

# Choreographic Management by Bill Harrison

Choreography is the meat of square dancing. The concept of choreography for the caller is to use the calls, moving the dancers through pattern's to successfully bring them home as they once started. A caller must have a complete understanding of how the language works. The use of checkers or diagrams helps in understanding the calls and what they do as does the analyze call sheet. There are computer programs available that can create choreography however the down side of this limits the callers understanding of the start and ending of the calls or body flow. The joy for the dancers is succeeding in the designed choreography by the caller. There are various ways the caller can control the dancers on the floor to help the dancers reach this goal. The following are the methods of choreographic management; let's examine each.

## **Reading**

The presentation of the square dance calls is delivered by reading a prepared script of choreography.

- Use of paper or index cards
- Use of a computer program to display written choreography
- Be sure the choreography is complete, correct, and legible.
- Must be familiar with written material and still maintain eye contact with the dancers. Elevating the material will assist in eye contact with dancers.

## **Memory**

Memory Calling is the memorization of a total dance routine. The caller constructs a patten tip by combining various complete dance routines to create the dance experience. While this system of calling was once common, total memory callers are rare today.

## **Mental Image**

Mental Image calling is a method of choreographic management where-by the caller follows the dancers in his/her own mind and resolves the square as desired. The caller basically follows one key dancer in the square. The caller knows which calls change partners and how the call effects the "Allemande" get out spots. Mental Image techniques then make it possible for the caller to resolve the square by knowing what position to move the key dancer at the appropriate time. Reference Mental Image by Jay King and Out of Sight by Don Beck.

## **Modular Calling**

Modular calling is another form of choreographic management that involves the use of memory calling. The caller constructs a pattern by combining various short series of commands that take the dancers from one known position in the square to another known position.

- Get In Module- a series of one or more calls that take the dancers from home position to a FASR State. (Zero Box, Zero Line, Across The Street Box )
- Get Out Module – a series of one or more calls that take the dancers from a known FASR to a resolved square (Allemande left, Promenade, Right and Left Grand or Home)
- Conversion Module is a series of calls that take the dancers from one FASR to another. Going from a zero box to a zero line.
- Equivalent Modules - a series of one or more calls which equal the same . Heads Square thru 4 or Heads Star Thru ,California Twirl is the equivalent module.
- Zero Module – a series of one or more calls that take dancers from a particular formation, arrangement, sequence, relationship to the same producing a zero effect.
- Geographic Zero – a series of one or more calls which returns the dancers to the same footprints. Facing Lines, Pass Thru, Wheel and Deal, Double Pass Thru, First Couple Go Left, Second Couple Go Right.
- True Zero – a series of one or more calls which returns the dancers to the same FASR without affecting the ending position of the original actives (heads or sides). Eight Chain 4.
- Fractional Zero – a series of one or more calls which must be called two or more times in order to return to the same FASR. Lines facing, Pass Thru, Wheel and Deal, Double Pass Thru, Centers In, Cast Off  $\frac{3}{4}$ 's. This series of calls must be called three times in order to return the dancers to the same FASR thus this is called a  $\frac{1}{3}$  Zero.
- Technical Zero – a series of one or more calls which returns the dancers to the same FASR but which also interchanges the ending position of the original heads and sides.

From a corner line (Zero Box, Star Thru) Bend the Line is a Technical Zero.  
From Zero Box, Star Thru, Pass Thru, Bend The line, Star Thru is a Technical Zero Sequence.

### **Sight Calling**

Many callers recognize sight calling as the most versatile of all calling methods. There are various methods of sight calling. All methods have two components in common; Extemporaneous calling and Resolution.

- Plan which sight management you will use and write down and remember key dancers.
- **Burnt Image**  
Is one couple sight calling; the caller only needs to remember one couple as the primary couple. Choreography must be limited to two couple actions unless using known zeros and equivalents. The caller must return the primary couple to their original position and resolve.
- **Isolated Sight**  
Is two couple sight calling; the caller moves the dancers to a key starting formation and remembers exactly where the two couples are positioned. Caller calls anything that keeps these four dancers connected in a group of four (rubber band). They do not have to stay in the same box. When the caller wants to resolve the sequence they maneuver the two couples back to a formation that existed at the start and then resolve.
- **Full Sight**  
Is four couple sight calling, that allows the caller to work easily with all formations and dancer arrangements. The caller must choose a primary and secondary couple. The caller uses extemporaneous calling, “free wheeling” with no preconceived notion of sequence or relationship. The caller must normalize the formation and arrangement. The caller must utilize a formulated resolution pairing up primary and secondary couples to resolve.

These are a just few different techniques used today. Together with modular calling, sight calling can be a valuable tool to further enhance the dance experience.