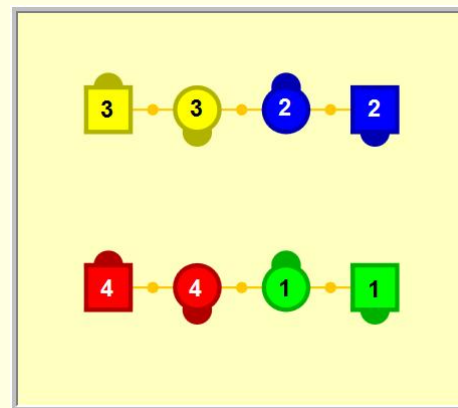


Mechanics of Choreography

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MECHANICS OF CHOREOGRAPHY



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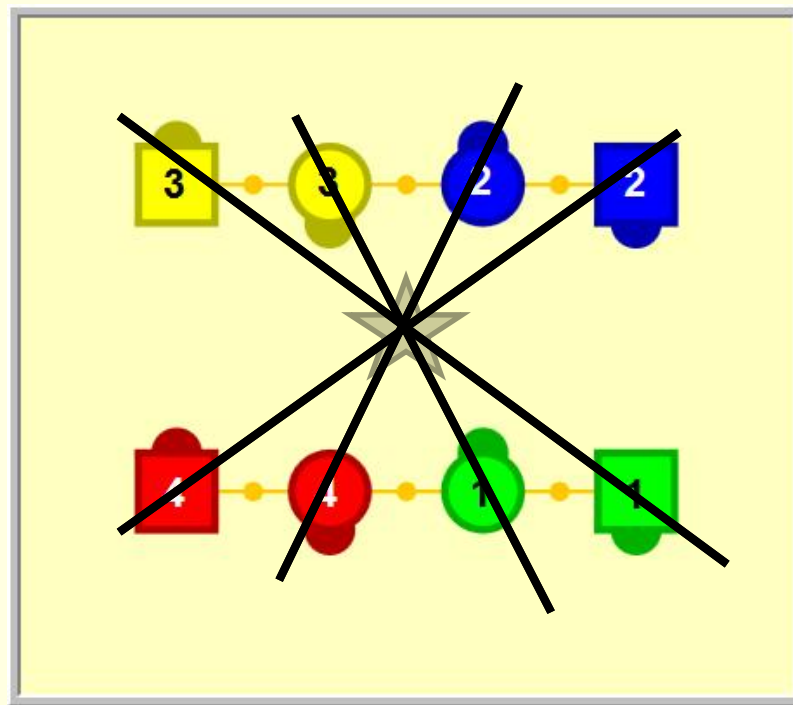
Keys elements to understanding the structure and flow of square dance choreography

1. Knowing the difference between SYMMETRIC and ASYMMETRIC choreography
2. Ability to recognize the state or condition of the set in terms of the four basic choreographic elements (FASR)
3. Knowing what each call does in relationship to moving dancers and changing the FASR.

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Symmetric - A line drawn from any dancer through the flagpole center of the set will also intersect that dancer's diagonal opposite (mirror image).



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F.A.S.R.

FORMATION

ARRANGEMENT

SEQUENCE

RELATIONSHIP

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FORMATION - Two distinct characteristics.....

GEOMETRY: The shape or design of the set as it is formed by the physical location of the dancers.

- The geometry of the square is clear – it's square.
- A 2 by 4 rectangular shape is formed by several popular formations such as facing lines, 8 chain thru, parallel waves and columns.
- Diamonds and 1/4 tag formations have similar geometry.






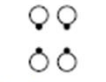







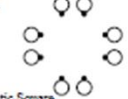
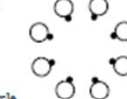



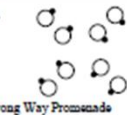
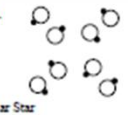
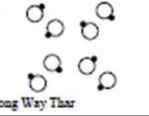

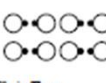
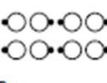
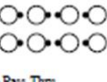
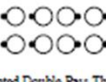



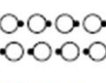
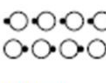

FACING DIRECTION: Critical. For example, many formations are created from a 2 by 4 rectangle by simply changing the direction the dancers are facing. From facing lines simple facing commands can establish: Waves, 8 Chain Thru, Two Faced Lines, Columns, Trade By, Double Pass Thru, etc.

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CALLERLAB
has named
over 75
different
formations.

CALLERLAB APPROVED FORMATIONS (AUGUST 2009)

1.  Couple	2.  Facing Dancers	3.  Back-to-Back Dancers	4.  Right-Hand Mini-Wave
5.  Left-Hand Mini-Wave	6.  Facing Couples	7.  Back-to-Back Couples	8.  Right-Hand Ocean Wave
9.  Left-Hand Ocean Wave	10.  Right-Hand Box Circulate	11.  Left-Hand Box Circulate	12.  Right-Hand Two-Faced Line
13.  Left-Hand Two-Faced Line	14.  Static Square	15.  Circle	16.  Single File Promenade
17.  Alamo Style	18.  Promenade	19.  Wrong Way Promenade	20.  Thar Star
21.  Wrong Way Thar	22.  Facing Lines	23.  Eight Chain Thru	24.  Trade By
25.  Double Pass Thru	26.  Completed Double Pass Thru	27.  Lines Facing Out	28.  Parallel Waves
29.  Parallel Two-Faced Lines	30.  Right-Hand Columns	31.  Left-Hand Columns	32.  Three and One Lines (8 possible)

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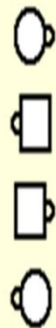
ARRANGEMENT

This term defines the six different Boy-Girl placements that are possible in any symmetric formation.

BGGB



GBBG



GBGB



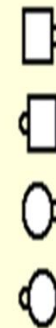
BGBG



GGBB



BBGG



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ARRANGEMENT

NAMES & PICTOGRAMS OF SELECTED FORMATION ARRANGEMENTS

Approved April, 2006

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	Eight Chain Thru	Trade By	Double Pass Thru	Completed Double Pass Thru
Why	1980	1980	1980	1980
0 Normal Couples				
1/2 Half Sashayed Couples				
1 Boys Outside				
2 Girls Outside				
3 Normal Couple Outside				
4 Half Sashayed Couple Outside				



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It's imperative to understand what the next call does to the FASR. And if it can even be called from the current formation and arrangement.

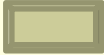

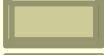



Example:

Call: Star Thru

Formation – 8 Chain Thru

Can it be done from

Arrangement.....

- 0 
- 1/2 
- 1 
- 2 
- 3 
- 4 



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 _____

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SEQUENCE

Sequence is the basic order of the dancers being aligned in a 1-2-3-4 or 4-3-2-1 rotation, either clockwise (CW) or counter-clockwise (CCW) around the set.

- **Most difficult of the four elements to identify.**
- **Callers determine sequence by checking the relative position of a key (sometimes called primary) man and his corner.**
- **Sequence is pretty much only important at the time of resolving.**

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SEQUENCE FOUR POSSIBLE STATES

- | | | |
|----|-------------------------------------|--------------------------------------|
| 1. | Boys
In sequence (CCW) | Girls
In sequence (CCW) |
| 2. | Boys
Out of sequence (CW) | Girls
Out of sequence (CW) |
| 3. | Boys
In sequence (CCW) | Girls
Out of sequence (CW) |
| 4. | Boys
Out of sequence (CW) | Girls
In sequence (CCW) |

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RELATIONSHIP

- Relationship is becoming more difficult to recognize. Many callers identify partner relationships by recognizing matching clothing, badges, etc. Not so easy these days as we get more casual.
- Four relationships - Partner, Corner, Opposite, Right Hand
- Recognizing relationships is critical to many of the get-out rules.
- Most callers can quickly see a relationship limited to the dancer being either with partner or not with partner. For example, “right ends of facing lines paired with partners, left ends not paired with partner. Now I know I can quickly resolve using a sight get out rule.

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NEW FASR NAMING

P = Partner

C = Corner

O = Opposite

R = Right Hand Lady

PL = Partner Line

CL = Corner Line

OL = Opposite Line

RL = Right Hand Lady Line

PLO = Partner Line Out of Sequence

CLO = Corner Lady Line Out of Sequence

OLO = Opposite Lady Line Out of Sequence

RLO = Right Hand Lady Out of Sequence

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NEW FASR NAMING

Change Zero Line (ZL) to Partner Line (PL)

Change Zero Box (ZB) to Corner Box (CB)

Change Zero Box Out of Sequence (ZBOS) to Corner Box Out (CBO)

Change Across the Street Box (XB) to Right hand Lady Box Out (RBO)

Establish Across the Street Box + Right & Left Thru as “Right Hand Lady Box (RB)”

Change Lead To The Right Box (LRB) to “Lead Right Box” which would match the acronym

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BASIC TRAFFIC PATTERNS

The “Chicken Plucker” is considered to be the basis of the Basic Traffic Pattern. It’s the most effective way to use the techniques of modular choreography. Commit it to memory. From a Corner Box:

Right & Left Thru – Pass Thru – Trade By (1/2)
Right & Left Thru – Pass Thru – Trade By (Done)

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BASIC TRAFFIC PATTERNS

Magic Module - Partner Line to a Corner Box
Touch $\frac{1}{4}$ - All Eight Circulate – Boys Run

Magic Module - Corner Box to a Partner Line
Swing Thru – Girls Circulate – Boys Trade – Boys
Run – Bend the Line



Invert and Rotate Module - Starts from a Corner Box.
Star Thru – Pass Thru – Bend the Line – Star Thru



Learn these by heart. They are invaluable tools.

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SUMMARY

We discussed symmetric and asymmetric choreography

Emphasized being familiar with the four basic elements (FASR) will improve our choreographic understanding.

Knowing the FASR tools enhances our ability to classify, use, and even create get-out routines.

Understanding FASR basics is important for the lecture on Methods of Choreographic Management.

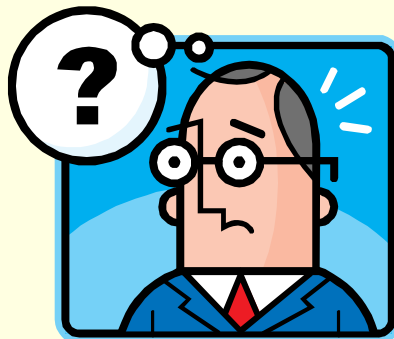
Basic Traffic Patterns

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QUESTIONS



&



ANSWERS