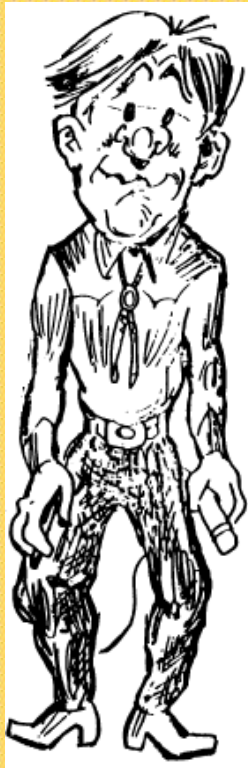


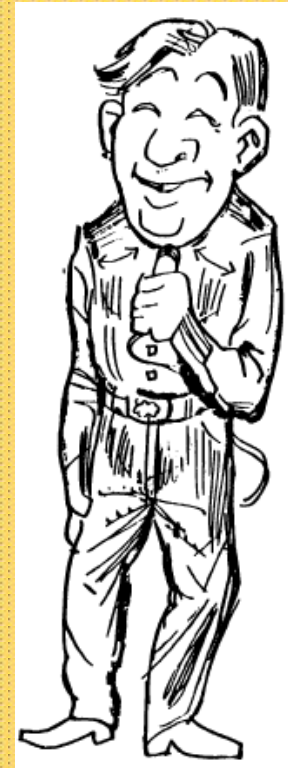
Methods of Choreographic Management

GSI Caller School - Presented by Tom Davis

Methods of Choreographic Management



FASR
Zero
Set Up
Module
Get Out



Methods of Choreographic Management



GSI Caller School

Five basic systems of calling:

READING

MEMORY

MENTAL IMAGE

MODULE

SIGHT (EXTEMPORANEOUS)

Modules

What is a Module?

Modules are somewhat short, meaningful sequences of calls that change the state of the square from one known FASR to another known FASR.

When used correctly, Modules will allow you to build a calling strategy using proven choreography.



Meaningful...

... and Proven

Thus, the quantum conditions we want to impose on the operators a and a^\dagger are

$$[a, a^\dagger] = 1 \quad (24a)$$

$$[a, a] = [a^\dagger, a^\dagger] = 0 \quad (24b)$$

The Heil Hamiltonian operator is easily computed to be

$$H = \int dx \left[\frac{1}{2} \psi^\dagger(x) \psi(x) + \frac{1}{2} \psi(x) \psi^\dagger(x) \right] \quad (25a)$$

































$$= \int dx \psi^\dagger(x) \left(-\frac{\hbar^2}{2m} \nabla^2 + V(x) \right) \psi(x) \quad (25b)$$

Modules

FASR – Quick review

- Formation – the geometric design of the dancers. CALLERLAB identifies over 75 different formations.

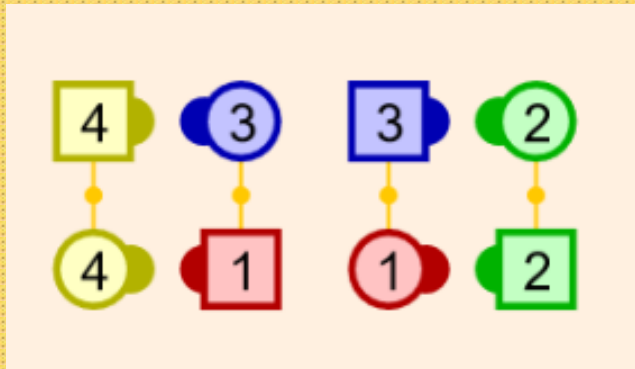
CALLERLAB Formation Pictograms (December 14, 2010)

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 (8 possible)

GSI Caller School

Modules

FASR – Quick review



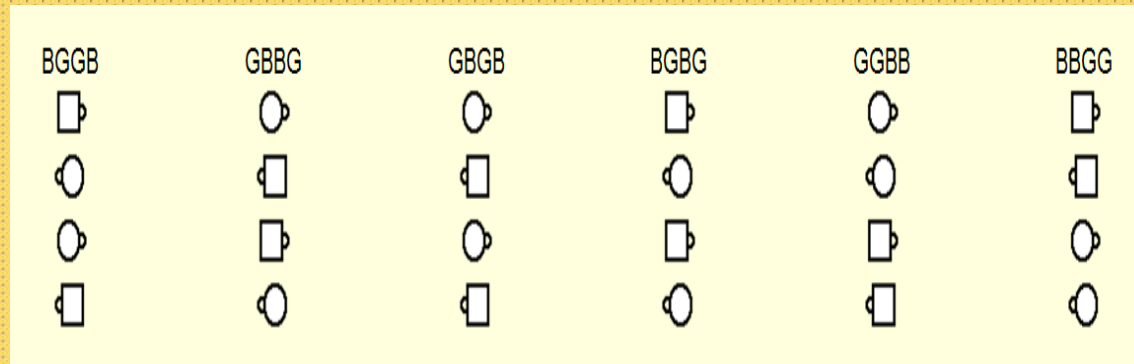
Formation

Eight Chain Thru

Modules

FASR – Quick review

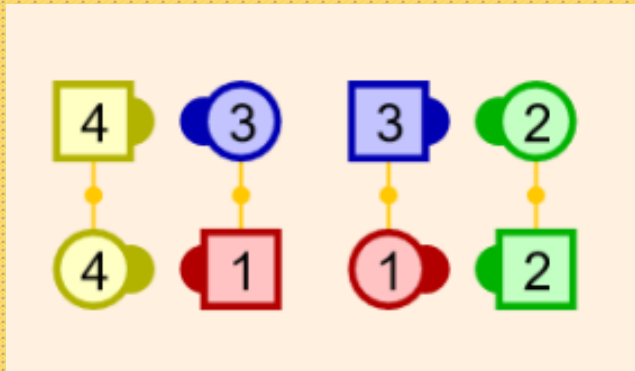
- Arrangement - defines the six different Boy-Girl placements that are possible in any symmetric formation.



0 Normal Couples
1/2 Half Sashayed Couples
1 Boys Outside
2 Girls Outside
3 Normal Couple Outside
4 Half Sashayed Couple Outside

Modules

FASR – Quick review



Formation - Eight Chain Thru

Arrangement –

“0” Normal Couples

FASR – Quick review

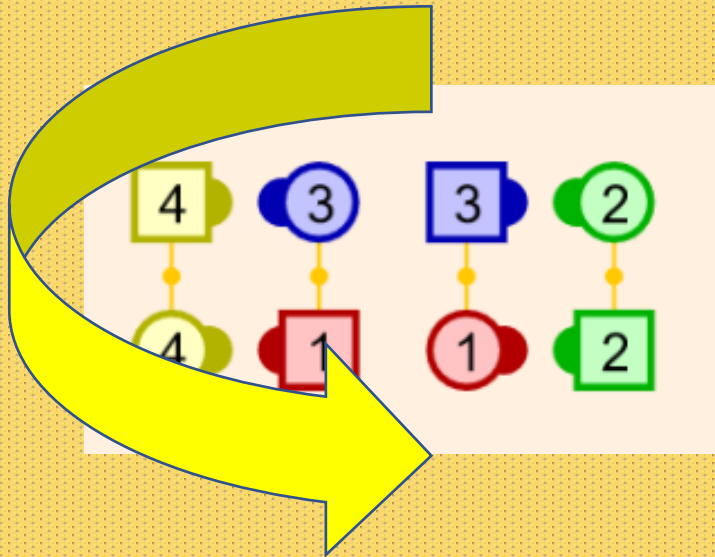
- Sequence - the basic order of the dancers being aligned in a 1-2-3-4 or 4-3-2-1 rotation, either clockwise (CW) or counter-clockwise (CCW) around the set.

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)

Modules

FASR – Quick review



Formation - Eight Chain Thru

Arrangement - "0" Normal Couples

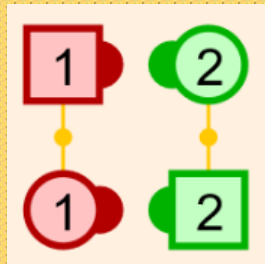
Sequence -

#1 All In Sequence

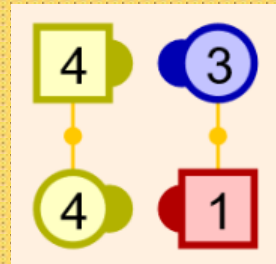
Modules

FASR – Quick review

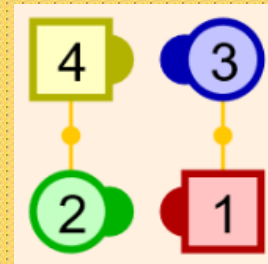
- Relationship – Four possible states.



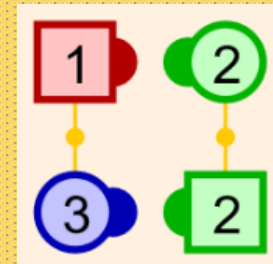
Partner



Corner



Opposite

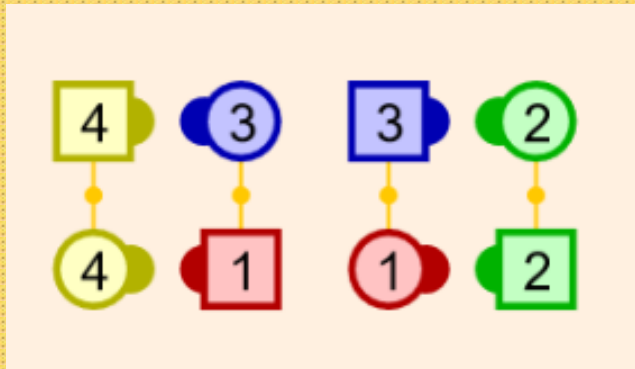


Right Hand

Caller School

Modules

FASR – Quick review



Formation - Eight Chain Thru

Arrangement - "0" Normal Couples

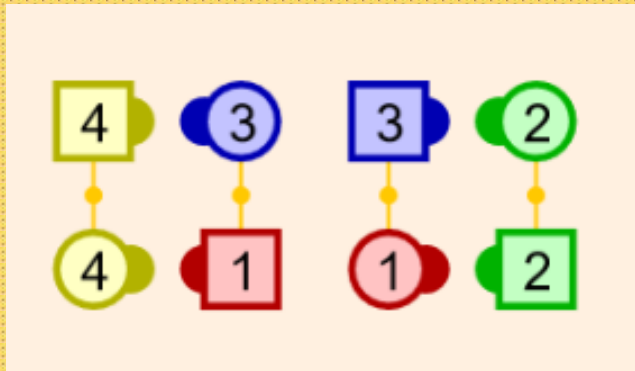
Sequence – In Sequence

Relationship -

Corner

Modules

FASR – Quick review



Formation - Eight Chain Thru

Arrangement - "0" Normal Couples

Sequence – In Sequence

Relationship - Corner

FASR = Corner Box

Methods of Choreographic Management



GSI Caller School

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.

Methods of Choreographic Management



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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**"

Methods of Choreographic Management



GSI Caller School

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

Methods of Choreographic Management



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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.

Methods of Choreographic Management



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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.

Methods of Choreographic Management



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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)

Methods of Choreographic Management



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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.

Methods of Choreographic Management



GSI Caller School

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.

Methods of Choreographic Management



GSI Caller School

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.

Methods of Choreographic Management



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SUMMARY

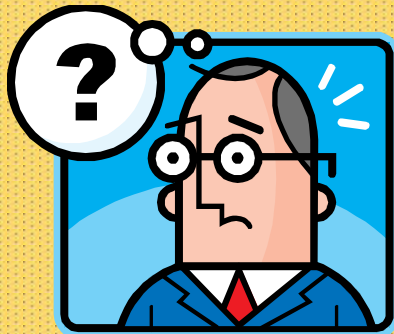
1. The ability to improvise choreography instantly is one of sight calling's greatest assets.
2. It can also be a serious liability.
3. An ability to create choreography and resolve the square does not eliminate the requirement for callers to pre-plan carefully (program their dances) for each and every 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



&



ANSWERS