

40th CALLERLAB Convention - Raleigh, NC March 25-27, 2013

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METHODS of CHOREOGRAPHIC MANAGEMENT - MODULE CALLING

1. HISTORY/BACKGROUND

- A. Module calling was invented in the late 1950s and early 1960s.
- B. Module calling requires knowledge of the FASR of a square. This is covered more completely in the topic “Mechanics of Choreography.”
 - (1) Formation
 - (2) Arrangement
 - (3) Sequence
 - (4) Relationship
- C. Module calling is a building-block approach. Modules which have the same choreographic effect are interchangeable with each other.
- D. Modules may be mixed and matched in a variety of ways to create an interesting dance.

2. DEFINITIONS

- A. A Module is a call or a series of calls having a known choreographic effect. A module takes dancers from one known FASR to some other known FASR (may be same or different).
- B. Types of modules:
 - (1) **Get-In** modules start at Home and end at a particular FASR state.
 - (2) **Conversion** modules change the setup from one FASR to another.
 - (3) **Equivalent** modules are interchangeable with each other.
 - (4) **Get-Out** modules start in a known FASR state, and resolve the square.
 - (5) **Zero** modules return the setup to the same FASR from which it started. There are several kinds of zeros.
 - (a) A **Geographic Zero** returns the dancers to the same exact footprints.
 - (b) A **True Zero** returns the set to the same FASR (for example, by rotating the square 180 degrees).
 - (c) A **Fractional Zero** must be called multiple times to return the set to the starting FASR.
 - (d) A **Technical Zero** returns the dancers to an equivalent FASR, in exactly half of the possible sequence states. A Technical zero module:
 - i. Always interchanges the positions of the Heads and the Sides.
 - ii. Is always half of a True Zero.
 - iii. Usually changes the ends and centers.
 - iv. Often changes the infacers and outfacer.
 - v. In 2 of the 4 possible sequence states, a Technical Zero is a zero. In the other 2 sequence states, a Technical zero produces a Four Ladies Chain effect.

3. USING MODULES

- A. Call a get-in.
- B. Optionally, call conversions.
- C. Optionally, call zeros.
- D. Call a get-out.
- E. Use equivalents for variety.
- F. Modules can also be used in singing calls.

4. TREMENDOUS VARIETY IS POSSIBLE

- A. 1 get-in, 1 zero and 1 get-out can be combined into 2 different routines.

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- B. 2 get-ins, 2 zeros and 2 get-outs can be combined into 28 different routines.
- C. 3 get-ins, 3 zeros and 3 get-outs can be combined into 360 different routines.
- D. 4 get-ins, 4 zeros and 4 get-outs can be combined into 5456 different routines.
- E. 5 get-ins, 5 zeros and 5 get-outs can be combined into 97,650 different routines!!

5. GETTING DOUBLE USAGE FROM YOUR MODULES

- A. All “Facing Couple Zeros” are also Zero Box Getouts.
- B. Most “Zero Box Getins” are also “Zero Line Getouts”.
- C. All “Zero Box to Zero Line” conversion modules can also convert a Zero Line to a Zero Box. You can use the same module in two different directions.
 - (1) From a Zero Line, call “Star Thru” (*or equivalent*).
 - (2) Then call your Zero Box to Zero Line conversion module.
 - (3) Then call “Star Thru” (*or equivalent*) again.
 - (4) You’ll end up in a Zero Box.
- D. All “Zero Line to Zero Box” conversion modules can be used in both directions.
 - (1) From a Zero Box, call “Star Thru, Right & Left Thru”.
 - (2) Then call your Zero Line to Zero Box conversion module.
 - (3) Then call another “Star Thru, Right & Left Thru”.
 - (4) You’re now in a Zero Line.
- E. Most call sequences, if repeated enough times, will eventually zero out!

6. PRACTICE EXERCISES

- A. The “Chicken Plucker”
 - (1) Substitute equivalents for the various calls.
 - (2) Insert zero modules.
 - (3) Use a different get-in and/or get-out.
 - (4) Insert conversion modules.
- B. Create your own modules (get-in, get-out, conversion, zero):
 - (1) Module which contains a specific call.
 - (2) Module which does NOT contain a specific call.
 - (3) Get-out module with a specific call just before the Left Allemande or R&L Grand or Promenade.
- C. Pay attention to which modules work well and dance well.

7. ADVANTAGES OF MODULE CALLING

- A. Modules are an effective method of choreographic control.
- B. Modules offer much greater variety than Memory calling.
- C. Modules are a fine way to supplement and back up your sight-calling skills.
- D. Modules allow you to watch the dancers and call with good timing.
- E. Even experienced sight callers can enhance their calling with good get-out modules.
- F. Modules are a “safe” way of learning to call, because you know your material will “work”.

8. DISADVANTAGES OF MODULE CALLING

- A. Modules are normally not versatile enough to use as your main calling method.
- B. Module calling still requires extensive memory work.
- C. There is a risk of limited variety, because the best modules are overused.