

EVERYONE USES MODULES (By Daryl Clendenin)

" Everyone uses Modules." Allow me to repeat , " Everyone uses Modules."

The Sight Caller, The Mental Image Caller, The Memory Caller, and yes, even the Reading Caller.

Without having a storehouse full of combinations to draw from while on the microphone, we would be struggling to know what to call next. The more Modules you know, the easier it is to call and the better caller you will be.

Sight Resolution Caller: Those that consider themselves Sight Callers depend on memorized combinations of calls. Those combinations are just a form of Modules.

The Mental Image or Modular Caller: Both methods use a known TRAFFIC PATTERN and insert Modules to expand that pattern and create variety.

The Memory Caller: Memorizing any group of calls from one known FASR to another known FASR is Modular.

Reading Caller: In the process of writing material to be read, the combinations of flow and hand use, along with the resolution, constitutes Modular calling. Really? Yep! The same thought has to be put into creating legal, logical and danceable material to be read is the same as is used to create modules for any method of choreographic control. Once you have given it thought and decided on a desired combination, that combination is a "module." Putting it on paper to be read, doesn't change it.

WHAT IS A MODULE?

Very simply put; *"It's a combination of one or more moves with a specific "purpose" in mind". It is a group of calls that can be inserted into a dance pattern and allow the caller to mentally know the end affect (the end "FASR" after the said combination of moves)."*

That purpose might be;

1. Movement of dancers with no change of FASR (That would be a Zero).
2. Exchange the Module for another move or combination of moves (That would be an Equivalent)
3. A way to establish a desired FASR (Set-Up) e.g. Going from a known FASR to an Allemande Left or, At Home Resolution or, into a Right & Left Grand (These are all Get- Outs) this would include Geographic Modules.
4. Or, it might be nothing more than the smooth movement of dancers.
5. Ways to shorten or lengthen the material to accommodate dancer needs. Particularly in singing calls.
6. The use of Singing Call Figures as Patter Modules.

MODULE TYPES

ZERO MODULE: A series of calls which return the dancers to the same FASR. It is not necessary to have the dancers in the same geographic location to qualify as a True Zero. (EIGHT CHAIN FOUR)

TRUE ZERO MODULE: A series of one or more calls that takes the dancers from a particular FASR and returns them to the same FASR producing a zero effect. (STAR THRU, RIGHT & LEFT THRU, SLIDE THRU).

FRACTIONAL ZERO MODULE: A series of one or more calls that must be called two or more times in order to return the dancers to the original FASR. (STAR THRU, SLIDE THRU = HALF ZERO).

TECHNICAL ZERO MODULE: A series of moves that will return the dancers to the original FASR, but will exchange the active for the in-active dancers. (STAR THRU, PASS THRU, BEND LINE, STAR THRU).

EQUIVALENT MODULE: A series of one or more calls that achieves the choreographic equivalent of some other call or series of calls. (STAR THRU, SLIDE THRU = RIGHT & LEFT THRU).

SETUPS AND GETOUTS:

A series of one or more calls that achieves a choreographic effect that moves the dancers from one FASR to another desired FASR. Perhaps to Corner, Right & Left Grand or At home.

CONVERSION MODULES:

This is a group of calls that will take you to the most often used and recognized FASR's. Specifically change CORNER BOX TO PARTNER LINES or PARTNER LINES TO CORNER BOX.

TRUE ZERO MODULES

As the name implies, the result of a TRUE ZERO is no change to the FASR. Wherever you begin, the end result is a return to the same FASR.

The one caution in the use of TRUE ZEROES is in flow and hand use. Always be aware of the dancers' physical actions involved in the move combinations. Are they moving left or right? Which hand is free and fits the right, left anticipation? Is there ample room to perform the moves?

FRACTIONAL ZERO MODULE

A series of one or more calls that must be called two or more times in order to return the dancers to the original FASR.

Example:

STAR THRU, SLIDE THRU = 1/2 ZERO.

RIGHT & LEFT THRU = 1/2 ZERO

Combined Module: RIGHT & LEFT THRU, STAR THRU, SLIDE THRU = TRUE ZERO

SWING THRU TWICE = RIGHT & LEFT THRU, 1/2 ZERO

SPIN THE TOP TWICE = RIGHT & LEFT THRU 1/2 ZERO

Example: SWING THRU "DOUBLE," SPIN THE TOP "DOUBLE" = TRUE ZERO

GEOGRAPHIC MODULES AND THEIR USE:

setups

My reason for keeping track of GEOGRAPHIC MODULES has more to do with singing calls than with patter. We are all aware that the lyrical portion, during the (PROMENADE) of each singing call is 16 beats long. It is always nice, particularly these days, if the dancer movement at the end of the figure, matches with 16 steps.

So many of our movements in their simplest use turns the square 180 degrees and sometimes 90 degrees. That's not bad if you incorporate moves at the beginning or end, that can return the dancers into a position where they can SWING THE CORNER and PROMENADE for 16 beats. If not, what usually happens is SWING THE CORNER and PROMENADE for anywhere from 4 to 8 beats. That leaves the dancers standing at home for 8 - 12 beats.

For that reason, I keep a variety of GEOGRAPHIC MODULES to be used specifically for that purpose. In other words, if I know that the move I am about to use in a singing call turns the whole square 180 degrees, I will probably precede it with something to bring it back before the SWING & PROMENADE.

FROM STATIC SQUARE examples:

1. HEADS PROMENADE HALF, SIDES RIGHT & LEFT THRU.
2. HEADS PASS THRU, CLOVERLEAF, DOUBLE PASS THRU, LEADERS TRADE.
3. ALL FOUR COUPLES PROMENADE HALF.
4. HEADS SEPARATE AND STAR THRU, DOUBLE PASS THRU, LEADERS TRADE.

CORNER OCEAN WAVES examples:

1. ALL 8 CIRCULATE DOUBLE.

2. SPIN CHAIN THRU, DOUBLE

CORNER BOX example: 8 CHAIN FOUR

Singing Call Examples:

HEADS PROMENADE HALF, SIDES PROMENADE HALF (Square rotated 180 degrees) , HEADS SQUARE THRU FOUR, EIGHT CHAIN FOUR, SWING AND (full) PROMENADE.

HEADS PROMENADE HALF, SIDES PASS THE OCEAN, EXTEND, RELAY THE DEUCY, SWING & (full) PROMENADE.

TECHNICAL ZERO MODULES

TECHNICAL ZERO MODULE: A series of moves that will return the dancers to the same FASR, but will exchange the active for the inactive dancers. In effect, from a static square, it will turn a HEADS SQUARE THRU into a SIDES SQUARE THRU.

TYPICAL TECHNICAL ZEROES

1. STAR THRU, PASS THRU, BEND THE LINE, STAR THRU

**2. SWING THRU, GIRLS CIRCULATE, BOYS TRADE.
SWING THRU BOYS CIRCULATE, GIRLS TRADE.**

3. SPIN CHAIN THRU, SPIN CHAIN THRU.

**4. SPIN CHAIN THRU, GIRLS CIRCULATE TWICE,
SPIN CHAIN THRU, BOYS CIRCULATE TWICE**

**INVERT AND ROTATE:
(a combination OF Technical and Geographic Zero).**

This is one of the most useful Modules. Without a change in FASR, two major things happen.

1. The East - West or North - South direction of the Grid changes.

2. The "active" state of the dancers changes without a change to the FASR.

From Corner Box: STAR THRU, PASS THRU, BEND LINE, STAR THRU

Caution:

For this to be effective for MENTAL IMAGE or MODULAR Callers, the relationships must be equal within the FASR in respect to the Grid or ALLEMANDE. In other words, if you have the dancers in position to do an ALLEMANDE LEFT and call a TECHNICAL ZERO, at the end the dancers will still be in position for the ALLEMANDE LEFT. But, if you are a partner change away from the ALLEMANDE LEFT prior to the use of a TECHNICAL ZERO, it will not end in the same FASR.

An example of that would be; From Corner(Zero Box) a HEADS SQUARE THRU, SLIDE THRU, PASS THRU, BEND THE LINE SLIDE THRU would end in the identical FASR with the Heads and Sides having changed positions. They would be ready for an ALLEMANDE LEFT.

However, If you were to have HEADS SQUARE THRU and TWO LADIES CHAIN or anything else that changes partners within the Grid, You would be a TWO LADIES CHAIN from an ALLEMANDE LEFT. Because of the Partner Changing effect of the TWO LADIES CHAIN, the SLIDE THRU, PASS THRU, BEND THE LINE SLIDE THRU, would no longer leave you a TWO LADIES CHAIN from and ALLEMANDE LEFT.

KEY FASR's (Setups)

Knowing that the use of modules is used by everyone but most importantly, by those callers that use MENTAL IMAGE, MODULAR and SNAPSHOT SIGHT. Recognizing KEY FASR's is an important part of those methods.

All KEY FASR's are relative to where the dancers are in respect to the ALLEMANDE LEFT position in the BASIC TRAFFIC PATTERN.

SETUPS AND GETOUTS:

A series of one or more calls that achieves a choreographic effect that moves the dancers from one Known FASR to another desired FASR. Perhaps to Surprise ALLEMANDE LEFT or Right & Left Grand or maybe AT HOME RESOLUTION.

Setups and Get-outs can be short and simple or relatively long and complex.

Setup to a Key FASR. Right Hand Lady Box, Out of Sequence: HEADS STAR THRU, PASS THRU. Basic Traffic Pattern tells you that a (get-out) RIGHT & LEFT THRU, PASS THRU TRADE BY will get you an ALLEMANDE LEFT.

A module from that KEY FASR might be: STAR THRU, PASS THE OCEAN, ALL 8 CIRCULATE, GIRLS RUN, GIRLS FOLD, ALLEMANDE LEFT.

"KEY FASRS" come into play for SET-UPS and GETOUTS: although there are several within a simple GRID, a couple of common "KEY FASR's" would be; CORNER BOX and PARTNER LINES (in or out of SEQUENCE).

Example from CORNER BOX IN SEQUENCE (Setup):

(Get Out): RIGHT & LEFT THRU, HALF SASHAY, PASS THRU, RIGHT & LEFT GRAND

Example from PARTNER LINES IN SEQUENCE (Setup):

(Get Out): TOUCH 1/4, SINGLE FILE CIRCULATE TWICE, GIRLS RUN RIGHT, TO A RIGHT & LEFT GRAND.

Maybe you'd like a common Two Faced Line FASR. The one that exists after a Corner Box, SWING THRU, BOYS RUN. Having a variety of modules to achieve this FASR allows control within whatever method the caller is using.

Some very common examples might be:

RIGHT & LEFT THRU, VEER LEFT.

DOSADO TO A WAVE, LADIES TRADE, RECYCLE, VEER LEFT.

CIRCLE FOUR HALFWAY, VEER LEFT.

CONVERSION MODULES

This is a group of calls that will take you to the most often used and recognized FASR's. Specifically change CORNER BOX TO PARTNER LINES or PARTNER LINES TO CORNER BOX.

Corner Box to Partner Line example:

SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, BEND THE LINE, SLIDE THRU.

Partner Line In Sequence to Corner Box example:

PASS THE OCEAN, SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, BEND THE LINE, SLIDE THRU.

Partner Line In Sequence to Corner Box example: TOUCH 1/4, COLUMN CIRCULATE, BOYS RUN.

HOW LONG IS A MODULE?

If you are able to maintain control, they can be as long as you want. Shorter Modules might be easier to remember.

One or more movements can be a module. There is no maximum or minimum number.

Any SINGING CALL figure that resolves to SWING THE CORNER can be used as a Module. Consideration has to be given to the ending Formation and hand availability.

CREATING A MODULE

1. DETERMINE STARTING AND ENDING FASRS:

Maybe from CORNER BOX IN SEQUENCE GOING FOR "ZERO.":

RIGHT & LEFT THRU, TOUCH 1/4, SCOOT BACK, BOYS RUN, SLIDE THRU = ZERO.

2. DETERMINE STARTING AND ENDING FASRS:

Maybe from CORNER BOX IN SEQUENCE TO AN EQUIVALENT FOR RIGHT & LEFT THRU SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE & SLIDE THRU = RIGHT & LEFT THRU.

The process of creating Modules needs to take in consideration for Flow, Hand Use, Partner and Partner Changes. There are three movement tools that can be used anytime you have 2 *normal facing couples*. One that turns the dancers 180 degrees (RIGHT & LEFT THRU). One that turns the dancers 90 degrees (STAR THRU) and one that changes Partners (TWO LADIES CHAIN). With combinations of these three movements or Equivalents of the same, you can create a ton of ZEROES AND EQUIVALENTS.

MODULES WITHIN MODULES

Knowing that the MODULE, STAR THRU, SLIDE THRU is an Equivalent for RIGHT & LEFT THRU, you can replace one or both with Equivalents of STAR THRU.

Example: From Corner Box: SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE = STAR THRU. Followed by SLIDE THRU = RIGHT & LEFT THRU.