

Methods of Choreographic Management



GSI Caller School

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FASR **Zero**
Set Up
Module **Get Out**



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Five basic systems of calling:

READING

MEMORY

MENTAL IMAGE

MODULE

SIGHT (EXTEMPORANEOUS)

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Module Calling

- Caller memorizes modules and calls them in a building block fashion.
- Caller knows the FASR State that exist at both the beginning and the end.
- Caller is always "in control".
- When ready to resolve, the caller simply selects a module that will bring the dancers to a Left Allemande, Right & Left Grand or back to home.

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Module Calling...continued

Modules are broken down into the following categories:

1. **GET-IN**: A series of one or more calls that take the dancers from their Home positions to a particular FASR State.
2. **GET-OUT**: A series of one or more calls that takes the dancers from a particular FASR State back to Home.
3. **CONVERSION**: This a series of one or more calls that take the dancers from one known FASR State to some other FASR State also known by the caller. The two most useful conversion modules are known as the "**Magic Modules**"

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Module Calling...continued

"Magic Modules". Learn these by heart. They are invaluable tools.

Partner Line to a Corner Box

Touch $\frac{1}{4}$ - All Eight Circulate – Boys Run

Corner Box to a Partner Line

Swing Thru – Girls Circulate – Boys Trade – Boys Run – Bend the Line

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Module Calling...continued

Modules are broken down into the following categories:

4. **EQUIVALENT**: A series of one or more calls that achieves the choreographic equivalent of some other call (or series of calls).
5. **ZERO**: A series of one or more calls that takes the dancers from a known FASR State to the SAME FASR State, thereby producing a "zero" choreographic effect.

Zeros fall into several different categories. It is important if using Zeros to understand the difference between each, which ones are being used, and their effect on the dancers.

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Module Calling...continued

GEOGRAPHIC ZERO: Brings the dancers back to their original foot prints.

TRUE ZERO: Returns the dancers to the same FASR State without affecting the ending position of the original actives. A Geographic Zero is a True Zero, but not all True Zeros are Geographic.

FRACTIONAL ZERO: Must be called two or more times in order to return the dancers to the same FASR.

TECHNICAL ZERO: Brings the dancers back to the same FASR but also interchanges the ending position.

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Module Calling...continued

The most common Technical Zero is the Invert and Rotate Module. It starts from any Corner Box. Commit to memory.

Star Thru – Pass Thru – Bend the Line – Star Thru

The Chicken Plucker is 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 (Complete)

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Module Calling...continued

The primary advantage of the Module Method is that since the modules are effectively interchangeable, they may be used to achieve choreographic variety without loss of caller "control".

The major disadvantage of the modular method is that the caller must rely on sequences that must be totally memorized.

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Sight Calling

- Recognized as the most versatile and flexible of all the calling methods.
- Provides the ability to create extemporaneously the particular kind of choreography that a caller might need for any and all calling assignments
- Ability to incorporate new calls or ideas quickly and easily.
- Accomplished by combining of two basic essential procedures.
 1. Resolution – successfully returning the dancers to their original home positions.
 2. Extemporaneous Calling – improvising calls to accomplish a choreographic objective.

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Sight Calling...continued

SIGHT RESOLUTION - Requires a caller to learn and apply a simple resolution recipe or formula by monitoring the relative positions of four key dancers in one or more pilot squares.

Symmetric dancing enables a sight caller to track only four dancers in order to control the actions of all eight effectively.

1. Choose squares with the most competent dancers.
2. If possible, select more than one pilot square.
3. Try to select pilot squares in various locations in the hall.

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Sight Calling...continued

4. Guidelines for choosing:
 - a) The four key dancers must be adjacent (not opposites)
 - b) Should have original partners
 - c) Two of the key dancers must be original corners.
5. It is helpful for a sight caller to identify the selected couples not simply as couples 1 and 4, etc., but also a particular key man and his corner.
6. Selection of the four key dancers should be based on the caller's prior awareness of partner relationships. Mixer tips are a nightmare.
7. Often possible to determine such relationships by selecting couples with matching costumes, identical badges or similar physical characteristics (tall, short, heavy, thin etc). More difficult in today's environment.

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Sight Calling...continued

8. It is always a good idea for a caller to write down the selected pairings at the beginning of the tip. FYI - Don't leave your notes out for anyone to see later.....
9. There will, on occasion, be times when a sight caller is unable to identify one or more "safe" squares to use as pilots. In such cases, it is a good idea for a sight caller to have some other method of control to fall back on (Modules, Mental image etc).

.....and then there's always the last resort.....ask Dave or Lucy who their corner is

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Sight Calling...continued

RESOLUTIONS TECHNIQUES

- 1. One Couple Sight:** Allows a limited amount of choreography while tracking only the actions of a single couple.
 - a) Establish a beginning FASR (usually a Corner Box or a Partner Line).
 - b) Use any combination of calls as long as none of the dancers are moved out of their geographic half of the square.
 - c) Resolve by moving back to the beginning FASR footprints.
- 2. Two Couple Sight:** An extension of the one couple method differing in only two respects: the caller must monitor two couples and, it's OK to move the dancers all around the square providing the two key couples remain in the same foursome. To resolve, realign back to a configuration that is identical to the one that existed at the beginning of the FASR state.

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Sight Calling...continued

RESOLUTIONS TECHNIQUES

3. **Unrestricted Sight Calling (Four Couple Sight):** Provides the freedom to create or improvise symmetric choreography without limitations while still only keeping track of two key couples. Four successive steps:
 - a) **Establish Zero 2-Faced Lines:** The staff of GSI feels that the use of "0" Right Hand 2 Faced Lines provides the beginning sight callers with the easiest introduction to the unrestricted sight resolution.
 - b) **Pair Up One or Both Key Couples:** When "0" 2-Faced Lines are formed, one of three conditions will exist:
 - Both key couples are paired
 - Only one of the key couples is paired
 - None of the key couples is paired

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Sight Calling...continued

RESOLUTIONS TECHNIQUES

- c) Determine the Get-Out Strategy: With at least one of the key couples paired, the caller is ready to decide which of two FASR states - a Partner Line or a Corner Box to use to affect the final resolution.
- d) Use a Modular Get-Out: While it is possible to call an accurate Allemande Left when the dancers are in a Corner Box or Partner Line, most successful sight callers prefer to call a memorized Get-Out Module. Serves either to support their program goals or to add a touch of showmanship to their choreography.

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Sight Calling...continued

EXTEMPORANEOUS CALLING / FORMATION MANAGEMENT

1. **Knowledge of calls:** Good practice is to complete the "Analyzing a Call" Sheets for each call in their repertoires. Know the starting and ending formations of each call.
2. **Knowledge of Formations and Arrangements:** The ability to establish quickly, easily and without guesswork.
 - a) **Formation Awareness:** Study the Formation Charts. It is imperative to know the formation before you can manage it.
 - b) **Creating Formations and Arrangements:** Concentrate on one formation. Learn how to set up all six arrangements, then move on to the next.

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Sight Calling...continued

EXTEMPORANEOUS CALLING / FORMATION MANAGEMENT

- c) **Knowledge of Call Options:** Along with the ability to identify formations and arrangements is the ability to identify that are allowable in each emerging formation/arrangement and those that support or enhance a caller's program goals.

- d) **Conversion/Normalization:** Formation Management skills are used to facilitate a sight caller's resolution process. Every resolution requires at least one step for a caller to place the dancers into some "0" or normal formation/arrangement. Learning to use the Magic Modules come in very handy.

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SUMMARY

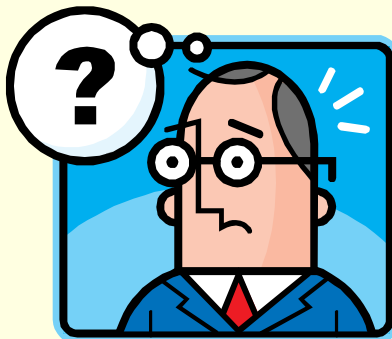
1. The ability to improvise choreography instantly is one of sight calling's greatest assets.
2. It can also be a serious liability.
3. An ability to create choreography and resolve the square does not eliminate the requirement for callers to pre-plan carefully (program their dances) for each and every dance they call.
4. Every dance needs an overall game plan and every tip and every routine within that tip should, in one way or another, contribute to it.

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QUESTIONS



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ANSWERS