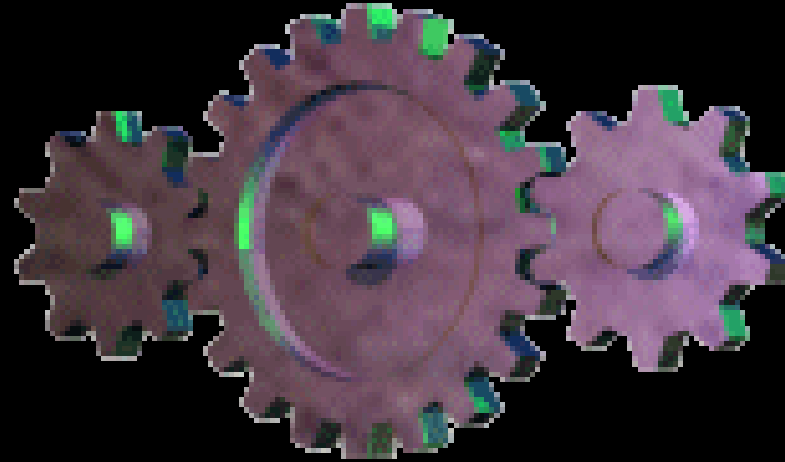


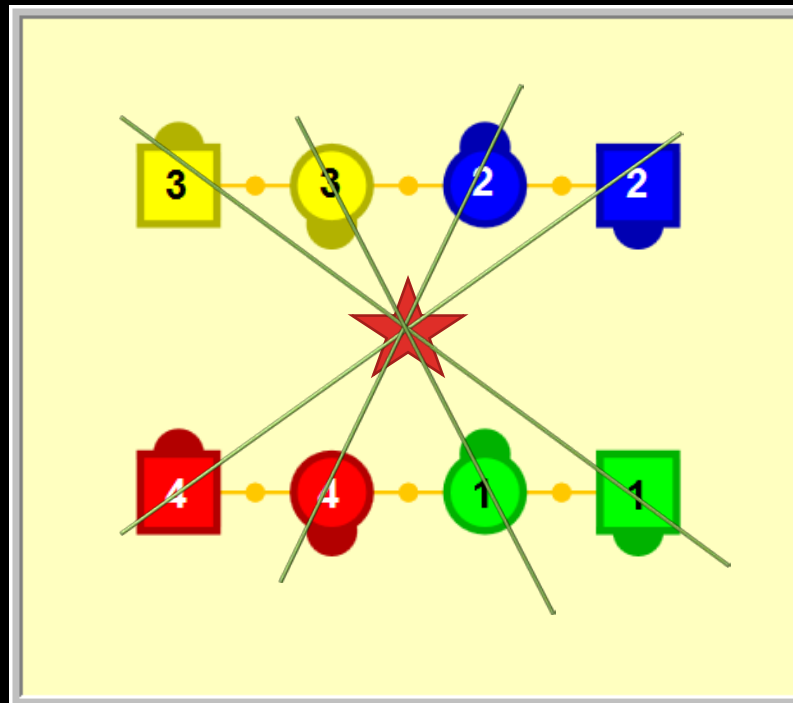
Presented By  
Scott Bennett



## OVERVIEW

1. Symmetric vs Asymmetric
2. Terminology
3. Understanding FASR
4. Choreographic Symmetry
5. Basic Traffic Pattern
6. Q & A

Symmetric – Draw a line from any dancer through the flagpole center of the set. It will perfectly intersect that dancer's diagonal opposite (mirror image).



## TERMINOLOGY

Partner Line (PL)

Corner Box (CB)

Corner Box Out (CBO)

Right Hand Lady Box Out (RBO) + Right & Left Thru = Right Hand Lady Box (RB)

Lead Right Box (LRB)

Lead Left Box (LLB)

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 Line Out of Sequence

OLO = Opposite Line Out of Sequence

RLO = Right Hand Lady Out of Sequence

# F.A.S.R.

FORMATION

ARRANGEMENT

SEQUENCE

RELATIONSHIP

# F.A.R.S.

FORMATION

ARRANGEMENT

RELATIONSHIP

SEQUENCE

## **FORMATION** - Two distinct characteristics.....

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

A 2 by 4 rectangular shape is formed by several popular formations such as facing lines, 8 chain thru, parallel waves and columns.

**FACING DIRECTION**: Many formations are created 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.

CALLERLAB  
has named  
over 75  
different  
formations.

CALLERLAB Formation Pictograms (December 14, 2010)

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.  Right 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 (if possible)

# ARRANGEMENT

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



# ARRANGEMENT

NAMES & PICTOGRAMS OF SELECTED FORMATION ARRANGEMENTS  
 Approved April, 2006  
 Page 2 of 7

	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				

# MECHANICS OF CHOREOGRAPHY

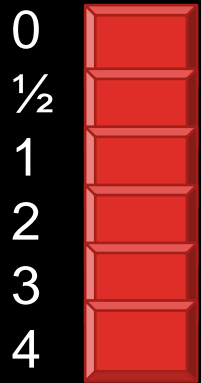
It's imperative to understand what the next call does to the FASR. And if it can even be called from the current formation and arrangement.

Example:


Call: Star Thru

Formation – 8 Chain Thru

Can it be done from Arrangement.....



From a 0 arrangement the formation will be a Facing Line



## ANALYZING A CALL

<b>0</b> Normal Couples	Call _____ AB Definition _____ _____ _____
<b>1/2</b> Half Sashayed Couples	What FORMATION(S) can the call start? _____ _____
<b>1</b> Boys Outside	Dancers be facing? No ___ Yes ___ If yes, how many? _____ What ARRANGEMENT(S)? _____ and needed? No ___ Both ___ Right ___ Left _____ Preceding calls considering body flow _____
<b>2</b> Girls Outside	What FORMATION(S) will exist upon completion of the call? _____ _____
<b>3</b> Normal Couple Outside	What ARRANGEMENT(S)? _____ Dancers be facing? No ___ Yes ___ If yes, How many? _____ Dancer(s) will be free? None ___ Both ___ Right ___ Left _____ Body flow will exist as call is completed? Direction? For which _____
<b>4</b> Half Sashayed Couple Outside	How many steps for the call - (How many steps to dance comfortably?) _____ Any suggestions _____

## 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.

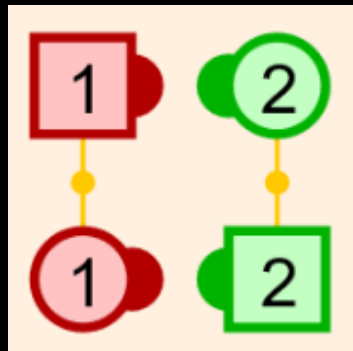
- Most difficult of the four elements to identify.
- Callers determine sequence by checking the relative position of a key (sometimes called primary) man and his corner.
- Sequence is pretty much only important at the time of resolving.

## SEQUENCE FOUR POSSIBLE STATES

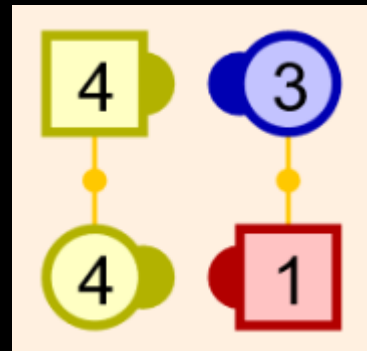
1.	<b>Boys</b> In sequence (CCW)	<b>Girls</b> In sequence (CCW)
2.	<b>Boys</b> Out of sequence (CW)	<b>Girls</b> Out of sequence (CW)
3.	<b>Boys</b> In sequence (CCW)	<b>Girls</b> Out of sequence (CW)
4.	<b>Boys</b> Out of sequence (CW)	<b>Girls</b> In sequence (CCW)

## RELATIONSHIP

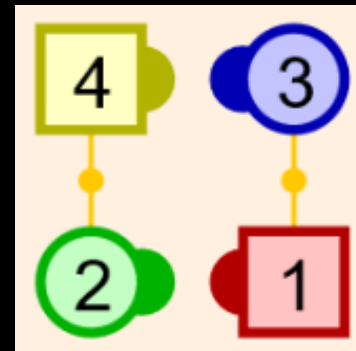
- Relationship is becoming more difficult to recognize. Many callers identify partner relationships by recognizing matching clothing, badges, etc. Not so easy these days as we get more casual.
- Four relationships - Partner, Corner, Opposite, Right Hand
- Recognizing relationships is critical to many of the get outs you use.
- Most callers can quickly see a relationship limited to the dancer being either with partner or not with partner.



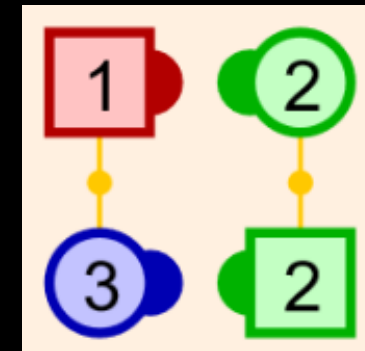
Partner



Corner



Opposite



Right Hand

Choreographic Symmetry refers to presentation choices. It's more about the tools used for the mechanics.

It promotes variety without resorting to the complexity of formations and arrangements. Using normal arrangements and familiar formations, the caller can create a pleasing experience for the dancers, keep routines relatively short, and provide more opportunities for dancers to win.

Directional and Location Symmetry can be the primary focus when dealing with newer or weak dancers.

Duplication Symmetry is more suited to dancers with experience and can handle same sex or half-sashayed arrangements.

## Directional Symmetry

Creates balance by equalizing clockwise rotation with counter-clockwise rotation – right-handed motion with left-handed motion.

RH

Heads Square Thru – Swing Thru - Boys Run – Ferris Wheel – Centers Star Thru – Home

LH

Heads Left Square Thru – Left Swing Thru – Girls Run – Ferris Wheel – Centers Star Thru – Home

## Location Symmetry

Repeat a routine on different sides of the square. Three great tools for moving dancers are Chicken Plucker, Invert & Rotate, Magic Modules.

## Duplication Symmetry

Call a routine twice. Once for the Girls & once for the Boys. Or do the entire routine twice as it may Zero out.



# BASIC TRAFFIC PATTERN

The Basic Traffic Pattern, often referred to as the “Chicken Plucker”, is the most effective way to use the mechanics of modules and symmetric choreography.

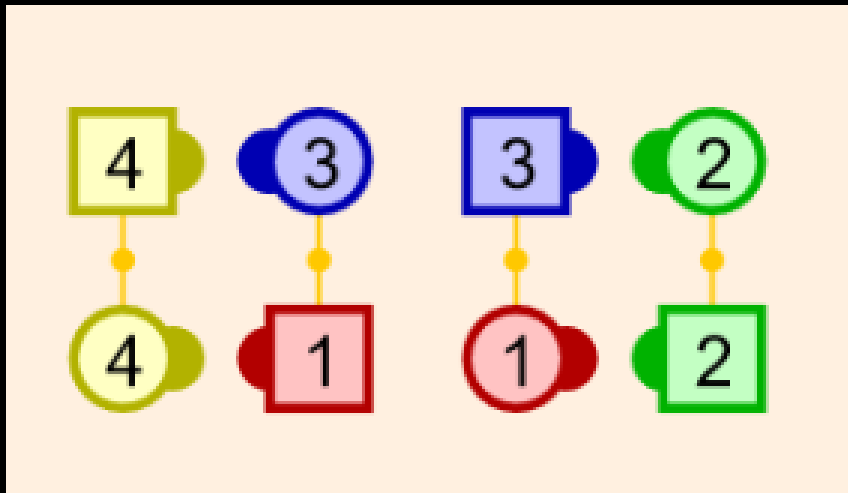
If you commit this to memory and understand the advantages of knowing FASR, you will become a choreographic master at employing Flow Modules, Zeros, Equivalants, Theming, Resolution, etc.

From a Corner Box:

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

**Right & Left Thru – Pass Thru – Trade By (Done)**

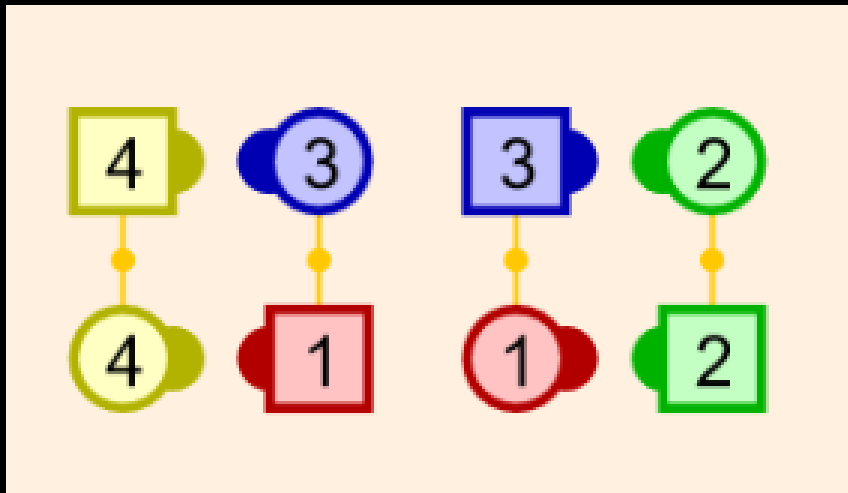
## FASR – Quick review



Formation

# Eight Chain Thru

## FASR – Quick review

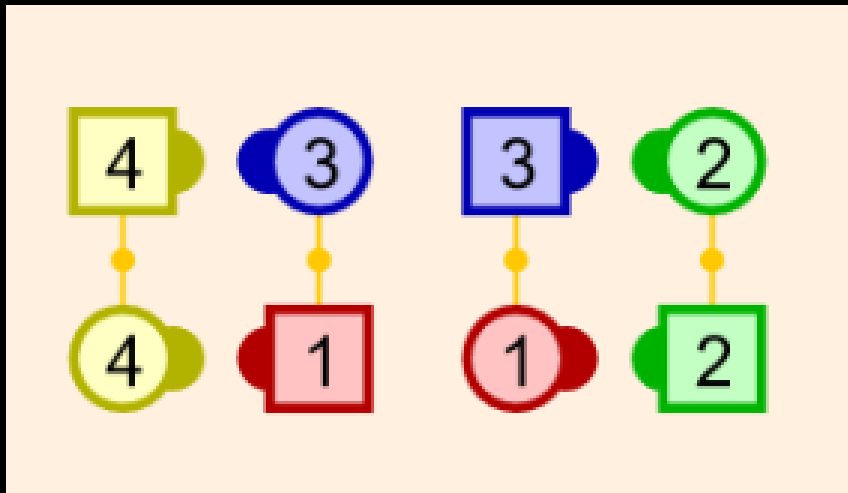


Formation - Eight Chain Thru

Arrangement –

# “0” Normal Couples

## FASR – Quick review



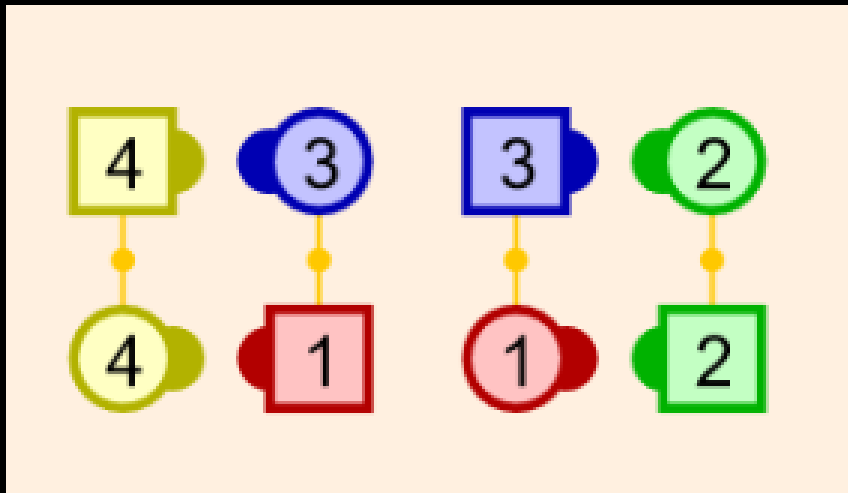
Formation - Eight Chain Thru

Arrangement - "0" Normal Couples

Sequence -

# #1 All In Sequence

## FASR – Quick review



Formation - Eight Chain Thru

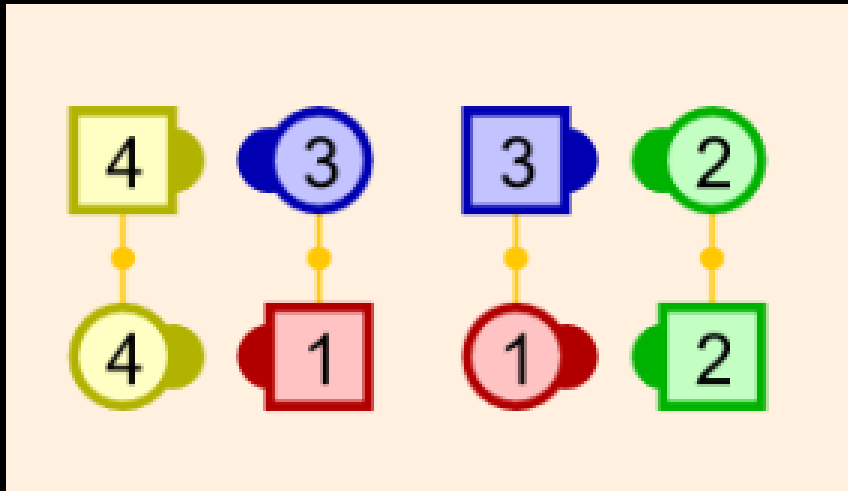
Arrangement - "0" Normal Couples

Sequence – In Sequence

Relationship -

# Corner

## FASR – Quick review



Formation - Eight Chain Thru

Arrangement - "0" Normal Couples

Sequence – In Sequence

Relationship - Corner

# FASR = Corner Box

