

Why Use Two-Couple Dancing?

- You have **fewer than four couples**

How much of the Basic/Mainstream list could you teach to two couples?

See <http://www.karl-belser.com/PairDancing/PairDancing.html>

- You don't have an **even multiple of four couples**
- You want to **teach, review, or workshop** two couple calls without the distraction of others in the square
- You want to **workshop extended applications** of two couple calls

This is often easier with only two couples: less distraction and easier to see the setups

- You want to provide **variety** for your dancers

Two couple dancing has a different feel and can be fun. You can often use more “creative choreography” with just two couples.

- You want to **practice sight calling**

The “isolated sight” method involves setting up facing couples in the square in a known FASR, using two couple sight calling to move them around, and resolving by returning them to their original position.

Setting Up

Set up two couple groups facing head walls: one couple with their backs to the caller (Couple #1) and one couple facing the caller (Couple #3).

Remind them to remember their couple number (important for asymmetric choreography).

Calling for two couples

Timing: Keep the dancers moving to the music; watch your timing and avoid stop and go dancing.

Flow:

Avoid bad flow and work on transitions from one call to the next

However, think about overflow. With only two couples, the movement around the group is tighter. Be sure to intersperse right and left turning calls.

Sequence length: Use a variety of lengths, but tend towards the short side. If you're workshopping extended applications, frequent resolves will reassure the dancers and get any groups that broke down back dancing.

Tip length: Keep it short. Two couple dancing is more intense; there's not much down time for the dancers, either mentally or physically.

Resolving: Most resolves will be at home.

You can also do an allemande left and promenade

Example: Right and Left Thru, Ladies Chain, Square Thru 3, Allemande Left, Promenade

Keeping it interesting

Caller Attitude: Be excited. Say “You’re Home!” with enthusiasm. Have fun and the dancers will too.

Choreographic Variety: Do things from half-sashayed and left-handed setups. Try asymmetric choreography (see page 4)

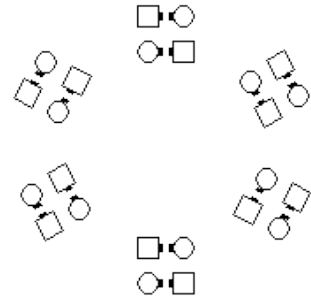
Mix the dancers: Occasionally call a scatter promenade to mix the couples up.

Change Formations:

Sicilian Circle

Arrange the dancers in two couple sets around a circle.

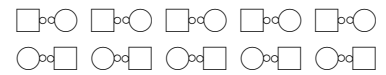
Call several two couple sequences and then Pass Thru and move on to the next couple. Repeat.



Contra Setup

Arrange the dancers in two couple sets down the hall.

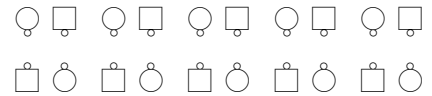
Call several two couple sequences; then treat the setup like a big 8 Chain Thru and call Pass Thru, Trade By. Repeat.



Becket Contra Setup

Set up two long lines of facing couples.

Call several two couple sequences, getting everyone back where they started. Then call something that will move the couples clockwise or counterclockwise around the set. (Try to be consistent on which way you move them; otherwise, they’ll end up back with couples they’ve danced with before.)



Pass the Ocean	Right & Left Thru	Point to the couple on the left diagonal
Recycle	Pass the Ocean	With that couple, right & left thru (if no one’s there, stay put)
Veer Left	Girls Trade	Straight across, right & left thru
Couples Circulate	Boys Circulate (outside)	
Bend the Line	Girls Circulate (inside)	
	Girls Trade	
	Hinge and the Girls UTB	

These all move the couples counterclockwise.

In these kind of setups, you lose the advantage of isolating the groups of 4 so they can concentrate on choreography without distractions; these setups are move suitable for smooth, symmetric, relatively easy choreo. See Dottie Welch’s 2012 handout (available on the CALLERLAB web site) for example choreography that is phrased to the music to provide a contra-like experience.

Caller Preparation

Call analysis: Study the definitions. Know the starting and ending 4-person formations for each call.

Difficulty analysis: Know the standard applications for each call. Plan how to ramp up the difficulty while keeping the dancers moving.

Formation analysis: Know how to set up and get out of all the formations that you want to use with the calls you want to work.

Example: If you want to use Extend at Mainstream, you need to set up a single quarter tag.

Arrangement analysis: If you want to work calls from anything other than normal and half-sashayed arrangements, you'll need to use some asymmetric calling (see page 4) to set those up.

Example: Cast Off 3/4

Formations: Miniwaves; General lines

Difficulty: Normal usage is miniwaves, waves, one-faced lines (after putting centers in). More unusual are one-faced lines (without putting centers in first), 2-Faced Lines, Inverted Lines, 3x1 Lines. We need to figure out how to set those up while considering the flow into Cast Off 3/4

Arrangements: Think about arrangements that will make it easy to for the dancers to see the call and for you to cue it.

Pass The Ocean
Cast Off 3/4
Scoot Back
Cast Off 3/4
Girls Trade
Recycle
Slide Thru
Home

Right & Left Thru,
Dixie Style To A Wave,
Boys Trade,
Cast Off 3/4,
Girls Run,
Home

Couple #3 Promenade Half
Trailers In Cast Off 3/4
Touch 1/4
Scoot Back
Cast Off 3/4
Centers Trade
Cast Off 3/4
Circulate,
Boys Run,
Zoom,
Leaders Trade,
Home

Right & Left Thru
Dixie Style To A Wave
Boys Trade
Girls Run
Cast Off 3/4
Home

Swing Thru
Spin The Top
Boys Run
Cast Off 3/4
Home

Swing Thru
Boys Run
Tag The Line Face The Music
Ends Cross Fold
Girls In Cast Off 3/4
Boys Fold
Girls Pass Thru
Slide Thru
Wheel & Deal
Home

Couple #1 Split Couple #3 Separate Around
1 And Come Into The Middle



Couple #1 Touch 1/4
Far Couple In; Cast Off 3/4



Boys In Cast Off 3/4



Far Girl Run
Pass The Ocean
(Boys) Centers Cross Run
Chain Down The Line
Home

Asymmetric Two Couple Calling

With symmetric calling, the #1 boy will always be diagonally opposite the #3 boy and the #1 girl will always be opposite the #3 girl. This means that you can never set up certain **formations** (one faced lines, tandem couples) or **arrangements** (BGBG waves, boy couples facing girl couples).

Two couple asymmetrics are not that hard for the dancers and are relatively easy to sight call.

Asymmetric dancer identification

Couple #, Boy #1, Girl #3, etc.

Location: Near/far (relative to the caller): Far two, nearest boy, etc.

Facing direction: Those facing the caller, those facing the back of the hall, etc.

Asymmetric getins:

Couple #1 split Couple #3, separate around 1 to a line (easy setup for one faced lines)

Couple #1 Promenade 1/2 and stand behind Couple #3 (easy setup for tandem couples.

Couple #1 Trade or U-Turn Back or Half Sashay

From a 2Faced Line, Tag the Line and face the caller.

Asymmetric getouts:

Normalizing couples is usually pretty easy. If boys are facing girls, star thru will put you in normal couples. If the couples are tandem, have the leaders trade.

Be careful with BGBG waves. Don't have boys or girls run and then bend the line; that would be bad flow. Boys run and the ends fold will normalize the setup.

Further Information

CALLERLAB presented this session in 2009 and 2012.

Vic Ceder's handout from 2009 is available online at: http://www.ceder.net/papers/two_couple_primer.php4. His handout has examples of symmetric and asymmetric choreography.

Erik Henerlau's and Dottie Welch's handouts from 2012 are available on the CALLERLAB website in the Members section. Erik's handout has easy, medium, and hard choreography for Basic Part 1, Basic Part 2, MS, and Plus. Dottie's handout covers most calls from those programs in teaching order.

Calls for Two-Couple Calling

Basic Part 1

Circle Left / Circle Right
Forward and Back
Dosado / Dosado to a Wave
Swing
Couples Promenade
Allemande Left
Left-Hand Star / Right-Hand Star
Pass Thru
Half Sashay
Rollaway
U-Turn Back
Courtesy Turn
Two Ladies Chain
Chain down the line
Lead Right
Veer Left / Veer Right
Bend the Line
Box Circulate
Right and Left Thru
Star Thru
California Twirl
Square Thru/Left Square Thru

Basic Part 2

Wheel Around
Box the Gnat
(Named Dancers) Trade
Couples Trade
Partner Trade
Step to a Wave
Balance
Swing Thru / Left Swing Thru
Run / Cross Run
Pass the Ocean
Extend (From 1/4 Tag Only)
Wheel and Deal
Zoom
Flutterwheel
Reverse Flutterwheel
Sweep a Quarter
Touch 1/4

Circle Calls

(could use if you want to teach them)

Single File Promenade
Wrong Way Promenade
Star Promenade
Right and Left Grand
Weave the Ring
Wrong Way Grand
Arm Turns
Backtrack
Do Paso
Grand Square
Walk Around the Corner
See Saw
Allemande Thar
Allemande Left to an Allemande Thar
Wrong Way Thar
Slip the Clutch
Shoot the Star

Calls requiring asymmetric setup or asymmetric language

Split Two
Separate Around 1 to a Line
Separate Around 1 and Come Into the Middle
Circle to a Line
Dive Thru
Wheel and Deal from a 1-faced line
First Couple Go Left/Right, Next Couple Go Left/Right
Centers/Trailers In

Mainstream

Cloverleaf
Turn Thru
Single Hinge / Couples Hinge
Cast Off 3/4
Spin the Top
Walk and Dodge
Slide Thru
Fold / Cross Fold
Dixie Style to an Ocean Wave
Tag the Line (Left/Right)
Half Tag
Scoot Back
Recycle

Plus

Load the Boat (Centers part)
Extend
Peel Off
Linear Cycle
(Anything) & Spread (wave calls)
(Anything) & Roll
Follow Your Neighbor
Fan the Top
Explode the Wave
Explode & (Anything)
Peel the Top
Diamond Circulate
Single Circle to a Wave
Trade the Wave
Flip the Diamond
Cut the Diamond
Crossfire
Chase Right
3/4 Tag the Line