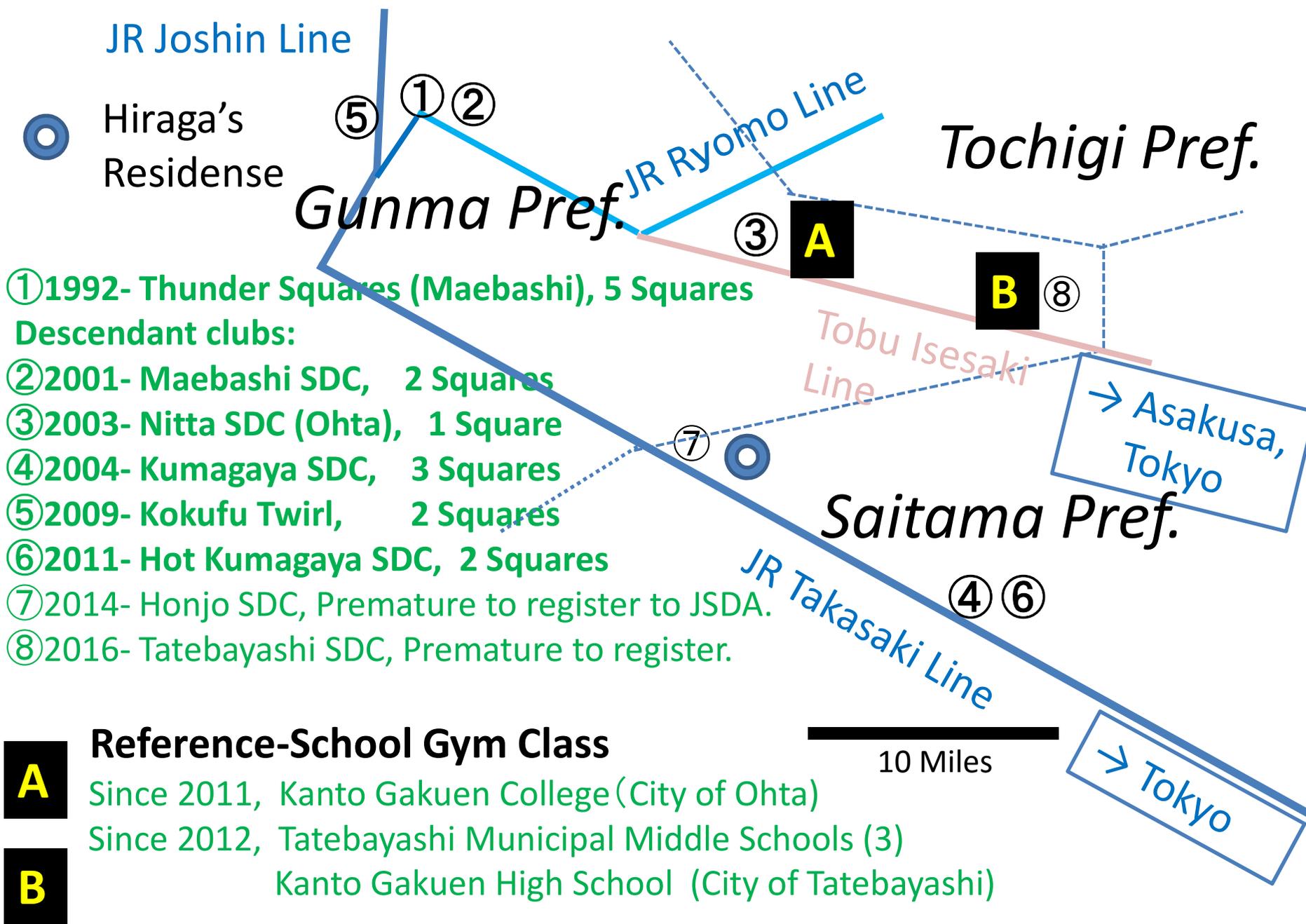
Ages from kids to elderly people. Starting from both ends.

Mix people with all the ages eventually.

Need is clear: **EXTEND OUR LIFE in Good HEALTH**

utilizing this best format of the “Dual Task” exercise.

Review – Current Club locations



Our Square Dance dreams are coming true? Definitely “Yes”. Very optimistic.

City of Tatebayashi, 77 thousand population, needed us!!

Teaching SD in four schools since 2011, supported by callers and angel dancers from the clubs. Five (5) hours a year in Winter time.

See photo in presentation of JH Students, enjoying “Grand Square” with PE teacher and angel dancers.

This is what happened: From 2012, teaching dances in 1st & 2nd grades at JHs became a MUST!! Three JHs in a City in the far end of Gunma Pref. needed someone to teach one different form of dance to depart from the past with lack of the teachers' leadership.

“Listening the call, walking in response, Learning how to learn, Cooperating in the set of 8 dancers!!”

This is what has been needed in JHs: Socializing the 13-14 years of age students utilising the PE programs.

Students in Gym Class							
School	Tatara JH		Nichu JH		Santyu JH		Total
Yr./Gr.	1st Grade	2nd Grade	1st Grade	2nd Grade	1st Grade	2nd Grade	
2012	138	-	123	-	-	-	261
2013	156	138	115	123	150	-	421
2014	146	156	115	115	150	-	411
2015	141	146	96	115	158	-	395

Note: 90% of those students enter High Schools in Spring of later year than 2015. The number will increase every year as far as we continue to teach!!

Students enter the High Schools in numbers of: 240 (2015), 620 (2016), 1,000 (2017), 1350 (2018), and on.

What would be the next step?

Setting up a club which can send members to support the SD teaching at JHs.

From here, we just utilize the regular process of starting SD clubs in a favorable circumstances surrounded by the family members of the students currently learning, or graduates.

It is just a matter of time needed before realizing the situation we are in after 5 years.

See the very bread “n”butter local information in the news paper.

One club, Tatebayashi SDC, has already started.