

Basic Knowledge Necessary for Limited Sight

Why am I here?

Creative choreography? Entertaining choreography? Different choreography?
Successful teaching? Improved dancer skills? Smoother choreography?

I have 27 calls (see list) to use. How do I get dancers where I need them in a way that is “dancing” (as opposed to awkward stumbling about)?

Example. I do not yet have “circle to a line”. How do I make standard lines?

- 1) Sides face your partner, pass thru and a u-turn back, Heads half sashay,
- 2) Heads lead right and circle $\frac{3}{4}$
- 3) All do a half sashay, heads lead right and split two, around 1 to a line

Which of those three is the most danceable? Why? (A: degree of difficulty)

Example: I've gotten the square into a boy-boy-girl-girl line, how do I get to a comfortable formation without much muss or fuss?

Knowledge

Basic knowledge of a call can be sketchy or in-depth. In-depth knowledge allows you to a) use the call in creative ways and b) get yourself in choreographic trouble quickly.

What is “knowledge” with respect to calls and sight calling?

Is it calls that precede and follow a call? Is it sequences that work well with a call?

Basic knowledge can be discovered using the CALLERLAB “Analyzing A Call” sheet to find out for yourself. This discovery is far more useful than someone telling you facts about calls or calling.

- 1) from what **formations** can the call start
- 2) what are the resulting **formations** from each starting formation
- 3) from what **arrangements** can the call start?
- 4) what are the resulting **arrangements** from each starting arrangement
- 5) will dancers be facing? All? Some? None?
- 6) which hand(s) will be free?

If you can answer these questions for the call and can integrate it into your calling in a split second, then you have **knowledge** of the call.

About **choreographic trouble**:

- 1) Sides face your partner, pass thru and a u-turn back, heads pass thru
 - a. Where am I (we, them?)
 - b. Now what



ANALYZING A CALL

Name of Call _____

CALLERLAB Definition _____

From what FORMATION(S) can the call start? _____

Must any dancers be facing? No ___ Yes ___ If yes, how many? _____

And from what ARRANGEMENT(S)? _____

Is a free hand needed? No _____ Both _____ Right _____ Left _____

Good preceding calls considering body flow _____

What FORMATION(S) will exist upon completion of the call? _____

And what ARRANGEMENT(S)? _____

Will dancers be facing? No _____ Yes _____ If yes, How many? _____

Which hand(s) will be free? None ___ Both ___ Right ___ Left _____

What body flow will exist as call is completed? Direction? For which dancers? _____

Timing of the call - (How many steps to dance comfortably?) _____

Teaching suggestions _____

My list of first 27 calls I want to use

1. Dancer Naming
 - a. Partner/Corner
 - b. Heads/Sides
 - c. Couple #1,#2,#3,#4
 - d. Boys/Girls
 - e. Centers/Ends
2. Circle Left/Circle Right
3. Forward & Back
4. Dosado
5. Swing
6. Promenade/Single File Promenade
7. Allemande Left
8. Arm Turns
9. Right & Left Grand Family
 - a. Right and Left Grand
 - b. Weave the Ring
10. Left-Hand Star/Right-Hand Star
11. Star Promenade
12. Pass Thru
13. Split Two
14. Half Sashay Family
 - a. Half Sashay
 - b. Rollaway (with a Half Sashay)
 - c. Ladies in, Men Sashay
15. Turn Back Family
 - a. U-Turn Back
 - b. Backtrack
16. Separate Around 1 or 2
 - a. to a Line
 - b. and come into the middle
17. Courtesy Turn
18. Ladies Chain Family
 - a. Two Ladies Chain
 - b. Four Ladies Chain
 - c. Four Ladies Chain 3/4
 - d. Chain Down the Line
19. Do Paso
20. Lead Right
21. Right and Left Thru
22. Grand Square
23. Star Thru
24. Veer Left
25. Bend the Line
26. Couples Circulate
27. California Twirl