

# CALLERLAB

## CONDENSED TEACHING METHOD



Revised March 1, 2015

The Condensed Teaching Method Document was designed and produced by Bill Harrison and Tim Marriner.

**Revisions:**

Feb. 2, 2015 - Moved Pass Thru from Session 3 to Session 2 within Condensed Teach Order. Updated the following; Call Descriptions, Check-off Sheet, Singing Call Figures, and Practice Choreography, accordingly.

March 1, 2015 - Added a section titled "Remaining Basic and Mainstream Calls Not Included in the Condensed Teaching Order" and listed them in order of CALLERLAB Dance Programs. Also, corrected some minor typos.

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## CONDENSED TEACH ORDER PRINCIPLES

Several different approaches to teaching square dancing have surfaced over the years; Blast Classes, Fast Track, and ABC, to name a few. Most of these methods involve shorter teach times. All offer an alternative approach to teaching outside the norm. One problem not usually addressed is the staggering amount of material that still must be taught for the average new dancer to participate in a club program. Many groups start new dancer sessions once a year in Sept. and move them through for almost a full year before they can join in with the existing club. The window of opportunity to join Square Dancing is usually open and shut in just three weeks. Very difficult to get many new dancers involved this way at today's current pace of life. It is this reason other teaching approaches have been introduced. Still, only a handful have had limited success with these unique teaching methods. One pitfall is not having a suitable destination for new dancers to continue after the session is over. The transition between class and club is still devastating with soaring dropout rates. It is unrealistic to assume a reversal of this trend can be obtained by teaching new recruits at a quicker pace with as much material currently being danced at average clubs. Focus groups surveys concluded the average age of our activity is growing older. The same surveys polled ex-dancers and obtained staggering results that most felt were not statistically accurate. Yet several other focus groups netted the same results. Apparently, close to a million people have had an introduction to Modern Western Square Dancing but dropped out mostly because it took too long to learn. Shortening the lessons seems a logical repair, however; it is only one part of the equation. Less material needs to be offered while still providing variety and fun. It has been suggested that a limited dance language can be obtained if a group committed itself to the current Basic Programs. It is debatable however why such a group is not sustainable in most regions. One possible answer is that there are several redundant dance moves and others that are not widely used on an average Mainstream floor. Also, dancer satisfaction can be better achieved with a wider variety of calls from a wider variety of formations better sustained with some Mainstream actions. The ad hoc committee working on this project designed a teach order that includes these most popular dance actions, integrating some of the more difficult dance actions with the easier ones, and defers less used dance actions and redundancies to shorten the normal teach time. The following will provide greater explanation and details of this Condensed Teach Order.

The calls are listed under sessions and not weeks or nights, as a session could be offered more than once a week at any time. A session is considered to be the duration of no more than two hours. It was determined twelve sessions if held once a week could cover a three month period. Therefore, it could be possible to conduct as many as four sessions per year with this teaching method providing more opportunities for entrance into the activity. The calls listed under the session are recommendations, not set in stone. Flexibility must be exerted to accommodate for cancelations and absentees. The calls are grouped in a manner to provide greater variety than just normal applications to assure maximum entertainment. Some calls can be taught conceptionally rather than positionally in order to expand the possibilities of multiple arrangements the call could offer. For example, if Square Thru is described as moving around the block of a square building the dancers can envision how the action works from any arrangement of facing couples without being inhibited with language such as "boys do this while girls do that" type constraints. Teaching a call thoroughly with several different set ups and formations can provide optimal performance by new dancers in order to achieve a better dance experience. For example, Pass the Ocean can be done from any arrangement of facing couples, not only from lines but also from an 8 Chain Thru formation. Some actions can also be used ambidexterally to provide a Left usage. For example, Left Touch  $\frac{1}{4}$  can easily be shown after a group has been exposed to Touch  $\frac{1}{4}$  with very little explanation by telling the dancers to do the same action only with the left hand. Exposing dancers to these appropriate actions does not extend the sessions of any consequence and can assist understanding the general use of the call. Good judgment should always be used as to not overload the dancer with too much information on each call. Dancers with a greater understanding of how calls work usually are more proficient and confident while dancing. Singing calls should be adapted to use session actions that promote smooth body flow, danceability, and entertainment.

The first sessions stack many calls together, as most teach orders present, with fewer calls being taught later. Rollaway is an action that works very well but not limited to Ladies Chain. Wheel Around is an action when introduced early offers much variety from many places other than just the normal Promenade positions. Some calls often have several applications that are not separately listed. It may be necessary to defer some applications of the call until proper set up commands are introduced. The CALLERLAB current Mainstream teach order often italicizes these deferred teach items, however they are not specifically listed on this Condensed Teach Order. It does not mean that these applications should not be taught, it is just not relisted as it is inclusive only once on the Condensed Teach Order. The caller will have to introduce these actions when appropriate.

Alamo Style was included as it was felt the introduction of Swing Thru is better presented from this formation first, and then later introduced from waves. Some actions, such as Circulate, becomes an all inclusive term with multiple

applications. For the most part, teaching actions from its largest formation to its smallest formation nets better results. Another unusual omission is the action Wheel and Deal from two faced lines. The call itself is most used from out facing lines on the average dance floor. Once Ferris Wheel is introduced it becomes more utilized from parallel two faced lines than Wheel and Deal. From two faced lines the two calls usually become confused. It was the opinion of this ad hoc committee to utilize the action that is more likely to be used.

One main objective behind this Condensed Teach Order is to be able to merge new dancers in with the current dance base without the dance base noticing the missing dance actions. Deferred actions can simply be introduced at dances with a quick workshop as necessary. This includes some circle type actions such as Thars, and other redundant calls like Star Thru and California Twirl. Where applicable the action that does not require raising arms was selected to be listed in an effort to reduce the risk of anyone getting hurt. Slide Thru for example is very useful early on where Star Thru might normally be first introduced. This can be practiced ahead of time by getting the dancers use to the general pattern with a Pass Thru then asking them to individually face right, left, in or out. Next, the caller can direct the boys to face right and the girls to face left after the Pass Thru action to later set up the name of the call. It is vitally important as with any teach order, to have the dancers keep their hands readily available for each other to touch. If new dancers are trained to take hands after each action the issue of needing a hand to execute a call is moot.

For the most part, callers often teach how they themselves were taught; a habit difficult to break. Their own experience can prejudice results often before they are even tried. New dancers do not know anything regarding the degree of difficulty for example of a Square Thru being done left handed in a sashayed couple arrangement. Callers that explain actions without limitations such as boys do this and girls do that, or turn right/left verses in, will have better results than expected. Describing an action Wheel and Deal as this side goes left and that side goes right only helps if the dancers are on those exact spots. However, telling these same dancers they Wheel inward is always the case no matter what side of the line they are on. When teaching Trade, explain what trades do and often time you will obtain better results. The action done with dancers facing the same direction can be more difficult but working bigger to smaller is often better. From outfacing normal lines show Couples Trade first then later have the Boys Trade and Girls Trade getting the dancers use to the right shoulder passing rule and understanding the half circle action that works towards each other. The last trade to show is the Partner Trade not forgetting to get the same sexes together to work the action. This teaching style is not teaching Dance by Definition it is merely teaching the action thoroughly. It is the opinion of this ad hoc committee new dancers today are mostly shown a standard arrangement for the actions being taught because callers need to rush the dancers through too much material at one time. As a result, dancers not proficient with anything get clobbered on the dance floor after lessons are over. They get discouraged and quit. A dancer that has been taught more thoroughly can have a better success rate. Teaching less overall, but focusing on more thoroughness and entertainment can reduce the dropout rates. More teaching tips are available on the CALLERLAB web site.

A group that uses this Condensed Teach Order method of learning that is not affected by any other outside groups might find it unnecessary to teach any of the deferred actions at all. If the dancers are content to stay within these boundaries why bother to show the remaining deferred actions that they will not know are missing. These dancers must realize however that they cannot attend any other dance events other than their own unless the other group is using the same condensed teach order. Current leaders seem entrenched in not changing anything. Some see the results but are unwilling to compromise anything less than what is currently being danced. Sooner or later they will be forced to change or be left with empty dance halls. This ad hoc committee hopes that in the long run some of the deferred actions on this Condensed Teach Order be seriously considered to be dropped from the existing dance programs. Such modifications have occurred over the years with actions like Curley Q being dropped. Some actions were later embraced by other dance programs such as Triple Trade, Triple Scoot, and Cross Trail Thru to name a few. It is difficult to turn a ship with outgoing tide but it can be done and needs to be done before it sinks.

Fewer calls certainly can make it easier for more people to experience Square Dancing in a shorter amount of time. The first branch of a tree should be within reach should you desire to climb. Currently our activity has that first branch so high that only a few make it to enjoy the activity, and as if that is not difficult enough, it can only be climbed by joining in once a year. By reducing the number of calls to shorten the duration of formal lessons folks can join in at multiple times throughout the year depending upon the availability and needs of the sponsoring club.

New dancers then need to be taught thoroughly with multiple formations and arrangements to gain better proficiency and confidence. The Condensed Teach Order is designed to do just that.

Included with the Condensed Teach Order are documents that should assist with learning. Bundled with this document is an abridged version of the CALLERLAB Abbreviated Definitions based upon the calls in each session; an important reference of how the dance actions are to be done. Choreographic workshop materials are included

that follow the calls used for each session based on two couples and four couples, along with an explanation of how they should be utilized. Any dancer can lead a practice session with this material. For a caller, the material offered can be reviewed on a session by session basis remembering to apply different formations and arrangements for the dancers to dance through. Another document that should also assist with teaching are the Condensed Teach Order Teaching Tips for all the calls, again arranged per session for your convenience. Don't forget to offer proper styling hints, etiquette, and historical perspectives referenced just as they should be with any other traditional teaching methods. Lastly, always provide the best quality entertainment with interesting music and choreographic applications that reward the dancers often with as much fun as possible.

Please contact the Home Office of CALLERLAB if you have any questions, comments, and constructive suggestions regarding this teach method. Should your group decide to try this different approach to teaching please remember to forward any results to the Home Office. This information will be sent back to the ad hoc committee for any future Condensed Teach Order revisions if necessary.

## **HISTORICAL PERSPECTIVE**

A brief reflection of the past should provide better insight to the proposed CALLERLAB Teaching Order of the future. In 1974 CALLERLAB adopted the Sets in Order Basic 50 program of calls as well as the Extended 75. In 1977 Basic 1-38 was approved on a one year trial basis. In 1980 Basic 1-34, Extended Basic 35-47, and Mainstream 48-68 were approved. In 1981 Basic and Extended Basic were merged. As the activity evolved so did the program list. Some calls were dropped while others were added. Definitions became more explicit. Some restrictions were put in place. Even the naming of the calls themselves became more standardized. This standardization helped the activity become more accepted around the world. Dancers and callers could travel from dance to dance with the same expectations of fun and fellowship. Creativity never stops however and more and more calls were being introduced, hence other programs emerged; Plus, Advanced, and Challenge.

The CALLERLAB Basic Mainstream program is still the cornerstone for the activity. It is however more than a listing of calls; it's also a recommended teaching order. Unfortunately little consideration of the teaching order was given as calls were added to the program. Often calls were placed at the end of an existing program in the order they were accepted. Explicitly following the teach order became difficult. As a result, many callers developed their own method of introducing calls to new dancers that varied from the CALLERLAB recommendation. In 1991 a proposed new order was offered by the Mainstream committee only to be defeated. Recently however several leaders raised concern over the way new dancers were being taught. In an effort to expedite the process some pushed for a total revision of the Basic Mainstream Program but little compromise was found.

In 2004 the Mainstream Committee agreed to address the obvious teaching order problems. A focus group under the leadership of Bruce Simperts was formed with the hopes of obtaining a more concise teaching order. Several ideas were submitted but the task of reaching a consensus became daunting. An agreement was made to compile a document describing the principals of designing a new teaching order to rationalize changes. With help from the ad hoc committee, Clark Baker and Dottie Welch, a Teaching Order Design Principals document was approved. An experimental teaching order was designed with these principals in mind and in 2007 was approved on a one year trial basis. It was hoped research could be gathered to support the changes. To date very little feedback has been acquired.

Prior to the 39<sup>th</sup> CALLERLAB Convention held in Nashville, TN in 2012, an initial meeting between the American Callers Association (ACA) and CALLERLAB was organized by then Chairman Elmer Sheffield, Jr. One of the many topics discussed and agreed upon was the urgent need to find a way to reduce the teach time for new dancers. There was consensus between the groups that our current product is obtaining diminishing returns, mostly because it is being offered to the general non-dancing population once a year. If the content was reduced, it could be offered every three months. In an effort to research this dilemma, CALLERLAB again formed an ad hoc committee tasked with developing a reduced teaching framework that could be utilized by groups seeking a faster entry point for new dancers to merge with our activity. Two members from ACA were invited to join the committee that worked several months forging the final document entitled, "The Experimental Condensed Teaching Order". Those working on the initial committee were Bill Harrison, Paul Marcum, Tim Marriner and Gary Shoemake.

The resulting "Experimental Condensed Teaching Order" partially reflects dance steps that have a higher frequency of use. It retains fundamental dance actions and includes more dancer-friendly calls. It omits some actions that are redundant, and others less utilized. It was not designed as a new list or a new dance program. It is not a Blast Class or a Fast Track to other dance programs. It is meant to illustrate how one could provide quality entertainment with less material in a reduced teach time. It also questions the necessity of omitted material within our current dance form, with hopes some change could be accepted by our activity.

A condensed teaching order could be utilized by a new stand-alone club in a market without outside influence or area conflicts. A caller could use such an order to establish a quick foundation of new members, by possibly teaching four groups within the timeframe it takes traditional groups one season. As a result, the window of opportunity to teach new dancers is open every three months as opposed to once a year with traditional methods.

One detrimental aspect of this style of teaching, however, is how it affects the mobility of dancers. A group with a limited vocabulary could only dance within their own community unless others outside of it could adopt the change. This could be of little consequence if there are many dancers to support the group. The opinion of the ad hoc committee, however, was that if dancers are being highly entertained, most would not miss the actions that were not initially introduced.

Another way a condensed teaching order could be used is parallel to an existing club. If a current club is willing to support new dancers with a limited vocabulary, they could be integrated at the dances by either alternating tips between the split programs or offering a staggered start time for the newer dancers and the existing club program. Workshops introducing the omitted material could be conducted during the dances as a means to merge the two co-existing groups over an extended period of time.

There may be other ways this idea could be implemented within our activity. What this suggested experimental condensed teaching order demonstrates is how flexible our existing programs could be when it comes to teaching methods. Regional associations could produce an alternative condensed teach format that better suits their needs, as long as the end result is the same. If certain calls or subset family of calls can be deferred to a later time, they could be introduced as directed over an agreed upon schedule within the region.

A group not experiencing any difficulty retaining dancers might not deem this experimental teaching method as useful. However, it may appeal to non-dancers less enthusiastic over the idea of committing to 30 weeks or more to reach a club entry program.

Is this all that needs to be changed? Probably not, but it is a starting point that is an alternative to the existing teaching order. Could amendments be made to improve this proposal? Sure, but a strong case would have to be made supporting the Teaching Order Design Principals. The charge of the Ad Hoc Committee was to provide a revision of the existing teaching order based on what is currently being danced the most.

If a current dance group or region is in need of a new teaching approach, it is hoped they might consider adopting a condensed teaching order such as this and provide feedback as to its effectiveness.

If you have any questions, comments, results, or constructive criticism, please contact the CALLERLAB Home Office by phone (1-785-783-3665) or e-mail (CALLERLAB@aol.com).

## **Conventions and Rules**

There are items that must be described while teaching that are not listed calls but are fundamental elements that must be understood in order to achieve proper dancing. These conventions and rules are best described when the need arises while teaching the dance actions.

### **Passing Rule**

If the definition of a call has two dancers on the same path and requires them to walk past each other, they should pass right shoulders (unless otherwise specified) and continue. The mirror image version of a call has dancers pass left shoulders and continue (e.g., Left Double Pass Thru).

### **Same Position Rule**

If two dancers are required to occupy the same position at the end of a call, and are facing in opposite directions from each other, they form a Right-Hand Mini-Wave. If an adjustment is necessary (since they are now two dancers side-by-side in a formation that expected one dancer), the adjustment is sideways, towards the outside of the group in which they were working.

### **Facing Couples Rule**

A few specific calls that are defined to start from an Ocean Wave are also proper starting from Facing Couples; examples include Swing Thru and Spin The Top. In these cases, the dancers first step into a momentary Right-Hand Ocean Wave and complete the call.

If the caller directs a left hand call (e.g., Left Swing Thru), the dancers first step into a momentary Left-Hand Ocean Wave.

If the Facing Couples rule is applicable, the call's definition in this document will have a comment to that effect. If there is no such comment, then the Facing Couples rule may not be used.

While the rule is called the Facing Couples Rule, it is generalized to include Facing Dancers stepping to a Right-Hand Mini-Wave and Facing Lines step to a Right-Hand Tidal Wave, etc.

*Timing:* Application of the Facing Couple Rule does not change the timing of the call.

### **Ocean Wave Rule**

Some calls that are defined to start from Facing Couples are also proper starting from a Right-Hand Ocean Wave. Examples include Right and Left Thru and Square Thru. In these cases, the dancers have already stepped forward toward the facing dancer and are ready to complete the remaining action of the directed call.

*Teaching Tip:* For the sake of dancer comprehension and teaching purposes, it may be necessary initially to have the dancers back up into facing couples, then step back into the wave and complete the call.

### **Squared Set Convention**

Calls that are defined as starting from Facing Dancers or Facing Couples are also proper starting from a Squared Set. The caller must identify which pair of couples is active (e.g., Heads, Boys).

The active dancers move forward into the center of the set and execute the call. If they end facing the same walls as the inactive dancers, they will remain in the center (e.g., Heads Square Thru 4, Heads Star Thru, Heads Touch 1/4).

If the call ends with the active dancers not facing the same walls as the inactive dancers, then the active dancers end back on Squared Set spots unless there is clear reason to remain in the center. (e.g., Dancers should return to Squared Set spots for Head Ladies Chain, Heads Right and Left Thru, Heads Pass Thru, or Heads Square Thru 3.)

*Timing:* Moving into the center adds 2 beats to the timing for the move.

### **Ways of Naming Dancers**

#### **Partner / Corner / Opposite / Right Hand Lady**

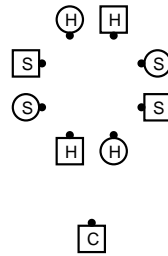
*Description:* From a Squared Set of Normal Couples, each dancer's Partner is the adjacent dancer, and each dancer's Corner is the next dancer "around the nearest corner of the square" from them. The Opposite Lady is the lady across the set from each Man. The Right Hand Lady is the next lady around the square to each Man's right. From a Couple, or Mini Wave, each dancer is the other's Partner.

#### **Heads / Sides**



*Description:* From a Squared Set, at the start of the tip, the Heads are the two opposing couples who are facing toward or away from the caller. The Sides are the two opposing couples who are standing perpendicular to the caller.

C = Caller H = Heads S = Sides



Dancers retain their Head or Side identity established when they first squared up. That is, "Heads" means "Original Heads".

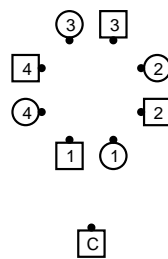
When a Head Man is promenading with a Side Woman, the term "Heads" means "Head Boy and the Girl with You" (e.g., Heads Wheel Around); similarly for "Sides".

The figure portion of singing calls almost always causes each woman to progress to a new man. Once this has happened, she temporarily takes on the Head/Side identity and home position of that man.

#### Couple #1, #2, #3, #4

*Description:* From a Squared Set, at the start of the tip, the couple whose back is to the caller is Couple #1. The couple to their right is Couple #2, and so on moving counter-clockwise around the square.

Dancers retain their couple number as established when they first squared up.



C = Caller

The figure portion of singing calls almost always causes each woman to progress to a new man. Once this has happened, she temporarily takes on the couple number and home position of that man.

"Couples 1 And 3" means the same thing as "Heads". Likewise, "Couples 2 and 4" means the same thing as "Sides".

#### Boys / Girls

*Description:* The Boys are those dancers who initially squared up as the left-side dancers of each couple. The Girls are those dancers who initially squared up as the right-side dancers of each couple. The terms Men, Gents, Gentlemen, and Guys are synonymous with Boys. The terms Women, Ladies, and Gals are synonymous with Girls. No matter the actual genders of the dancers, those who initially squared up on the left-side of each couple will play the role of Boys; right-side dancers will play the role of Girls.

#### Centers / Ends

*Description:* Dancers near the center of the square (or formation) are called centers. Dancers on the outside of the square (or formation) are called Ends.

#### Leaders / Trailers

An understanding of Leaders and Trailers is important, as they are used to define calls (e.g., Cloverleaf) and teach calls (e.g., Zoom). Also, these terms are used by some callers during a dance (e.g., Leaders Trade).

*Description:* In any box-type formation, those facing out of the box are Leaders and those facing into the box are Trailers.

## CALL DESCRIPTIONS

The calls in the Condensed Teach Order are listed per session. These descriptions have been excerpted from the CALLERLAB Abbreviated definitions. For complete information refer to the full CALLERLAB Definitions. In the event of a discrepancy the full CALLERLAB Definitions overrule. Provided with each call is a description that may contain up to 10 parts.

1. *Name of the call* - This is how the call is listed on the dance program. Usually this is also how the call is called.
2. *Starting formation* - Common starting formations are listed. In rare cases, the word "only" appears indicating that only the listed starting formations and no others are to be used.
3. *Dance action* - A description of how to do the call either in English words, other calls, or a combination of both. Complex calls are described sequentially, part by part. For full details of a call, please consult the technical definitions document.
4. *Ending formation* - The ending formations are given so that the reader can double check his understanding of the call.
5. *Timing* - While executing each call, the dancers should take one step for each beat of music. The number of steps (or beats) for each of the calls as approved by the Mainstream Committee.
6. *Styling* - The recommended styling, including arm position, handholds, and skirt work, is given.
7. *Calling Tip* - Calling Tips are given to help callers learn how to call the call.
8. *Teaching Tip* - Teaching Tips are given to help dancers learn the call and to help callers learn better ways to teach the call. CALLERLAB publishes an entire document "Teaching Tips for Basic and Mainstream" which has much more information on this topic.
9. *Applications* - In an effort to teach more thorough, new dancers should be exposed to more than one formation and arrangement of each dance action. Some of the calls can be done from multiple arrangements and are intuitively understood for all applications. Where appropriate, it is preferred to offer a general non gender description of the action in order to provide usage that is non- restrictive, assuring the action can be applied to various formations and arrangements. Applications are listed in an order of increased complexity that can vary from region to region. In some cases more extended applications may exist but are not necessary elements to teach in a new dancers' environment. It is also possible that some listed applications may be out of reach for the ability of some dancers at this time. Good caller judgment is required to find the proper balance of material.
10. *Arrangements* - This section provides appropriate ways to use the dance action during a condensed teach session in an effort to provide greater variety and thorough teaching. In some cases there may be more than one arrangement to execute the dance action. If restrictions exist, it will be noted in this section.

# Condensed Teach Order

## 12 Sessions 02/05/2015

### Session 1

Circle Left/Right  
Forward and Back  
Promenades  
Wheel Around  
Dosado  
Star Left/Right  
Swing  
Allemande Left/Arm Turns  
Right & Left Grand/Weave the Ring  
Ladies Chain  
Rollaway

### Session 2

Lead Right/Left  
Veer Left/Right  
Bend the Line  
Pass Thru  
Trades

### Session 3

Ladies in Men Sashay  
Half Sashay  
Slide Thru  
Double Pass Thru  
U-Turn Back  
Right & Left Thru

### Session 4

Cloverleaf  
Grand Square  
Alamo Style  
Swing Thru

### Session 5

Run  
Trade By  
Circulates  
Chain Down the Line

### Session 6

Square Thru  
Wheel & Deal  
Zoom

### Session 7

Touch  $\frac{1}{4}$   
Single Hinge  
Scoot Back  
Ferris Wheel

### Session 8

Pass to the Center  
Centers In  
Cast Off  $\frac{3}{4}$ 's

### Session 9

Pass the Ocean  
Extend

### Session 10

Fold/Cross Fold  
Spin the Top

### Session 11

Recycle  
Sweep a Quarter

### Session 12

Flutter Wheel/Reverse Flutter  
Tag the Line/Half Tag

# SESSION 1

## Circle Left / Circle Right

*Starting formations:* Squared Set, In facing Circle of 2 or more dancers, Facing Couples

*Dance action:* Dancers join hands with adjacent dancers to form a circle and move the circle in the indicated direction or to the left if no direction was given. The amount to circle may be a specified distance or until the next command is given (e.g., Circle Left ... Circle Right).

*Ending formations:* Same as starting formation, except a Circle of 8 dancers may end at home in a Squared Set.

*Timing:* 8-dancer Circle – 1/4: 4; 1/2: 8; 3/4: 12; Full: 16    4-dancer Circle – 1/4: 2; 1/2: 4; 3/4: 6; Full: 8

*Styling:* As dancers join hands (couples handhold) to form a circle, they face slightly left or right as directed. All dancers walk forward with joined hands, elbows bent comfortably so that hands are above the elbow. In a circle of alternating men and women, men's palms are up and women's palms are down. In a circle where same genders are adjacent, right palms are up and left palms are down.

*Teaching Tips:*

Boy palms up, girl palms down.

Shuffle along.

Don't grip! The boys hand will act as a platform for the girls to rest her hand in.

Face slightly in the direction you are traveling.

*Applications:*

All Circle Left / Circle Right

Static Square Heads/Sides - Boys/Girls - Circle Four  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , Full around

Boxes or Lines - Circle  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$

2 handed Circles Left and Right

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

## Forward and Back

*Starting formations:* Squared Set, Circle of 8, Facing Lines, Identified Dancers

*Dance action:* Where applicable, dancers join hands with those next to them, walk forward 3 steps, pause, walk backwards 3 steps, and pause. From Lines close together, walk forward one step and pause, step backward and pause.

*Ending formation:* Same as starting formation

*Timing:* Lines close together: 4; All others: 8

*Styling:* Each dancer steps forward three steps and pauses while bringing the free foot forward and touching it to the floor without transferring weight. Each dancer steps back three steps beginning with the free foot and pauses while touching the free foot beside the weight-bearing foot. As couples or lines meet in the center, the end dancers may touch or clap their outside hands palm to palm with fingers pointed upwards.

*Calling and Teaching Tips:*

Remind dancers to retain hand holds with the ones beside them

Ends can pat palms of their hands together.

Look at the dancers across from you.

A "Charleston" type step: forward touch, back touch.

*Applications:*

Circles

Heads, Sides, designated dancers

Lines Facing In or Facing Out

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

## Promenade

A promenade is a dance around the set by some or all dancers. The active dancers may go as individuals or as couples. They may go in the normal promenade direction (counterclockwise) or as a Wrong Way Promenade (clockwise). They may travel all the way around the set or a distance directed by the caller. They may travel inside or outside the set, as directed.

*Starting formations:* Promenade, Squared Set, Right and Left Grand Circle (men facing counterclockwise, women facing clockwise)

*Ending formations:* Promenade (e.g., Promenade, Don't Stop Keep Going), Squared Set (e.g., Promenade Home), or couples facing in on the outside of the set (e.g., Sides Promenade  $\frac{3}{4}$ ; Heads Square Thru 3). At the end of the promenade each couple turns, as a unit, to face the center of the set. Single File Promenade ends individually without facing the center of the square.

*Timing:*  $\frac{1}{4}$ : 4,  $\frac{1}{2}$ : 8,  $\frac{3}{4}$ : 12, Full: 16

*Styling:* Men's hands palm up, right forearm over the lady's left forearm. Lady's hands resting palm down on the man's hands. When there are active dancers promenading around the outside of the set, the inactive dancers should take a step toward the center of the set to assist the active dancers in their trip around the outside.

### *Teaching Tips:*

Circle right, drop hand but keep walking this direction single file.

Boy steps up along the inside of the girl in front walking side by side.

Shake right hands introduce each other; don't let go, join left hands underneath with boy palms up, girl palms down, fingertips pointing away from the body.

Boys Star Left, keep hold of the star and now scoop up the Partner/Corner with an arm around for Star Promenade. Don't let go of the Star.

### *Applications:*

Single File,  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , Full around

Standard Couple, Full around,  $\frac{1}{2}$ ,  $\frac{1}{4}$ ,  $\frac{3}{4}$

Boys or Girls

Wrong Way

Heads/Sides Pass Thru, Promenade  $\frac{1}{2}$ ,  $\frac{1}{4}$ ,  $\frac{3}{4}$

### *Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

## Wheel Around

*Starting formation:* Couple.

*Dance action:* The couple, working as a unit, turns around to the left half way (180 degrees). The left-side dancer backs up while the right-side dancer moves forward. The pivot point is the handhold between the two dancers.

*Ending formation:* Couple

*Timing:* 4

*Styling:* Dancers use a couple handhold or maintain the handhold from the previous call (e.g., Promenade). They adjust the handhold as they finish Wheel Around if required by the next call.

*Calling Tip:* Wheel Around can be more successful for the dancers if the preceding call produces appropriate body flow.

### *Teaching Tips:*

As a couple; pivot left face to look at the wall behind you.

After the action has been completed try to align lines parallel to a wall in the room.

Standard couple arrangement, without letting go of hands the boy backs up while the girl moves forward to face the opposite direction.

When designated couples do it, hands must be taken quickly to establish new formations.

When promenading with the girls, boys should remind the girls if they are Heads or Sides.

### *Applications:*

From Promenade - designated dancers

Static Square - designated dancers

Lines Facing Out - designated dancers

Double Pass Thru / Completed Double Pass Thru - designated dancers

Two Faced Lines - designated dancers

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed

**Dosado**

*Starting formation:* Facing Dancers

*Dance action:* Dancers walk forward (passing right shoulders), slide sideways to their right (back to back with each other), walk backwards (passing left shoulders) and slide slightly to their left to return to their starting position. The Ocean Wave Rule applies to this call.

*Ending formation:* Facing Dancers

*Timing:* SS with corner, 6 steps; with partner, 6; from a Box formation, 6; SS across the set, 8

*Styling:* Arms in natural dance position, move right shoulder slightly forward while passing each other by the right. Move left shoulder slightly forward while backup up passing each other by the left.

*Teaching Tip:*

Keep head facing the same wall.  
End right back where you started.  
Both are moving around each other at the same time.  
A French term when translated means back to back.  
From a Squared set also try Head Girls Dosado or Side Boys Dosado

*Applications:*

Any designated two dancers  
Waves  
Left Dosado

*Arrangements:*

Standard Boy with Girl  
Same Sex

**Left-Hand Star / Right-Hand Star**

*Starting formations:* Facing Couples, Squared Set, In facing Circle of 8

*Dance action:* The designated dancers form a star by stepping forward if necessary and placing the appropriate hand in the center of the formation. Dancers turn the star by walking forward around the center of the star. The distance traveled may be specified in fractions of a star full around, or until some condition is met (e.g., Men Center Left Hand Star, Pick Up Your Partner with an Arm Around, Star Promenade).

*Ending formation:* Star

*Timing:* 1/2: 4, 3/4: 6, Full: 8

*Styling:* Inside hands in a Palm star. Men's outside arms in natural dance position, women's outside hands work skirt.

*Teaching Tips:*

Single file promenade now extend the left hand in the middle to touch palms.  
Move forward.  
Palms should be together with fingers tips pointing to the ceiling.  
If asked to go back the other way, turn around towards the center forming star with the other hand.  
Sometimes referred to as Left Hand Star/Right Hand Star

*Applications:*

2-4-6-8 dancer stars  
Static Square – designated dancers  
Facing Couples & Lines – designated dancers  
Fractional Stars  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$   
Star Routes blending Right/Left to Left/Right from 8 Chain Thru Formation to the middle of square and back

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed

## **Swing**

*Starting formation:* Facing Dancers (man and woman)

*Dance action:* Dancers step forward and slightly to their left, use a ballroom hold, and rotate clockwise as a unit for four or more beats of music. As dancers end the swing, the woman continues turning to her right (unrolling along the man's right arm) until she is facing the same direction as the man. The Ocean Wave Rule applies to this call.

*Ending formation:* Normal Couple, usually facing into the set, or facing appropriately for the next call (such as Promenade)

*Timing:* Variable, at least 4

*Styling:* Men: left arm bent at the elbow, palm slightly up, right hand on lady's back slightly above the waist. Posture should be erect. Ladies: right hand palm down on man's left hand, left hand on man's right shoulder, arm resting on man's right arm.

The footwork for a Walking Swing is short dancing steps clockwise around the central pivot point between the two dancers. A more physical swing exists called a Buzz Step Swing. It is achieved by moving the right foot forward in a small clockwise circle around the pivot point between the two dancers while the left foot pushes, as a scooter motion. The right foot is always in front of the left.

If the next call is Promenade, some dancers may wish to add a twirl to move the woman into position at the end of the swing. The man needs be courteous to those that wish not to swing or twirl.

*Teaching Tip:*

- Get in a ballroom position as if you were going to do a waltz.
- Boy's left hand and girl's right hand form a pump handle.
- Slide right hip to right hip and walk forward around each other.
- Place the girl on the boy's right side rolling off the arm after the swing.
- Open up, like a book, toward the center of the set.
- Demonstrate.

*Applications:*

Partner, Corner, designated dancers

*Arrangements:*

Standard Arrangement only

## **Allemande Left**

*Starting formations:* Any formation where dancers can conveniently turn 90 degrees or less to face their corner

*Dance action:* If necessary, dancers individually turn in place up to 90 degrees, so that the men are facing wrong way promenade direction and the women are facing promenade direction. Left Arm Turn at least halfway around (180 degrees) until the men are facing promenade direction and the women are facing wrong way promenade direction. Step Thru.

*Ending formation:* Right and Left Grand Circle with everyone facing their partner

*Timing:* 1/2 arm turn: 4-6; 3/4 arm turn: 6-8; Full arm turn: 8

*Styling:* Forearm handhold

*Teaching Tips:*

- Shake left hands; now slide up to the forearm but that's all.
- Join left forearms
- Trade places with this person, let go, walk by passing left shoulders towards the Partner
- Don't grip or grab tight!
- Drop the arm hold before something breaks off.

*Applications:*

- Static Square or Circle
- Facing Lines
- 8 Chain Thru Formation
- Trade By Formation
- Left Handed Waves
- Designated dancers

*Arrangements:*

- Standard Arrangement
- Same Sex

## **Arm Turns**

*Starting formations:* Facing Dancers; any Wave including Alamo Ring or Mini-Wave

*Dance action:* Dancers join indicated (Right or Left) forearms and dance forward around each other as far as directed or as necessary for the next call (e.g. Right Arm Turn Partner, To the Corner, Allemande Left).

*Ending formation:* Dependent on the next call

*Timing:* 1/2: 4, 3/4: 4 to 6, Full: 6 to 8

*Styling:* Arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he/she is to work. Do not squeeze tightly. The pivot point of the turn is the center of the joined forearms.

*Teaching Tips:*

Teach counter dancing as in Allemande Left.

Similar to Allemande Left above but must continue arm turning until the next call.

Research the old routines such as Sally Goodin' and the Arkansas Traveler for other variations.

*Applications:*

From Static Square or Circle with designated dancers Right/Left  
Right & Left Grand Ring

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed

## **Right and Left Grand / Weave the Ring**

*Starting formations:* Right and Left Grand Circle or any formation in which dancers may conveniently turn up to 90 degrees so the men face promenade direction (counterclockwise) and women face wrong way promenade direction (clockwise).

*Dance action:* If necessary, men turn up to 90 degrees to face promenade direction and women turn up to 90 degrees to face Wrong Way Promenade direction. Dancers blend into a circular formation as they Right Pull By, Left Pull By, Right Pull By, Left Pull By. For Weave the Ring dancers do a no hands Right and Left Grand.

*Ending formation:* Right and Left Grand Circle

*Timing:* 10

*Styling:* Women work their skirt with both hands as they move around the square. Men hold hands in natural dance position. Dancers lead with their right shoulder as they pass the dancer on the right, then with the left shoulder as they pass the dancer on the left. Brief eye contact should be made as they meet each dancer. Attention should be paid to keeping the circle a reasonable size (i.e., not too large).

*Teaching Tips:*

Alternate hands and shoulders like you are climbing a ladder or a rope.

Get the dancers in the habit of counting as they go.

Don't forget to let go!

From Squared Set all face Partners; now in this direction you move forward, alternating hand holds starting with your right hand, until you meet the partner again.

Don't pull or yank hands.

Now do a Right & Left Grand without hands weaving in and out by each other for Weave the Ring.

*Applications:*

Right & Left Grand Ring (only formation for Weave the Ring)  
Static Square  
Circle  
Lines  
Trade By  
8 Chain Thru  
Waves  
Any formation where a Right & Left Grand Ring can be established

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed



## Ladies Chain

*Starting formation:* Normal Facing Couples, Squared Set, Designated dancers, Lines

*Dance action:* Ladies step forward, take right hands in a handshake grip and pull by while each Man steps to his right and turns slightly to his left. Each Man has his left hand out to receive the Lady's left hand on top of his for a Courtesy Turn. When Ladies Chain  $\frac{3}{4}$ , Ladies step forward, form a (two person) Right Hand Star and turn the star  $\frac{3}{4}$ . On Four Ladies Chain the Ladies step forward and make a Right-Hand Star. They turn the star halfway to the opposite Man. All Courtesy Turn to face the center of the set. The Star is turned half way unless requested otherwise.

*Ending formation:* Facing Couples, Two Ladies Chain  $\frac{3}{4}$  ending as lines of 3 (boy, girl, girl), 4 Ladies Chain from Squared Set ends in Squared Set.

*Timing:* Facing Couples: 6; Squared Set: 8;  $\frac{3}{4}$  Chain: 10

*Styling:* Men must be proactive and move into the spot their Lady has just vacated in order to receive the Lady coming to them, PLUS angle their body slightly to their left in order to be ready to initiate the Courtesy Turn. Women use skirt work for the Courtesy Turn.

### *Teaching Tips:*

- Describe the action as exchanging the girls straight across.
- Get the girls to count the boys because the boys are just looking at the girls.
- Have the boys slide right and slightly left face to be prepared to turn the girl.
- Can be done fractionally –  $\frac{1}{4}$ ,  $\frac{3}{4}$ 's,  $\frac{4}{4}$ 's,  $\frac{5}{4}$ 's with 4 ladies and 2 ladies.

### *Applications:*

- Static Square – designated ladies, across (default),  $\frac{3}{4}$ ,  $\frac{1}{4}$ , full around.
- Facing Couples
- Lines – designated ladies

### *Arrangements:*

- Standard Arrangement

## Rollaway

*Starting formations:* Couple, In facing Circle Of 8

*Dance action:* From a couple, the dancer on the right (or the directed dancer) "rolls" across in front of the other dancer, turning a full 360 degrees to end on the other side, as the other dancer steps back and then forward, adjusting sideways as necessary, to move smoothly into the vacated position. At the completion of the call, the dancers have exchanged positions.

From an In facing Circle of 8 of alternating men and women, unless otherwise directed, the women roll left across and in front of the men.

*Ending formations:* Couple, In facing Circle of 8

*Timing:* 4

*Styling:* For the purposes of this styling, assume a normal couple and that the woman is being rolled away.

Hands held in normal couple handhold maintaining good arm tension and connection throughout.

From a couple, the man steps back on slight right diagonal as the woman folds to face him. Continuing the momentum they change hands. He steps forward to his right and she finishes her dance action.

When the preceding dance action is a Courtesy Turn, the hand connection is slightly different. Dancers already have left hands joined in front. This connection is maintained throughout most of the Rollaway. Near the end, the lady lets go with her left hand and joins her right hand with the man's left hand.

From a circle in motion, the man interrupts the circling action by stepping back and then forward, while the woman uses the momentum of the circle to accomplish the roll-across action.

### *Teaching Tips:*

- Lady should turn towards the man, momentarily join both hands, and then must release her original hand in order to get to the other side of the man for Rollaway.
- Dancers counter balance in space or formation where the action is being done.
- If done from a squared set, stay in couple spots. If done from a circle hands are rejoined in a circle.

### *Applications:*

- Static Square / Circle

Lines / 2 Faced Lines  
Any two dancers coupled

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed

## SESSION 2

### Lead Right / Lead Left

*Starting formation:* Couple

*Dance action:* Directed couple(s), working as a unit, move forward along a 90 degree arc to face either the couple or the wall to their right (or their left).

*Ending formation:* Couple

*Timing:* 4

*Styling:* A couple hand hold is maintained throughout the call; outside hands in normal dance position.

*Teaching Tips:*

From a Squared set have Head/Side Ladies Chain, Prom. ½, then as a couple walk out to the right to stand facing the others.

Point to the couple on the right and move forward to stand in front of this couple to face.

Describe it as Leading over to the Right and stand in front of the other couple.

“Oh by the way, the lead right action we were doing is called ... Lead Right”

It's only a 1/4 wall change.

*Applications:*

Static Square - Heads/Sides, designated dancers  
Facing Couples

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed

### Veer Left / Veer Right

*Starting formations:* Facing Couples, Two-Faced Line

*Dance action:* From Facing Couples, each couple works as a unit and moves to the left (or right, as directed) and forward. From a Two-Faced Line, each couple works as a unit and moves diagonally forward and inward.

*Ending formation:* From Facing Couples, ending formation is Two-Faced Line. From Two-Faced Line, ending formation is Couples Back-To-Back.

*Timing:* 2

*Styling:* All dancers use couple handhold; outside hands in normal dance position.

*Teaching Tips:*

The direction to veer from a two-faced line must be towards the center of the line. As a couple, slide over and forward. Couples together don't let go of near hands.

No wall change.

From facing couples, ends in two faced lines; from two faced lines, ends back to back.

*Applications:*

Facing Couples  
2 Faced Lines

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed

## **Bend the Line**

*Starting formations:* One-Faced Line, Two-Faced Line, Tidal Line of 6 or 8

*Dance action:* Each half of the line, working as a unit, turns 90 degrees to face the center of the formation.

*Ending formation:* Lines of 4 will end in facing couples. Tidal line of 6 or 8 will end in facing lines.

*Timing:* 4 for lines of 4, 6 for tidal line of 6 or 8

*Styling:* From a line of 4, as the ends move forward, the centers back up equally. Use a couple handhold. If a new line is formed, immediately join hands in the new line. From a line of 6 or 8, retain handholds in each half of the line. As the very ends move forward, the very centers back up equally. Adjust to end in facing lines.

*Teaching Tips:*

Each half of the line must turn  $\frac{1}{4}$  to face.

Fold in the center like a book as it closes or a fence gate.

Must have hands joined to have a line.

Take hands quick to finish.

Centers always back up; ends always walk forward.

Action can be taught from Sicilian Circles. Promenade couples two by two then teach them to bend to face.

*Applications:*

Lines

2 Faced Lines

Tidal 2 Faced Lines

Tidal Lines

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

## **Pass Thru**

*Starting formation:* Facing Dancers

*Dance action:* Dancers move forward, passing right shoulders with each other and end back-to-back.

*Ending formation:* Back-To-Back Dancers

*Timing:* 2

*Styling:* Man's right shoulder slightly forward as right shoulders pass. Arms are in natural dance position. Woman works skirt with hands, right hand leading as right shoulders pass.

*Calling Tips:* Pass Thru is proper from a Right-Hand Mini-Wave because of the Ocean Wave Rule. Pass Thru is improper from a Left-Hand Mini-Wave because of the left shoulder pass. Use Step Thru instead.

*Teaching Tips:*

Right shoulders!

Once you pass them stop.

Rejoin hands with someone if they are beside you.

Don't keep walking, once you have passed them you can't pass them anymore.

After passing you adjust slightly to the right to end back to back with the one you passed.

*Applications:*

Any 2 facing dancers

Right Handed Wave

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

## **Trade**

*Starting formation:* Any wave, line or column

*Dance action:* GENERAL RULE: Any two directed dancers exchange places by walking forward in a semi-circle ending in the other dancer's starting position. Each trading dancer has reversed their original facing direction. If the trading dancers start while facing in the same direction, they pass right shoulders when they meet per the Passing Rule.

(a) BOYS TRADE, GIRLS TRADE, ENDS TRADE, CENTERS TRADE (etc.): Directed dancers (boys, girls, ends or centers) exchange places, changing facing directions using the general rule.

(b) COUPLES TRADE: Starting formation - line or two-faced line. Working as a unit, each couple exchanges places with the other couple in the same line. Couples, as a unit, follow the Passing Rule as defined for individual dancers.

(c) PARTNER TRADE: Starting formation - couple, mini wave. Two dancers exchange places with each other.

*Ending formation:* Various, depending on starting formation

*Timing:* Partner Trade, 4; From Ocean Wave: Centers, 4; Ends, 4; From two-faced lines: Couples, 6

*Styling:* Any two adjacent opposite facing dancers use normal hands up position for turning as in swing thru type movements. Girls trading (i.e. from end of line) will use normal skirt work. Couples trade use normal couple handhold and styling similar to Wheel and Deal. When doing a partner trade, exert slight pressure between inside hands held to assist each other while trading.

*Teaching Tips:*

Trading dancers move forward to take the other dancers position ending in reverse facing direction.

Two types of trades, connected and disconnected, from waves and lines.

If facing the same direction, pass right shoulders as you go around each other.

Like many dance actions concept is best if shown from largest formation to smallest.

*Applications:*

2 Faced Lines – Couples, designated dancers

Out Facing Lines – Couples, designated dancers

Waves - designated dancers

Any 2 adjacent dancers

Partner Trade

Tidal 2 Faced Lines – designated dancers

Tidal Lines – designated dancers

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

## SESSION 3

### Ladies In, Men Sashay

*Starting formation:* In facing Circle Of 8 of alternating men and women

*Dance action:* From a Circle Left, the ladies step forward and pause while the men continue to move to the left, behind, and past one lady. The ladies now step back and rejoin hands in a circle with the men. From a Circle Right, the men move to the right.

*Ending formation:* In facing Circle Of 8

*Timing:* 4

*Styling:* Men's hands in slightly up position ready to rejoin the women in the circle. Commonly women have both hands on skirt when moving to the center and either momentarily bunch skirts or flip the skirt front up slightly before returning to the circle.

*Teaching Tips:*

From a circle formation moving left the ladies release hands while stepping forward to allow the men to slide behind them in the direction of the circle movement then step back on the other side of the man to retain hands.

Often the ladies Whoop in the middle with optional skirt work.

Circles moving Right means the men sashay to the right.

*Applications:*

Circle

*Arrangements:*

## Standard Arrangement

### **Half Sashay**

*Starting formation:* Couple

*Dance action:* Dancers exchange places without changing facing directions. Dancer on the right side steps to the left while the dancer on the left steps back, side steps to the right, then steps forward, ending as a couple.

*Ending formation:* Couple

*Timing:* 4

*Teaching Tips:*

From a standard couple, boy should step back slightly and then over and forward as the girl slides over to his other side. Occasionally a caller might direct dancers to Sashay by each other face to face or nose to nose.

*Applications:*

Static Square – Heads, Sides, designated dancers

Circle - Heads, Sides, designated dancers

Lines / Boxes - Half of a Half Sashay - Half Sashay One and a Half – Half Sashay Twice

Any Couple formation

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

### **Slide Thru**

*Starting formation:* Facing Dancers

*Dance action:* Pass Thru. Men Face Right 1/4 turn (90 degrees). Women Face Left 1/4 turn (90 degrees).

*Ending formation:* Couple if a boy and girl Slide Thru - Mini Wave if the same sex Slide Thru

*Timing:* Static Square 6, Facing Couple 4, Right Hand Wave 2

*Styling:* Arms in natural dance position, skirt work for women is optional. Hands should be rejoined as a Couple for the next call.

*Teaching Tips:*

Pass, turn and take a hand.

Boys always turn right and the girls always turn left after they pass.

From normal facing couples it's like doing a Star Thru with no hands.

Can start to turn the body while passing by, sliding into position; hence "slide" thru.

*Applications:*

Static Square – Heads, Sides

Facing Couples

Facing Lines

Any 2 Facing Dancers

Right Hand Wave

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

### **Double Pass Thru**

*Starting formation:* Double Pass Thru

*Dance action:* Dancers move forward, passing right shoulders with two other dancers.

*Ending formation:* Completed Double Pass Thru.

*Timing:* 4

*Styling:* Same as Pass Thru.

*Teaching Tips:*

Everyone walk single file past the ones looking at you.  
Pass two right shoulders.  
Directional English - everyone pass the ones you are facing.

*Applications:*

Double Pass Thru Formation  
4 dancers facing single file

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed

**U - Turn Back**

*Starting formation:* Individual dancer

*Dance action:* The dancer does an individual about-face turn (180 degrees) in place, turning toward partner unless the body flow dictates otherwise. If alone (i.e., no partner), the dancer turns toward the center of the set. If the solo dancer is facing directly toward or away from the center of the set, the turn may be in either direction.

*Ending formation:* Individual dancer

*Timing:* 2

*Styling:* Isolated dancer: Arms in natural dance position. Adjacent dancers connected with a handhold: Release the handhold, perform the dance action, and reconnect with the appropriate handhold (couple or mini-wave).

*Teaching Tips:*

Turn around towards your partner out of courtesy, unless flow dictates otherwise.  
About Face!  
180 degrees  
Turn to face the wall behind you.

*Applications:*

Single File Promenade – Girls, Boys, designated dancers  
Couple Formation – Girls, Boys, designated dancers  
Multiple Formations – designated dancers

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed

**Right and Left Thru**

*Starting formation:* Facing Couples. At Basic and Mainstream, Right and Left Thru is restricted to a man turning a woman.

*Dance action:* Step forward, join Right hands with the dancer in front and Pull By; Courtesy Turn. The Ocean Wave Rule applies to this call.

*Ending formation:* Facing Couples

*Timing:* SS, 8: Box or Ocean Wave, 6

*Styling:* Dancers extend right hands to each other, and perform a Pass Thru action, releasing handholds as they pass each other. A literal "pull" is neither required nor desired. For courtesy turn styling, refer to the entry for Courtesy Turn.

*Teaching Tips:*

Prepare the action by calling Right hand shake, Pass Thru, and Courtesy Turn.  
Boys, you have to let the girl go as you walk past the other couple, then Courtesy Turn.  
*Right* hand shakes, *and left* hand shakes, now turn the girl until you're *thru!*  
All right hands, all left hands, all wheel left

*Applications:*

Static Square – Heads, Sides, designated dancers  
Facing couples

*Arrangements:*

Standard Arrangement only at Mainstream as restricted by the CALLERLAB Mainstream Committee

## SESSION 4

### Cloverleaf

#### **a. Cloverleaf (Everyone Active)**

*Starting formation:* Completed Double Pass Thru

*Dance action:* The lead dancers in each tandem separate and move away from each other in a three quarter (270 degrees) circle. When each lead dancer approaches another lead dancer from the other side of the square, they both reach with outside hands, blending into a couple handhold as they continue into the center of the square. Each trailing dancer follows the lead dancer in front and ends directly behind that same dancer, taking the hand of the trailing dancer from the other side of the square.

*Ending formation:* Double Pass Thru

*Timing:* 8

*Styling:* Arms are held in natural dance position, skirt work optional. As dancers meet each other, a couple handhold should be used.

*Teaching Tips:*

Leaders separate and go around the outside until you meet the opposite leader, take near hands and move forward as a couple to the center.

Trailers must move forward following the leaders, taking near hands with the opposite trailer and as a couple stand behind the leaders.

Picture a four leaf clover or the off and on ramps of an interstate often called a cloverleaf.

One lane only, single file – no passing! In other words, trailers should stay behind leaders.

From a standard completed Double Pass Thru, can show the boys first then girls.

Can have the trailers touch shoulders of leaders to assure they follow.

#### **b. Cloverleaf (Only Two Couples Active)**

*Starting formation:* Anywhere two couples are facing out of the set (e.g., Trade By)

*Dance action:* The designated dancers must be facing out of the set. If they are in the center of the set, they first step forward. Next they separate and move away from each other in a three quarter (270 degrees) circle. When they meet another dancer from the other side of the set, they become a couple facing in. If there is no dancer in front of them, they can step into the center.

*Ending formation:* Various - The active dancers will be Couples facing in.

*Timing:* Active dancers: 6 (or, if they move into the center, 8); Inactive dancers: 0 (if they start as centers) or 2 (if they start as ends).

*Applications:*

Static Square – Heads, Sides (Pass Thru)

Completed Double Pass Thru

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

### Grand Square

*Starting formation:* Squared Set

*Dance action:* The designated dancers turn to face their partner. All dancers then perform a series of steps, each of which takes one beat of music. Dancers who are facing nose-to-nose take 4 steps backwards away from each other. Dancers who are facing across the square take 4 steps forward until they are nose-to-nose. During the 4<sup>th</sup> step of each group of 4 steps, dancers turn in place one quarter (90 degrees) to face another dancer either nose-to-nose or across the square. Like all the other steps, this turning step takes one beat.

During the first half of the call, dancers do four groups of 4 steps each. On step 16, they prepare to “Reverse” the action. To “Reverse”, dancers do NOT turn on Step 16. Their very next step (step 17) will be in the opposite direction as dancers start to retrace their steps. On the very last step (step 32), dancers face in as necessary to form a squared-up set.

*Ending formation:* Squared Set

*Timing:* 32

*Styling:* Men's arms in natural dance position; women may work skirts with natural swinging action. Adjacent dancers who walk forward or backward together should use normal couple handhold.

*Calling Tips:* The caller may designate the number of steps to take (e.g., “Sides Face, Grand Square, 6 Steps”). While teaching a standard Grand Square all dancers are facing the same walls after each part.

*Teaching Tips:*

Have the heads sit and watch the game, later sides will do the same, then all up together.

Either walk forward and turn or back up and turn except at the reverse point and end.

If you are close you must back up, if far away you must move forward.

Never turn your back on anyone – always turn *in* to face your partner or your opposite.

Shuffle your feet to the beat and take near hands whenever you can.

From a squared set have everyone point to their nearest side wall then to the opposite dancer. This is the small square pattern you will trace when you dance the action.

From a bird's eye view, the pattern walked is a little square, together it's Grand.

A thirty-two beat action, with thirty-two steps and turns; sixteen halfway.

*Styling:* Dancers use a normal couple handhold, pulling slightly toward each other as they initiate the sashay movement. As the dancers complete the call, they catch hands to end in a couple handhold (unless that is inconvenient for the next call).

*Applications:*

Static Square – Sides Face/Heads Face

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

### **Alamo Style**

*Starting formation:* same as Allemande Left

*Dance action:* Dancers start an Allemande Left but continue the Arm Turn until the men are looking toward the center of the square and the women are looking out. Maintain the left handhold and join right hands with the adjacent dancer to form an Alamo Ring.

*Ending formation:* Alamo Ring

*Timing:* 4

*Styling:* Bring both hands up at the same time, sliding smoothly out of the forearm grip of the Allemande Left, to blend into the same styling as Step to a Wave.

*Teaching Tips:*

Adjust hands as in waves.

Step back to see the ring.

Don't over grip hands to allow each dancer to move freely when needed.

The term Balance is often called which is very similar to Forward and Back.

*Applications:*

Alamo Ring

*Arrangements:*

Standard Arrangement

Same Sex

### **Swing Thru / Left Swing Thru**

*Starting formation:* Ocean Wave or Alamo

*Ending formation:* same as starting formation



*Styling:* All hands are joined in hands-up position, elbows in close. Exert slight pressure to assist opposite dancer in turning. Arcing turns should be utilized rather than pull by type of movements and should flow effortlessly from one turn to the other so that you are in a sense, "weaving" along the line.

*Timing:* 6 steps from point of contact

#### **a. Swing Thru**

*Dance action:* Those who can, turn by the right one half (180°), then those who can, turn by the left one half (180°). If "right" is not specified preceding the command to Swing Thru, it is a right Swing Thru. The Facing Couples Rule applies to this call.

#### **b. Alamo Swing Thru**

*Dance action:* Everyone turns half by the right, and then everyone turns half by the left. When Left Swing Thru is directed from an Alamo formation, everyone turns half by the left, and then everyone turns half by the right.

#### **c. Left Swing Thru**

*Dance action:* Those who can, turn by the left one half (180°), then those who can, turn by the right one half (180°). If Left Swing Thru is required, it must be specifically directed "Left Swing Thru". The Facing Couples Rule applies to this call.

*Calling Tip:* Swing Thru and Left Swing Thru can be taught from an Alamo first.

#### *Teaching Tips:*

Prep with trades first, using right then left handed trades.

Trade with right hands first, then if you can with left hands.

If you are unable to do a part: standstill, or step in place to mark time.

Action always starts with the right trade unless the caller says LEFT Swing Thru, then the action always starts with a left.

Don't stand shoulder to shoulder, step back to see the wave.

Occasionally Balance is called which feels like a Charleston Dance step, forward touch and back touch.

Should be able to see the wave crest as it rises and falls with each balance.

Spread apart just a little while forming waves, square breathing, to allow more space within the formation.

#### *Applications:*

Alamo Ring

Waves / Tidal Waves (Left & Right)

Facing Couples

#### *Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

## SESSION 5

### Run

*Starting formation:* Any two-dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer

*Dance action:* The directed (active) dancer moves forward in a semi-circle (180°) around an adjacent (inactive) dancer to end in the adjacent dancer's starting position. Meanwhile, the inactive dancer, who may be facing in any direction, adjusts by stepping (without changing facing direction) into the vacated starting position of the active dancer. The active dancer doing the run has reversed his/her original facing direction. If the direction to Run is not specified (right or left) and if the active dancer has an inactive dancer on each side, then centers Run around ends and ends Run around centers. Runs from an Alamo Ring are to the right unless otherwise directed.

*Ending formation:* Various - depending on starting formation - The two dancers will have exchanged places.

*Timing:* 4

*Styling:* Hands should blend into the handhold required for the ending formation.

#### *Teaching Tips:*

Run can be used to form waves, not just as a way to get out of them.

Only the runner reverses facing direction, runner slides over without turning around.

When running around someone the same shoulder is always nearest the one getting the run around.

This is an action where dancers can go from ends to center and from centers to ends.

Great place to teach “counter dancing,” from Partner Lines facing out have the end boy run right around three, the new end girl run right around three, the new end boy run right around three, the new end girl run right around three; ends with in facing lines.

On Cross Run the designated dancer must run around the furthest dancer, not the near dancer, crossing by the center of the formation.

*Applications:*

Waves  
Alamo Ring  
Static Square  
Columns  
Lines / 2 Faced Lines  
Couples  
Designated dancers

*Arrangements:*

Standard Arrangement  
Half Sashayed

**Trade By**

*Starting formation:* Any formation in which two couples are facing each other and the other two couples are facing out

*Dance action:* Couples facing out do a Partner Trade while the Facing Couples do a Pass Thru.

*Ending formation:* Various, depending on starting formation.

*Timing:* 4

*Styling:* Same as Pass Thru and Partner Trade.

*Calling Tip:* The most common usage of Trade By starts in a Trade By formation and ends in an Eight Chain Thru formation.

*Teaching Tip:*

Ends trade while the centers pass by.  
Centers go forward, through to the other side.  
Everyone can't trade because that would just be a Partner Trade.  
Centers can say “Bye Bye” to remind each center to pass by each other.

*Applications:*

Trade By Formation

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed

**Circulate**

*Starting formations:* Waves, Columns, Lines, Two-Faced Lines.

*Dance action:* Directed (active) dancers move forward along the circulate path to the next position. The circulate paths for various formations are indicated by the dotted lines in the diagrams.

(NAMED DANCERS) CIRCULATE: Boys, Girls, Centers or Ends circulate.

ALL 8 CIRCULATE: Dancers in a column follow the column circulate path. Dancers in a wave or line follow the wave or line circulate path.

COUPLES CIRCULATE: Each couple, working as a unit, moves forward along the Couples Circulate path.

SINGLE FILE CIRCULATE: Each dancer moves forward along the Column Circulate path.

SPLIT CIRCULATE: The formation is divided into two separate boxes. Dancers move forward along their own Box Circulate path.

BOX CIRCULATE: Each dancer moves forward along the Box Circulate path.

*Ending formation:* Same as starting formation.

*Timing:* Single File Circulate, 2; all other circulates, 4

*Styling:* Use normal couple handholds when doing a Couples Circulate. Arms should be held in natural dance position and ready to assume appropriate position for the next call.

*Calling Tips:*

Work call from largest formation to smallest with increasing degrees of difficulty: As Couples, Ends, Centers, from right and left handed two faced lines, from Waves, lastly All 8. Columns, Boxes, and Split Boxes can be shown when appropriate. Move them to all positions reminding them not to think right/left but advance forward one spot in the formation.

*Teaching Tips:*

First time dancers are expected to know formations.  
All are standing on a magical spots, move forward to the next spot in front of you.  
Look before you leap.  
If facing different directions all must let go first.  
Have the dancers visualize a race track, rail road track, or running track oval.  
Explain to the dancers they are walking around one city block.  
Emphasize, "Circle-late" a forward action that can be done multiple times, bringing you back to the same starting point.

*Applications:*

Couples Circulate – Parallel 2 Faced Lines  
Parallel 2 Faced Lines – designated dancers  
Parallel Waves – designated dancers  
Columns  
General Lines  
Box Circulate  
Split Circulate

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed

**Chain Down the Line**

*Starting formation:* Right-Hand Two-Faced Line or Left-Hand Ocean Wave. (At Basic and Mainstream, the Ends must be Men and the Centers must be Women).

*Dance action:* Centers Trade then the Ends Courtesy Turn the centers to end up facing the couple who was in the line or wave with them.

*Ending formation:* Facing Couples

*Timing:* 8

*Teaching Tips:*

The action can be described as a sideways chain  
Be sure to face the direction where the person chained from at the start of the action.  
Ends can turn to face centers before they "Chain" to see wall to face at the end of the action.

*Applications:*

Right Hand 2 Faced Lines with girls in center  
Left Handed waves with girls in center

*Arrangements:*

Standard Arrangement only at Mainstream as restricted by the CALLERLAB Mainstream Committee

## **SESSION 6**

**Square Thru / Left Square Thru**

*Starting formation:* Facing Couples.

*Ending formation:* Couples back-to-back.

*Dance action:* Facing dancers join right hands and pull by. Turn in one quarter (90°), join left hands and pull by. (A half Square Thru has been completed.) Turn in one quarter (90°) and join right hands with facing dancer and pull by. (A three quarter Square Thru has been completed.) Turn in one quarter (90°), join left hands and pull by, but do not turn. (A full Square Thru has been completed.) Variations of Square Thru may be specified by fractions or by the number of hands, e.g. Square Thru 3/4 is the same as Square Thru three hands, etc. When a Left Square Thru is required, "Left Square Thru" must be directed. Left Square Thru action is similar to Square Thru except that it is started with the left hand and alternated accordingly.

*Timing:* From Squared Set, 4 people full: 10 steps; three quarters, 8; one half, 6; one quarter, 4

From Box: 4 people full: 8 steps; three quarters, 6; one half, 4; one quarter, 2.

*Styling:* Styling should be similar to that in Right and Left Grand. Corners should be rounded off rather than pulling through and doing a square military turn.

*Teaching Tips:*

Alternate hands.

Let go as you walk forward to pass.

For the next hand, turn towards the center of the box.

Establish the four points of the box and be sure to step to the point after each hand.

Always ends back to back with the last person touched; don't turn after the last pull-by.

Explain the action as walking around a city block or large building.

Use a chair or describe a square card table that the dancers are to move around the perimeter.

For Left Square Thru, just do the same thing but start with your left hand.

*Applications:*

Static Square – Heads, Sides, designated dancers

Facing Couples

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

## **Wheel And Deal**

### **a. Wheel and Deal (from lines of four)**

*Starting formation:* line of four dancers facing the same direction.

*Dance action:* The left-hand couple takes a small step forward. The couples wheel 180° toward the center of the line with the center dancers of the line acting as the pivot point about which a couple turns. The couple that started on the right half of the line wheels in front of the other couple.

*Ending formation:* Tandem couples. Both couples end facing the same direction with the original right hand couple in front of the original left hand couple.

*Timing:* 4

*Styling:* Use couple handholds. The center dancers are the pivot point and should exert slight pressure to assist in the wheel around movement. Forearms should be adjacent to each other to assist in the wheeling action.

*Teaching Tips:*

Stressing the right passing rule; the ones on the right go in first.

Couple on the left end of out facing lines step forward first then wheel behind the others.

Each couple reverses facing direction.

Don't think right or left, think towards the center of the line.

Starting like a Bend the Line.

It is often called to sound like Wheel "IN" Deal as a reminder to turn "IN" towards the others.

Prep with Couples Trade to establish the feel of the action.

Feels like a half a Couples Trade then a Bend action to finish.

"Wheel" towards the folks you're "Dealing" with.

*Applications:*

Lines Facing Out

2 Faced Lines

Tidal 2 Faced Lines

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed

**Zoom**

In this definition, the term "center point" refers to the center of the 4-dancer formation on your side of the set, or the center of the whole set, if you are not part of a 4-dancer formation.

*Starting formations:* A Tandem and a center point to work away from

*Dance action:* Lead dancer moves in a full circle, turning away from the center point, and ending up on the spot of the trailing dancer. The trailing dancer moves forward to take the spot of the lead dancer.

*Ending formation:* Same as starting formation

*Timing:* 4

*Styling:* Lead dancers hold arms in natural dance position. For women, skirt work is optional. When the trailing dancers form a Couple, they maintain a couple handhold.

*Calling Tip:* The two most common starting formations are Tandem Couples and Box Circulate

*Teaching Tips:*

- A) Funny name, easy action to remember, yet leaders go in shock because it is done behind them.
- B) Prep the dancers with "leaders and trailers" rules.
- C) Leaders separate, turning all the way around to stand behind the trailers.
- D) Action ends with no wall change; in other words, ends facing the same wall as started.

*Applications:*

Double Pass Thru  
Completed Double Pass Thru  
Columns

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed

## **SESSION 7**

**Single Hinge**

*Starting formation:* Mini Wave

*Dance action:* Dancers do half of a trade with each other.

*Ending formation:* Mini Wave at right angles to the original Mini Wave

*Timing:* 2

*Styling:* Use hands up position.

*Teaching Tips:*

Designated dancers Cast  $\frac{1}{4}$  around each other's hand hold.  
1/4 wall change  
Half a Trade  
Feels like a Touch a  $\frac{1}{4}$  only already holding hands.  
From two faced lines, Couples Hinge, the center dancers do not let go of hands.  
Keep aware of square breathing, in other words, space to dance.

*Applications:*

Waves  
Alamo Ring  
Columns  
Centers of 2 Faced Lines or Waves

Adjacent dancers forming a mini wave

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed

**Touch 1/4**

*Starting formation:* Facing Dancers.

*Dance action:* Facing dancers step forward and touch right palms and without stopping, turn 1/4 (90 degrees) by the right.

*Ending formation:* Mini-Wave

*Timing:* 2

*Styling:* Use normal hands-up, palm-to-palm position, with hands about shoulder level.

*Teaching Tips:*

Join right hand holds used for waves and turn  $\frac{1}{4}$  around each other.  
Center of pivot is in middle of the handhold for balance.  
Use right hands unless asked to use Left  
Left Touch  $\frac{1}{4}$  can be described as being the same as Touch  $\frac{1}{4}$  only use the Left hand.

*Applications:*

Any 2 Facing Dancers

*Arrangements:*

Standard Arrangement  
Same Sex  
Half Sashayed

**Scoot Back**

*Starting formation:* Box Circulate or Quarter Tag

*Dance Action:* From Box Circulate formation, dancers facing in step straight forward to join adjacent forearms, turn half (180°) and step forward to end in the position vacated by the dancer who was facing out. Meanwhile, each dancer facing out Runs into the position vacated by the dancer who is doing the forearm turn. When done from right hand boxes, Trailers turn by the right and Leaders run right. When done from left hand boxes, Trailers turn by the left and Leaders run left.

From Quarter Tag formation, each dancer does the Trailers part, i.e. step ahead, forearm turn half (180°) and step straight forward.

*Ending formation:* If started from a Box Circulate, ending formation is Box Circulate - If started from Quarter Tag, ending formation is 3/4 Tag

*Timing:* 6

*Styling:* Similar to Turn Thru and Run

*Teaching Tips:*

Feels like you are using the same hand three times, don't cross hands.  
All are turning back.  
Come back to the same person beside you with the same hand.  
Those looking in do a Turn Thru, those looking out Fold into vacant spot beside them, to join the same person with the same hand.  
Let go and step straight forward first.  
Inside hands or arms are used in the center.  
Can be described as a half split circulate, centers trade, then finish the split circulate.

*Applications:*

Boxes  
Parallel Waves  
Columns

*Arrangements:*

Standard Arrangement

Same Sex  
Half Sashayed

### **Ferris Wheel**

*Starting formation:* Two-Faced Lines

*Dance action:* Each Couple steps forward. The original outfacing couples do their part of a Wheel And Deal while the original in facing couples form a momentary Two-Faced Line in the center and, without stopping, Wheel And Deal.

*Ending formation:* Double Pass Thru

*Timing:* 6

*Styling:* All dancers use couple handholds. The in facing couples should not start their Wheel And Deal until they form a momentary Two-Faced Line. The dance action should be a forward and wheeling action, not a bending and sweeping action.

*Teaching Tips:*

Couples looking out do the standard action of Wheel and Deal.

Couples looking in will do half couples circulate then Wheel and Deal with the ones they meet in the middle to face.

Two couples looking in on diagonal must step forward to Wheel & Deal with each other.

All couples reverse facing directions.

Some nickname this action the “big wheel” because all four couples are working, as oppose to the “little wheel” referencing Wheel and Deal, an action done with only two couples.

*Applications:*

Parallel 2 Faced Lines

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

## **SESSION 8**

### **Pass to the Center**

*Starting formation:* Eight Chain Thru, Parallel Waves

*Dance action:* All dancers Pass Thru and the dancers now on the outside do a Partner Trade.

*Ending formation:* Double Pass Thru

*Timing:* Dancers facing in: 2 - Dancers facing out: 6

*Styling:* Same as Pass Thru and Partner Trade.

*Calling Tip:* It is preferred to call the next action immediately for the new center dancers to allow the outsides time to finish their trade.

*Teaching Tips:*

Pass Thru, new outsiders' trade.

Outsiders pass “into” the center.

If you become the new outsiders, don't forget to trade.

*Applications:*

8 Chain Thru Formation

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

### **Centers In**

*Starting formations:* Completed Double Pass Thru, Eight Chain Thru. More generally, a Couple with their backs to the center of the set, each center dancer directly looking at an outside dancer.

*Dance action:* Without changing facing direction, the outside dancers step away from each other to make room for the center dancers, who step forward to end between them.

*Ending formations:* Various - From Completed Double Pass Thru: Lines Facing Out. From Eight Chain Thru: Inverted Lines with Ends Facing In.

*Timing:* 2

*Styling:* As center dancers step between the outside dancers they take hands with them, as appropriate (couple handhold if facing the same direction or Ocean Wave styling if facing opposite directions). An elbow hook should NOT be used.

*Teaching Tips:*

Nearly self explanatory; simply ask the centers to squeeze in between the others.

Outsiders slide apart.

Use proper hand holds.

Don't hook elbows.

Stress that "Centers In" is a standalone call and is NOT always followed by Cast Off 3/4.

*Applications:*

Completed Double Pass Thru

8 Chain Thru Formation

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

### **Cast Off 3/4**

*Starting formations:* Mini-Wave, Line of 4

*Dance action:* From a Mini-Wave, the pivot point is the handhold between the two dancers. Turn 3/4 around the pivot point. From a Line of 4, the pivot point is the End of the line. Each half of the line works as a unit and turns away from the center of the line for 3/4 of a circle (270 degrees).

*Ending formations:* From a Mini-Wave, Cast Off 3/4 ends in a Mini-Wave. From a One-Faced Line or a Two-Faced Line, Cast Off 3/4 ends in Facing Couples. A Three and One Line ends in a Box. An Inverted Line remains an Inverted Line.

*Timing:* 6

*Styling:* Dancers retain their current handhold (i.e. dancers in a Mini-Wave retain their Ocean Wave handhold while dancers in a Couple retain their Couple handhold) throughout the call. An elbow hook should NOT be used.

*Teaching Tips:*

Being banished away, "a cast off" from the center.

Count the walls as you turn.

Ends 1/4 behind you, casting 4/4 brings you back where you started.

Centers walk forward around ends.

Ends act as a fence post or pivot point of a gate.

Slightly push away from center if side by side with another couple.

Use Trade and Hinge to equal 3/4

*Applications:*

Waves

Columns

Line Facing Out

2 Faced Lines

Inverted Lines

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed



## SESSION 9

### **Pass the Ocean**

*Starting formation:* Facing Couples. (Restricted at Basic and Mainstream to Facing Couples only.)

*Dance action:* Pass Thru; Face your Partner; Step to a Wave

*Ending formation:* Right-Hand Ocean Wave

*Timing:* 4

*Styling:* The Pass Thru portion of the call uses the same styling as Pass Thru. The Step to a Wave portion of the call uses ocean wave styling.

*Teaching Tips:*

Prep with Pass Thru, face each other and Step to a Wave.

Stop as soon as you pass, then turn.

You will be shaking right hands with the person beside you after you pass and face.

Angles, it is not a left touch 1/4 for the girls.

Get the dancers in the habit of quickly saying "Pass, Face, Touch" while doing the call.

Done from any formation that has facing couples.

*Applications:*

Static Square

Facing Lines

Facing Couples

8 Chain Thru Formation

Restricted at Mainstream to Facing Couples only by the CALLERLAB Mainstream Committee

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

### **Extend (from 1/4 Tag only)**

*Starting formation:* 1/4 tag formation only.

*Dance action:* Dancers in the wave release handholds and step forward to the couple they are facing and form an ocean wave. If the original wave was right-handed, form a right-hand wave. If the original wave was left-handed, form a left-hand wave.

*Ending formation:* Parallel Ocean Waves

*Timing:* 2

*Styling:* All dancers move forward smoothly during the call. Use ocean wave styling.

*Teaching Tip:*

All let go and step forward to establish a wave with the outsiders using the same hands.

Centers step through to a new wave.

Outsiders have to let go, slide apart with hands ready for on coming dancers to form waves.

*Applications:*

Quarter Tag only at Mainstream as restricted by the CALLERLAB Mainstream Committee

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

## SESSION 10

### **Fold / Cross Fold**

*Starting formation:* any two dancers with adjacent shoulders, General Line for Cross Fold

*Dance action:* Directed dancers step forward and move in a small semi-circle to end facing toward the adjacent dancer or position. The adjacent dancer does not move unless another call is given, e.g.: Ends Fold while the Centers Trade. With Cross Fold, the two directed dancers (both must be either centers or ends) fold toward the farthest inactive dancer or position by walking in a semi-circle to end facing toward that same dancer or position. When the two directed dancers are facing the same direction, they pass each other and then finish the fold.

*Ending formation:* If starting formation is a couple, ending formation is facing dancers. If starting formation is a wave, ending formation is a tandem.

*Timing:* Fold 2, Cross Fold 4

*Styling:* Adjacent dancer should guide/assist (ever so slightly) in the folding action.

*Calling/Teaching Tip:* Fold and Cross Fold from an ocean wave or two faced line ends in a “Z” formation.

*Teaching Tips:*

Directional action

Either folding in front or behind someone

Folder does the action to reverse facing direction but the other dancer doesn't move.

Similar to Cross Run for Cross Fold do the action with the furthest dancer not the nearest, crossing the center of the formation.

*Applications:*

Static Square – designated dancers

Circle – designated dancers

Alamo – designated dancers

Lines – designated dancers

Waves – designated dancers

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

## **Spin the Top**

*Starting formation:* Ocean Wave

*Dance action:* End and adjacent center Turn 1/2. New Centers Turn 3/4 while the Ends move forward in a quarter circle around the centers to meet the same dancer they started with while ending as Ends of the final Ocean Wave. The Facing Couple Rule applies.

*Ending formation:* Ocean Wave perpendicular to starting formation

*Timing:* 8

*Styling:* While executing the call and at the completion of the call use Ocean Wave hand holds with elbows kept in close. By applying ever so slight pressure to assist the opposite dancer these arm turns should be smooth and effortless as in a weaving motion along the line.

*Teaching Tips:*

The person you start with is the one you finish with.

Tell them you will meet them around the corner!

Wave finishes at right angles from how you started.

Can teach in parts: “spin,” ends and centers ½ turn, new centers cast ¾; “top,” new outsides move around the corner ¼.

Don't assume dancers can Right and Left Thru from waves now and don't try to teach both.

*Applications:*

Parallel Waves

Tidal Waves

Facing Couples

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

## SESSION 11

### Recycle (from a wave only)

*Starting formation:* Ocean Wave only.

*Dance Action:* The ends of the wave Cross Fold as the centers Fold in behind the ends and follow them around, then face in to end as two facing couples.

*Ending formation:* Facing Couples.

*Timing:* 4

*Styling:* Arms in natural dance position, hands ready to adjust for next call.

*Teaching Tips:*

Ends solo Wheel & Deal while the other folds and follow adjacent end to be partners.

From right hand waves, feels like centers run, half tag, and face in.

Each half of the wave will end up facing each other.

Can be described as ends leading the action by starting a trade or cross fold while the centers follow with a clover like action.

*Styling:* Hands are involved with alternating pull-by movements, no twirls. Arms should be held in natural dance position and the handhold position should be released as dancers pass each other. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to the next person. Just a comfortable extension of the arm and hand is all that is necessary.

*Applications:*

Waves only at Mainstream/Plus/A1 as restricted by the Mainstream Committee

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

### Sweep a Quarter

*Starting formation:* Facing Couples in a circling movement (right or left).

*Dance action:* Dancers continue the circling movement one quarter (90°) in the direction of their body flow.

*Ending formation:* Facing Couples

*Timing:* Two couples, 2; All 4 couples, 4

*Styling:* All dancers use couple handholds. Couples working together should smoothly disengage previous handhold and blend into the sweeping basic.

*Teaching Tips:*

Rotate the entire box 1/4 the direction you were turning with previous call.

Remain facing.

As if both couples were standing on a "Lazy Susan" table that spins 1/4.

*Applications:*

Facing Couples where the previous call allows clockwise or counter clockwise rotation

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

## SESSION 12

### Flutterwheel / Reverse Flutterwheel

*Starting formation:* Facing Couples

*Dance action:*

**FLUTTERWHEEL:** The right-hand dancers go in to the center and turn by the right forearm. As they move adjacent to the opposite dancer, they reach out with the free (left) hand and, taking the right hand of the opposite dancer, each continues on around to the original right hand dancer's starting position, releasing arms in the center and turning as a couple to face the couple they are working with.

**REVERSE FLUTTERWHEEL:** The same as Flutterwheel, except reverse the words "right" and "left".

*Ending formation:* facing couples

*Timing:* From a static square (SS), head or side ladies, 8 steps. All four ladies, 12 steps.

*Styling:* Dancers turning in the center should remember the principle of the forearm turn. The dancer being picked up can enhance the movement by anticipating the approach of the opposite dancer and step beside that person, taking normal couple handhold. If girls are on the outside, skirt work with the free hand is desirable.

*Teaching Tips:*

For Flutterwheel, dancer on the right side of a couple meet in the center with right arm holds.

For both actions the ones going into the center use outside arm holds to wheel across picking up the opposite dancer with near hands returning to the starting spot with opposite.

Describe the action as a two finned water wheel.

Dancer not leading the action can follow the leader after leading them towards the center.

Don't let go of the arm hold in the center until you are ready to back out at starting spot.

*Applications:*

Squared Set – designated dancers

Facing Couples

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed

**Tag the Line / Half Tag**

*Starting formation:* a line with an even number of dancers

*Dance Action:* Each dancer turns to face the center of each line. Dancers walk forward passing right shoulders with oncoming dancers until they have walked past all of the dancers from the other half of the line. On Half Tag, dancers stop moving forward when the original center from each side of the line meets the original end from the other side.

*Ending formation:* For Tag the Line, when starting from parallel lines of four dancers, the ending formation is Completed Double Pass Thru. For Half Tag, if started from a four person line, ending formation is Right Hand Box Circulate. If started from tidal lines or tidal two faced lines, ending formation is Right Hand Column.

*Timing:* Tag the Line 6, Half Tag 4

*Styling:* Arms in natural dance position, hands ready to assume appropriate position for the next call. A flowing type of movement can be achieved by taking a slight step forward before turning toward the center of the line, thus avoiding the abrupt military-type pivot.

*Teaching Tips:*

Let go first!

Turn individually in the direction where there are more people in your line.

Right shoulder passes.

The action takes about 4 dance steps to get past everyone on a full tag, 2 dance steps for Half Tag.

Listen for follow up directional call if given; In, Out, Right, Left.

For Half Tag ends will meet the far center dancer; centers will meet the far end dancer.

*Applications:*

2 Faced Lines

Lines

*Arrangements:*

Standard Arrangement

Same Sex

Half Sashayed



	1	2	3	4	5	6	7	8	9	10	11	12
<b>Session 7:</b>												
Touch ¼ / Hinge												
Scoot Back												
Ferris Wheel												
<b>Session 8:</b>	1	2	3	4	5	6	7	8	9	10	11	12
Pass to the Center												
Centers In												
Cast Off ¾'s												
<b>Session 9:</b>	1	2	3	4	5	6	7	8	9	10	11	12
Pass the Ocean												
Extend												
<b>Session 10:</b>	1	2	3	4	5	6	7	8	9	10	11	12
Fold/Cross Fold												
Spin the Top												
<b>Session 11:</b>	1	2	3	4	5	6	7	8	9	10	11	12
Recycle												
Sweep a Quarter												
<b>Session 12:</b>	1	2	3	4	5	6	7	8	9	10	11	12
Flutter Wheel/ Reverse Flutter												
Tag the Line/ Half Tag												

The calls listed are essential elements of our current dance activity. If necessary the remaining calls can be included or deferred to later dances or workshops. The content is flexible, depending on the age and skill of the group. Build in extra sessions for review if necessary. With standard applications, the above can be taught within 24 hours. Preparation for teaching is vital for dancer success. Refer to the CALLERLAB Teaching Tips for more assistance and the complete technical definitions for a full explanation. Styling, history, protocol, ethics, and proper timing are essential elements that should be introduced. Singing calls assist the learning process providing skills for proper timing and are recommended as soon as possible. Keep it fun.

## SINGING CALL FIGURES

**Session 1** - Heads/Sides Promenade  $\frac{1}{2}$  Way, Sides/Heads Dosado, Heads/Sides Circle Four  $\frac{1}{2}$  Way, Right hand Star with Corner, Left hand Star with Partner, Swing Corner and Promenade home...

**Session 2** - All 4 Ladies Chain, Sides/Head Ladies Chain, Heads/Sides Pass Thru, Partner Trade, Lead Right, Veer Left, Girls Trade, Wheel Around, And Promenade home...

**Session 3** - Heads/Sides Promenade Half Way, Sides/Heads Right & Left Thru (Back Away), Heads/Sides Slide Thru, Double Pass Thru, Leaders Partner Trade, Right & Left Thru, Swing Corner and Promenade home...

**Session 4** - Heads/Sides Forward and Back, Heads/Sides Slide Thru, Double Pass Thru, Cloverleaf, Centers Pass Thru, Dosado, Swing Thru, Girls Trade, Swing and Promenade home...

**Session 5** - Head/Side Ladies Chain, Heads/Sides Lead Left, Swing Thru, Boys Run, Couples Circulate, Chain Down the Line, Half Sashay, Slide Thru, Trade By, Swing Corner and Promenade home...

**Session 6** - Heads/Sides Square Thru 2, Swing Thru, Boys Run, Bend the Line, Right & Left Thru, Pass Thru, Wheel and Deal, Zoom, Square Thru 3, Swing Corner and Promenade home...

**Session 7** - Heads/Sides Touch  $\frac{1}{4}$ , Same Boys Run Right, Touch  $\frac{1}{4}$ , Scoot Back, Boys Run, Right & Left Thru and Turn her  $\frac{1}{4}$  more, Girls Trade, Ferris Wheel, Pass Thru, Swing Corner and Promenade home...

**Session 8** - Heads/Sides Promenade Half Way, Down the Middle Square Thru 4, Right & Left Thru, Pass to the Center, Pass Thru, Centers In, Cast Off  $\frac{3}{4}$ 's, Center U-Turn Back, Keep this one and Promenade home...

**Session 9** - Heads/Sides Pass the Ocean, Extend, Swing Thru, Boys Run Right, Couples Circulate, Chain Down the Line, Forward and Back, Square Thru  $\frac{3}{4}$ 's, Swing Corner and Promenade home...

**Session 10** - Heads/Sides Square Thru 4, Dosado, Swing Thru, Spin the Top, Spin the Top, Girls Cross Fold, Swing Corner and Promenade home...

**Session 11** - Heads/Sides Promenade Half Way, Down the Middle Touch  $\frac{1}{4}$ , Same Boys Run, Square Thru 3, Trade By, Pass The Ocean, Recycle, Sweep  $\frac{1}{4}$ , Swing Corner and Promenade home...

**Session 12** - Heads/Sides Touch  $\frac{1}{4}$ , Same Boys Run Right, Right and Left Thru, Veer Left, Girls Trade, Tag the Line, Face Left, Bend the Line, Flutter Wheel, Sweep a Quarter, Veer Left, Half Tag, Swing Corner and Promenade home...

## PRACTICE CHOREOGRAPHY

The choreography within these pages is designed as a teaching aid to reinforce the calls and concepts introduced at a new dancer program. They supplement the teaching process and should not be used as a substitute for attending the dance sessions. The teaching order and session breakdown are flexible guidelines that may vary occasionally.

Sequences have been written for practice with two or four couples. They are often challenging but provide a means to focus upon the dance actions taught. The material is progressive and should be practiced in the order provided. It is also recommended not to get ahead of the lesson plan.

When practicing with two couples, pretend you are the Head couples of a full square. The couple nearest the caller is couple 1 and the other is couple 3. If no caller is present designate the couple #'s beforehand.

When practicing with four couples, the couple with their backs to the caller is couple 1 and counterclockwise are couples 2, 3, and 4 respectively. Couples 1 and 3 are also referred to as Heads, and couples 2, and 4 are also referred to as Sides. If no caller is present designate the couple #'s beforehand. When the sequence is mastered try it again interchanging the Heads and Sides as written.

When practicing with groups, listen, ask questions, and be polite. Don't talk at the same time. Don't argue. Don't push anyone into position. If a problem arises, look up the definition of the call in question to figure out the pattern. If no resolution can be found skip the sequence and present the question to the caller.

You should find this material beneficial. Remember, everyone learns at different rates. In order to achieve success with any new skill, game, or sport, practice and determination are necessary. Repetition and review assist in learning the dance steps. Add music and the dance actions start to become second nature. Muscle memory takes over and before you realize it you are Square Dancing!

### Session 1 of 12

#### **Two Couples Practice**

>Bow to the Partner, Bow to the Opposite, Move Forward and Back, Circle Left, Circle Right, Single File Promenade, Make Left Hand Star, Go back with a Right Hand Star, Back out at Home.

>Move Forward and Back, Heads Dosado, With Partners Dosado, Swing, Promenade, Wheel Around, Wrong Way Promenade, Back out at Home.

>2 Ladies Chain, Rollaway, Join hands and Circle Left, Allemande Left, Dosado Partner, Men Star Left, Star Promenade Partner, Back out at Home.

>Promenade ½ Way, All Right Hand Star, Left Hand Star, Back Out Allemande Left, Right Hand Star with Partner, Boys Star Left, Turn The Partner Right, Allemande Left, Swing Your Partner, and Promenade Home.

>Circle Left 3/4, Allemande Left, Promenade Don't Stop, Boys put the Girls in the lead Single File Promenade, Back out at Home.

#### **Four Couples Practice**

>Bow to the Partner, Corner too, Circle Left, Circle Right, Single File Promenade, Boys Step Up and Promenade Partner, All Wheel Around, Wrong Way Promenade, Back Out Circle Left, Allemande Left, Right & Left Grand, Swing Partner, Promenade Home.



>4 Ladies Chain, Rollaway & Circle Left, Rollaway, Boys Right Hand Star, Allemande Left Corner, Turn Partner Right, Boys Star Left, Star Promenade Partner, Back Out Allemande Left, Weave the Ring, Promenade Home.

>Heads Promenade  $\frac{3}{4}$ , Sides Dosado, Sides Circle Four  $\frac{3}{4}$ , Heads Circle Four Half Way, Four Boys Promenade, Turn Partner By The Right Arm to the Corner, Allemande Left, Right and Left Grand, Promenade Home.

>Heads Promenade  $\frac{1}{2}$ , Sides Dosado, Sides Promenade  $\frac{1}{2}$ , Heads Right Hand Star one Full Turn, Allemande Left Corner, Weave the Ring, Swing Partner, Promenade Home.

>Sides Dosado, Sides Right Hand Star, Back Out at Home, Heads Circle Four Half Way, Sides Promenade Half Way, Everybody Allemande Left, Right and Left Grand, Swing Partner, Promenade, All Wheel Around, and Wrong Way Promenade Home.

## Session 2 of 12

### **Two Couples Practice**

>Bow to the Partner, Bow to the Opposite, Move Forward & Back, Veer Left, Bend the Line, Circle Left Half Way, Circle Right Half Way, Veer Right, Bend the Line, You're Home!

>Veer Left, Couples Trade, Bend the Line, Veer Right, Boys Trade, Bend the Line, 2 Ladies Chain, You're Home!

>Pass Thru, Wheel Around, Veer Left, Boys Trade, Girls Trade, Partner Trade, Veer Left, Partner Trade, Allemande Left, Swing Partner, Promenade all around back Home.

>2 Ladies Chain, Veer Left, Couples Trade, Girls Trade, Wheel Around, Boys Trade, Veer Left, Partner Trade, Lead Right, Partner Trade, Forward & Back, 2 Ladies Chain, Veer Left, Bend the Line, You're Home!

> Circle Right  $\frac{3}{4}$ 's, Veer Right, Veer Left, Partner Trade, Circle Left  $\frac{1}{2}$  way, Veer Left, Couples Trade, Partner Trade, Bend the Line, Lead Left, Partner Trade, Circle Left  $\frac{3}{4}$ 's, Back Up, You're Home!

### **Four Couples Practice**

>Heads Circle Left  $\frac{3}{4}$ , Veer Left, Girls Trade, Veer Right, All Veer Right, Boys Trade, Bend the Line, Forward & Back, Rollaway, Original side couples Swing, You're Home!

>Heads Lead Right, Pass Thru, Centers Pass Thru, Outsiders Wheel Around, Circle 4  $\frac{3}{4}$ , All Circle Left, Allemande Left, Promenade Home.

>Heads Lead Left, Veer Right, Boys Trade, Bend the Line, 2 Ladies Chain, All 4 Ladies Chain, Circle Left, Rollaway, Circle Left, Rollaway, Allemande Left, Right and Left Grand, Promenade Home.

>Heads Promenade  $\frac{1}{4}$ , Sides Wheel Around, Pass Thru, Wheel Around, Veer Left, Girls Trade, Partner Trade, Boys Trade, Bend the Line, Allemande Left Corner, Weave the Ring, Swing, Promenade Home.

>Heads Promenade  $\frac{3}{4}$ , Sides Circle Left  $\frac{1}{2}$  Way, Centers Veer Left, Center Girls Trade, Center Couples Trade, Centers Veer Right, all Veer Right, Partner Trade, Couples Trade, Bend the Line, Circle Left  $\frac{3}{4}$ , Allemande Left., Promenade Home.

### Session 3 of 12

#### **Two Couples Practice**

>2 Ladies Chain, Half Sashay, Pass Thru, U-Turn Back, Right & Left Thru, Veer Left, Partner Trade, Couples Trade, Bend the Line, Slide Thru, You're Home!

>Half Sashay, Pass Thru, U-Turn Back, Slide Thru, Right & Left Thru, Slide Thru, Right & Left Thru, Veer Left, Girls Trade, Bend the Line, Right & Left Thru, Slide Thru, You're Home!

>Right & Left Thru, Half Sashay, Slide Thru, U-Turn Back, Slide Thru, Partner Trade, Pass Thru, U-Turn Back, Forward & Back, Veer Left, Boys Trade, Bend the Line, Slide Thru, Partner Trade, You're Home!

>Veer Left, Girls Trade, Half Sashay, Boys Trade, Bend the Line, Pass Thru, U-Turn Back, Right & Left Thru, Veer Left, Bend the Line, Slide Thru, Slide Thru, Right & Left Thru, You're Home!

>Half Sashay  $1\frac{1}{2}$ , Double Pass Thru, Boys U-Turn Back, Slide Thru, Boy Trade, Wheel Around, Girls Trade, Partner Trade, Couples Trade, Bend the Line, Right & Left Thru, You're Home.

#### **Four Couples Practice**

>Heads Lead Right, Veer Left, Bend the Line, Pass Thru, Bend the Line, Right & Left Thru, Slide Thru, Pass Thru, Allemande Left, Promenade Home.

>4 Ladies Chain, Circle Left, Ladies In Men Sashay, Circle Left, Ladies in Men Sashay, Allemande Left, Promenade, Heads Wheel Around, Right & Left Thru, Slide Thru, Pass Thru, U-Turn Back, Right & Left Grand, Promenade Home.

>Heads Slide Thru, Double Pass Thru, Leaders Partner Trade, Right & Left Thru, Veer Left, Girls Trade, Bend the Line, Pass Thru, Partner Trade, Slide Thru, Allemande Left, Promenade Home.

>Heads Pass Thru, Promenade Home, Sides Right & Left Thru, Slide Thru, Pass Thru, Right & Left Thru, Half Sashay, Pass Thru, Right & Left Grand, Promenade Home.

>Heads Slide Thru, Double Pass Thru, Leads U-Turn Back, Circle Left  $\frac{1}{2}$  Way, Veer Left, Girls Trade, Boys Trade, Couples facing out U-Turn Back, Pass Thru, Bend the Line, Circle  $4\frac{3}{4}$ , Allemande Left, Promenade Home.

## Session 4 of 12

### **Two Couples Practice**

>Pass Thru, Cloverleaf, Right & Left Thru, Veer Left, Boys Trade, Girls U-Turn Back, Swing Thru, Swing Thru, Slide Thru, You're Home!

>Do your part Grand Square, Swing Thru, Boys Trade, Girls U-Turn Back, Bend the Line, Right & Left Thru, Pass Thru, Cloverleaf, You're Home!

>Do your part  $\frac{1}{2}$  Grand Square, Dosado, Pass Thru, Cloverleaf, Swing Thru, Girls U-Turn Back, Couples Trade, Bend the Line, Right & Left Thru, Veer Left, Bend the Line, You're Home!

>Veer Right, Boys Trade, Girls U-Turn Back, Swing Thru, Swing Thru, Swing Thru, Boys U-Turn Back, Girls Trade, Bend the Line, Half Sashay, Slide Thru, You're Home!

> Veer Left, Couple 1 Partner Trade, Girls Trade, Swing Thru, Boys Trade, Girls Trade, Centers Trade, Girls Trade, Forward & Back, Bend the Line, Right & Left Thru, Veer Left, Couples Trade, Bend the Line, You're Home.

### **Four Couples Practice**

>Sides Face Grand Square, Heads Pass Thru, Cloverleaf, Double Pass Thru, Cloverleaf, Pass Thru, Slide Thru, Pass Thru, Bend the Line, Slide Thru, Allemande Left, Swing at Home.

>Heads  $\frac{1}{2}$  Sashay, Sides Face Grand Square, Heads Slide Thru, Right & Left Thru, Slide Thru, Pass Thru, Girls Trade, Boys Trade, Pass Thru, Bend the Line, Slide Thru, Centers Pass Thru, Outsiders Trade, Allemande Left, Promenade Home.

>Sides Slide Thru, Double Pass Thru, Cloverleaf, Double Pass Thru, Leads Wheel Around, Slide Thru, Pass Thru, Bend the Line, Slide Thru, Right and Left Thru, Veer Left, Rollaway, Couples Circulate, Bend the Line, Lead Right, Right & Left Grand, Promenade Home.

>Sides Lead Right, Right & Left Thru, Slide Thru, Pass Thru, Girls Trade, Swing Thru, Swing Thru, Girls Trade, Pass Thru, Wheel Around, 2 Ladies Chain, Slide Thru, Pass Thru, Allemande Left, Right & Left Grand, Promenade Home.

>Heads Slide Thru, 4 dancers nearest the caller Double Pass Thru, All face in, Pass Thru, Bend the Line, 4 dancers farthest the caller Pass Thru & Partner Trade, All Slide Thru, Cloverleaf, Double Pass Thru, Leads Trade, Allemande Left, Promenade Home.

## Session 5 of 12

### **Two Couples Practice**

> Half Sashay, Veer Right, Girls U-Turn Back, Chain Down the Line, Girls diagonally Pass Thru, Box Circulate, Boys Run, Right & Left Thru, Slide Thru, You're Home.

>Pass Thru, Boys Run, Girls Run, Swing Thru, Boys Run, Boys Trade, Boys Run, Swing Thru, Boys Run, Chain Down the Line, Right & Left Thru, Slide Thru, You're Home!

>Pass Thru, Boys Run, Box Circulate Twice, Girls Run, Dosado, Step to a Wave, Boys Run, Couples Trade, Chain Down the Line, Veer Left, Bend the Line, Right & Left Thru, You're Home!

>Swing Thru, Boys Run, Couples Trade, Chain Down the Line, Pass Thru, Wheel Around 1 & 1/2, Chain Down the Line, Veer Left, Bend the Line, You're Home!

>Veer Left, Chain Down the Line, Pass Thru, Boys U-Turn Back, Box Circulate Twice, Girls Run, Right & Left Thru and Turn her  $\frac{1}{4}$  more than normal, Chain Down the Line, Swing Thru, Boys Run, Bend the Line, Right & Left Thru, You're Home!

### **Four Couples Practice**

>Heads Lead Right, Pass Thru, Trade By, Swing Thru, Boys Trade, Boys Run, Chain Down the Line, Half Sashay, Slide Thru, Allemande Left, Promenade Home.

>Heads Ladies Chain, Heads Promenade  $\frac{1}{2}$ , Heads Lead Right, Right & Left Thru, Pass Thru Trade By, Right & Left Thru, Pass Thru, Trade By, Allemande Left, Swing at Home.

>Heads Lead Right, Right & Left Thru, Veer Left, Couples Circulate, Chain Down the Line, 2 Ladies Chain, Pass Thru, Bend the Line, Slide Thru, Right & Left Thru, Veer Left, Couples Circulate, Boys Run, All 8 Circulate, Boys Trade, All 8 Circulate, Right & Left Grand.

>Heads Lead Right, Veer Left, Couples Trade, Couples Circulate, Chain Down the Line, Half Sashay, Pass Thru, Girls Run, Split Circulate, Girls Run, Slide Thru, Allemande Left, Promenade Home.

>Heads Swing Thru, Slide Thru, Right & Left Thru, Veer Left, Chain Down the Line, Pass Thru, Partner Trade, Slide Thru, Pass Thru, Trade By, Swing Thru, Boys Run, Bend the Line, Pass Thru, Partner Trade, Allemande Left, Promenade Home.

### Session 6 of 12

### **Two Couples Practice**

> Square Thru, Partner Trade, Square Thru 3, U-Turn Back, Square Thru, U-Turn Back, Right & Left Thru, Square Thru 2, U-Turn Back, Slide Thru, Partner Trade, You're Home.

>Square Thru 3, Couple #3 Partner Trade, Zoom, Leads Trade, Square Thru 3, Couple #1 Partner Trade, Zoom, Leads Trade, You're Home!

>Veer Right, Couple #1 Partner Trade, Wheel & Deal, Zoom, Leads Trade, Right & Left Thru, Veer Left, Couple #1 Partner Trade, Forward & Back, Wheel & Deal, Zoom, Leads Trade, You're Home!

>Couple #3 Half Sashay, Swing Thru, Girls Trade, Wheel & Deal, Zoom, Girls Zoom, Leads Wheel Around, Square Thru 5, Partner Trade, You're Home!

>Veer Left, Chain Down the Line, Square Thru, Couple #1 Partner Trade, Couple #3 U-Turn Back, Swing Thru, Girls Trade, Wheel & Deal, Leads Wheel Around, Square Thru 2, Partner Trade, Circle 4  $\frac{3}{4}$ , You're Home!

### **Four Couples Practice**

>Heads Lead Right, Square Thru, Bend the Line, Square Thru 3, Wheel & Deal, Zoom, Double Pass Thru, Zoom, Leads Trade, Slide Thru, Pass Thru, Bend the Line, Square Thru, U-Turn Back, Right & Left Grand, Promenade Home.

>Heads Promenade  $\frac{3}{4}$ , Sides Slide Thru, Square Thru, Right & Left Thru, Veer Left, Couples Circulate, Bend the Line, Pass Thru, Wheel & Deal, Zoom, Centers Circle 4  $\frac{3}{4}$ , Back Out, You're Home.

>Sides Square Thru, Right & Left Thru, Veer Left, Couples Circulate, Chain Down the Line, Pass Thru Wheel & Deal, Girls Zoom, Centers Slide Thru, You're Home.

>Sides Pass Thru, Cloverleaf, Heads Square Thru 3, Dosado, Swing Thru, All 8 Circulate, Boys Run, Bend the Line, Pass Thru, Wheel & Deal, Zoom, Square Thru 5, Allemande Left, Promenade Home.

>Heads Half Sashay, Square Thru, Square Thru, Wheel & Deal, Double Pass Thru, Clover Leaf, Zoom, Pass Thru, Slide Thru, Couples Circulate, Bend the Line, Square Thru 3, Wheel & Deal, Center Wheel Around, Allemande Left, Promenade Home.

### Session 7 of 12

### **Two Couples Practice**

>Square Thru, Boys Run, Scoot Back, Scoot Back, Single Hinge, Boys Trade, Boys Run, Chain Down the Line, Square Thru, Partner Trade, You're Home!

> Touch  $\frac{1}{4}$ , Box Circulate, Boys Run, Touch  $\frac{1}{4}$ , Scoot Back, Boys Run, Swing Thru, Single Hinge, Scoot Back, Girls Run, Touch  $\frac{1}{4}$ , Box Circulate 2, Boys Run, Home!

>Touch  $\frac{1}{4}$ , Scoot Back, Scoot Back, Single Hinge, Boys Trade, Swing Thru, Girls Trade, Girls Run, Bend the Line, Touch  $\frac{1}{4}$ , Box Circulate, Zoom, Boys Run, You're Home!

>Half Sashay  $1\frac{1}{2}$ , Double Pass Thru, Boys U-Turn Back, Touch  $\frac{1}{4}$ , Boys Trade, Swing Thru, Single Hinge, Scoot Back, Single Hinge, Girls Trade, Single Hinge, Box Circulate, Boys Run, Right & Left Thru, You're Home!

>Veer Right, Boys Trade, Wheel Around, Chain Down the Line, Half Sashay, Square Thru, Boys Run, Scoot Back, Box Circulate, Girls Run, You're Home!

### **Four Couples Practice**

>Sides Touch  $\frac{1}{4}$ , Same Boys Run, Swing Thru, Boys Run, Ferris Wheel, Zoom, Double Pass Thru, Leads Trade, Square Thru 3, Trade By, Allemande Left, Promenade Home.

>Heads Lead Right, Touch  $\frac{1}{4}$ , Scoot Back, Centers Trade, Centers Run, Ferris Wheel, Girls Pass Thru, Slide Thru, Ferris Wheel, Pass Thru, Square Thru 3, Allemande Left, Promenade Home.

>Heads Lead Left, Veer Right, Ferris Wheel, Double Pass Thru, Face Right, Ferris Wheel, Double Pass Thru, Boys U-Turn Back, Touch  $\frac{1}{4}$ , Boys Trade, Single Hinge, Boys Run, Touch  $\frac{1}{4}$ , Column Circulate, Boys Run, Swing Thru, Pass Thru, Right & Left Grand, Promenade Home.

>Sides Square Thru, Touch  $\frac{1}{4}$ , Scoot Back, Single Hinge, Girls Trade, Girls Run, Ferris Wheel, Centers Pass Thru, Square Thru 3, Trade By, Touch  $\frac{1}{4}$ , Boys Run, Square Thru 2, Trade By, Allemande Left, Promenade Home.

>Sides Half Sashay, Sides Touch  $\frac{1}{4}$ , Same Girls Run, Touch  $\frac{1}{4}$ , Scoot Back, Center Trade, Boys Run, Pass Thru, Wheel & Deal, Double Pass Thru, Face In, Touch  $\frac{1}{4}$ , Column Circulate, Boys Scoot Back, Girls Trade, Column Circulate, Boys Run, Centers Pass Thru, Touch  $\frac{1}{4}$ , Split Circulate, Boys Run, Slide Thru, Allemande Left, Promenade Home.

## Session 8 of 12

### **Two Couples Practice**

>Square Thru 4, With Pretend Dancers Pass to the Center, Pretend Centers Pass Thru, With Pretend Dancers Pass to the Center, Square Thru 2, Partner Trade, Home

>Couple 1, Put Centers In (between Couple 3), Centers Run, Wheel and Deal, Trailing Couple Put Centers In, Centers Trade, Centers Run, Wheel and Deal, Couple 1 Wheel Around, Home.

>Couple 3 Put Centers In (between Couple 1) Cast Off  $\frac{3}{4}$ 's, Those Facing Slide Thru, Others Face In, Trailers Put Centers In, Cast Off  $\frac{3}{4}$ 's, Couple 3 Slide Thru, Others Face In, Home.

>Lead Right, With Pretend Dancers Pass to the Center, Pretend Centers Pass Thru, With Pretend Dancers Pass to the Center, Touch  $\frac{1}{4}$ , # 1 Lady Run, #3 Lady U Turn Back, Slide Thru, Cast Off  $\frac{3}{4}$ 's, Centers Trade, Cast Off  $\frac{3}{4}$ 's, Right and Left Thru, Veer Left , Bend The Line, Home.

>Touch  $\frac{1}{4}$ , Circulate 1  $\frac{1}{2}$ , Girls Cast Off  $\frac{3}{4}$ 's, All Cast Off  $\frac{3}{4}$ 's, Lead Left, Wheel Around, Home.

### **Four Couples Practice**

>Heads Slide Thru, Double Pass Thru, Cloverleaf, Zoom, Centers Square Thru 3, Centers In, Centers Run, Slide Thru-Centers Twice, Ends Trade, You're Home.

>Sides Lead Right, Pass to the Center, Centers Square Thru 3, Pass to the Center, Zoom, Double Pass Thru, Leads Trade, Pass To The Center, Centers Square Thru 2 and Cloverleaf, Centers Lead Right and Partner Trade, You're Home.

>Heads Pass Thru and Cloverleaf, Double Pass Thru, Face Right, Ferris Wheel, Double Pass Thru, Boys Trade, Pass to the Center, Boys Square Thru 3, Pass to the Center, Girls Pass Thru, Touch  $\frac{1}{4}$ , All 8 Circulate 1  $\frac{1}{2}$ , Hinge, Boys Run, You're Home.

>Sides Square Thru 2, Centers In, Cast Off  $\frac{3}{4}$ 's, Ends Run, Slide Thru, Pass to the Center, Centers Slide Thru, You're Home.

>Heads Lead Right, Veer Left, Girls Trade, Cast Off  $\frac{3}{4}$ 's, Pass Thru, Wheel and Deal, Centers Square Thru 3, Centers In, Cast Off  $\frac{3}{4}$ 's, All 8 Circulate, Leads Run, Pass Thru, Face Your Partner, Right and Left Grand.

### Session 9 of 12

#### **Two Couples Practice**

>Pass the Ocean, Swing Thru, Cast Off  $\frac{3}{4}$ 's, Scoot Back, Boys Run, Pass the Ocean, Swing Thru, Boys Run, Bend the Line, Home

>Touch  $\frac{1}{4}$ , Girls Run, Pass the Ocean, Swing Thru, # 1 Lady Run, Centers Trade, Cast Off  $\frac{3}{4}$ 's, Those Facing Do the First Part Of Pass The Ocean and All Finish The Pass the Ocean (Those Facing Pass Thru All Face and Step to Right Hands), Swing Thru, Girls Trade, Hinge, Circulate, Face In, Home.

>Pass the Ocean, Swing Thru, Boys Run, Bend the Line, Touch  $\frac{1}{4}$ , Circulate 1  $\frac{1}{2}$ , Boys Face In, Extend, Circulate, Face In, Home.

>Pass Thru, Couple 1 Wheel Around and Put Centers In, Cast Off  $\frac{3}{4}$ 's, Pass the Ocean, Swing Thru, Boys Run, Centers Trade, Boys Cast Off  $\frac{3}{4}$ 's-Girls Hinge, Couple #1 Slide Thru, Others Face In, Home.

>Touch  $\frac{1}{4}$ , Circulate 1  $\frac{1}{2}$ , Girls Trade, Boys Face In, Extend, Scoot Back, Extend (Boys Back to the center of Girls Handhold), Boys U Turn Back, Girls Cast Off  $\frac{3}{4}$ 's, All Cast Off  $\frac{3}{4}$ 's, Lead Left, Wheel Around, Home.

#### **Four Couples Practice**

>Heads Pass the Ocean, Centers Swing Thru, Center Boys Run, Same 4 Chain Down The Line, You're Home.

>Sides Lead Right, Veer Left, Couples Circulate, Bend the Line, Pass the Ocean, Swing Thru, Boys Run, Chain Down the Line, Pass the Ocean, Cast Off  $\frac{3}{4}$ 's, Boys Run, Slide Thru, Square Thru 3, Allemande Left, Promenade Home .

>Heads Pass The Ocean, Extend, Swing Thru, Girls Run, Couples Circulate, Bend the Line, Pass the Ocean, All 8 Circulate, Boys Run, Ferris Wheel, Centers Pass Thru, Allemande Left, Promenade Home.

>Sides Square Thru 2, Swing Thru, Scoot Back, Pass to the Center, Centers Swing Thru, Extend, Cast Off  $\frac{3}{4}$ 's, Centers Trade, Boys Run, Pass the Ocean, Scoot Back, All 8 Circulate, Right and Left Grand.

>Heads Swing Thru and Slide Thru, Pass the Ocean, Cast Off  $\frac{3}{4}$ 's, All 8 Circulate, Girls Run, Pass Thru, Trade By, Pass to the Center, Centers Swing Thru, Extend, Centers Trade, Boys Trade, Pass the Ocean, Right and Left Grand, Promenade Home.

### Session 10 of 12

#### **Two Couples Practice**

>Swing Thru, Spin the Top, Right and Left Thru, Square Thru 2, Partner Trade, Home.

>Pass the Ocean, Spin the Top, Boys Run, Couples Hinge, Bend the Line, Home.

>Right and Left Thru, Veer Left, Boys Fold, Girls Trade and Slide Apart, Boys Step Ahead, Swing Thru, Hinge, Girls Fold, Double Pass Thru, Face Right, Chain Down the Line, Square Thru 2, Partner Trade, Home.

>Couple 1 Put Centers In, Ends Fold, Couple 3 Put Centers In, Centers Trade, Ends Cross Fold, Zoom, Couple 1 Partner Trade, Others  $\frac{1}{2}$  Sashay, Home.

>Couple 3 Partner Trade, Couple 1 Put Centers In, Cast Off  $\frac{3}{4}$ 's, Pass the Ocean, Spin the Top, Ends Fold, Centers Trade and Slide Apart, Others Step Ahead, Couple 1 Cast Off  $\frac{3}{4}$ 's, Couple 3 Bend the Line and  $\frac{1}{2}$  Sashay, Home.

#### **Four Couples Practice**

>Heads Pass The Ocean, Extend, Boys Fold, Girls Trade and Step Ahead, Column Circulate, Boys Run, Touch  $\frac{1}{4}$ , Scoot Back, Girls Fold, Double Pass Thru, Face Left, Ferris Wheel, Centers Pass Thru, Right and Left Grand, Promenade Home.

>Sides Touch  $\frac{1}{4}$ , Center Boys Run and All Veer Right, Couples Circulate, Girls Cross Fold, Boys Trade and Step Ahead, Column Circulate, Girls Run, Veer Left, Couples Circulate, Girls Trade, Ferris Wheel, Centers Pass Thru, Pass Thru, U Turn Back, Right and Left Grand On The 3<sup>rd</sup> Hand Promenade Home.

>Four Ladies Chain, Heads Square Thru 2, Slide Thru, Pass Thru, Ends Fold, Slide Thru, Ends Cross Fold, Pass the Ocean, Cast Off  $\frac{3}{4}$ 's, Column Circulate, Face In, Pass Thru, Boys Fold, Touch  $\frac{1}{4}$ , Right and Left Grand.

>Sides Swing Thru and Slide Thru, Swing Thru, Spin the Top, Hinge, Girls Run, Swing Thru, Spin the Top, Boys Run, Chain Down The Line,  $\frac{1}{2}$  Sashay, Right and Left Grand, Promenade Home.

>Heads Lead Right, Pass The Ocean, Spin The Top, Spin The Top, Right and Left Thru, Pass Thru, Wheel and Deal, Centers Pass Thru, Touch  $\frac{1}{4}$ , Scoot Back, Centers Trade, Spin The Top, Hinge, Circulate, Girls Run, Centers Pass Thru, Left Square Thru 3, Right and Left Grand.



## Session 11 of 12

### **Two Couples Practice**

>Spin the Top, Swing Thru, Recycle, Sweep  $\frac{1}{4}$ , Home.

>Pass the Ocean, Recycle, Veer Left, Chain Down the Line, Pass the Ocean, Recycle, Slide Thru, Home.

>Touch  $\frac{1}{4}$ , Circulate, Hinge, Girls Trade, Recycle, Pass Thru, U Turn Back, Left Swing Thru, Boys Trade, Recycle, Home.

>Couple 1 Put Centers In, Centers Trade, Wheel and Deal, Girls Wheel Around, Pass the Ocean, Recycle, Sweep  $\frac{1}{4}$ , Circle Left  $\frac{1}{4}$ , Couple 3 Slide Thru, Others Face In, Home.

>Couple 1 do a  $\frac{1}{2}$  Sashay, Pass the Ocean, Recycle, Veer Left, Ends Cross Fold, Others Trade and Step Forward, Scoot Back, Hinge, Centers Trade, Boys Run, Move Forward and Back, Wheel and Deal, Zoom, Leads Trade, Home.

### **Four Couples Practice**

>Heads Pass the Ocean, Centers Recycle, Double Pass Thru, Cloverleaf, Zoom, Centers Square Thru 3, Left Touch  $\frac{1}{4}$ , Scoot Back, Hinge, Girls Run, Chain Down the Line, Pass the Ocean, All 8 Circulate, Recycle, Veer Left, Do  $\frac{1}{2}$  Couples Circulate and Bend to face in, You're Home.

>Sides  $\frac{1}{2}$  Sashay and Slide Thru, Swing Thru, Spin the Top, Recycle, Pass Thru, Wheel and Deal, Centers Pass the Ocean, Centers Recycle, Centers Pass Thru and Cloverleaf, Double Pass Thru, Leads Trade, Centers In, Cast Off  $\frac{3}{4}$ 's, Ends Cross Fold, Centers Pass the Ocean and Recycle, All 8 Circle Left  $\frac{1}{4}$ , You're Home.

>Heads Right and Left Thru and Lead Left, Slide Thru, Pass Thru, Boys Trade, Hinge, Boys Trade, Recycle, Sweep  $\frac{1}{4}$ , Pass Thru, Wheel and Deal, Double Pass Thru, Leads Trade, Wrong Way Grand, Swing, Promenade Home.

>Sides Pass Thru and Cloverleaf, Double Pass Thru, Leads Trade, Spin the Top, Swing Thru, Recycle, Sweep  $\frac{1}{4}$ , Veer Left, Couples Circulate, Ferris Wheel, Centers Sweep  $\frac{1}{4}$ , Centers Square Thru 2, Touch  $\frac{1}{4}$ , Split Circulate, Boys Run, Left Square Thru 2, Allemande Left, Promenade Home.

>Heads Spin the Top, Extend, Recycle, Sweep  $\frac{1}{4}$ , Pass Thru, Wheel and Deal, Girls Swing Thru, Girls Recycle, Girls Pass Thru, Pass to the Center, Boys Swing Thru, Boys Recycle, Boys Sweep  $\frac{1}{4}$ , Boys Pass Thru, Boys Run, Girls Swing Thru, Boys Face In, Scoot Back, Boys U Turn Back, Extend, Hinge, Right and Left Grand, Promenade.

## Session 12 of 12

### **Two Couples Practice**

>Swing Thru, Spin The Top, Recycle, Reverse Flutter Wheel, Square Thru 2, Partner Trade, Home.

>Flutter Wheel, Sweep  $\frac{1}{4}$ , Veer Left, Boys Cross Fold, Girls Trade and Step Ahead, Girls Run, Touch  $\frac{1}{4}$ , Circulate, Girls U Turn Back, Home.

>Pass the Ocean, Spin the Top, Boys Run, Chain Down the Line, Flutter Wheel, Sweep  $\frac{1}{4}$ , Right and Left Thru, Home.

>Reverse Flutter Wheel, Left Touch  $\frac{1}{4}$ , Circulate, Courtesy Turn, Flutter Wheel, Sweep  $\frac{1}{4}$ , Home.

>Couple 1 do a  $\frac{1}{2}$  Sashay, Square Thru 4, Wheel Around, Flutter Wheel, Square Thru 2 Boys Trade, # 1 Lady and Boy behind Zoom, All Zoom, Couple 1 U Turn Back, Right and Left Thru, Home.

### **Four Couples Practice**

>Heads Left Touch  $\frac{1}{4}$ , Centers Girls Run, Flutter Wheel, Veer Left, Ferris Wheel, Centers Veer Left and Veer Right, Reverse Flutter Wheel, Allemande Left, Promenade.

>Sides Flutter Wheel and Pass the Ocean, Extend, Girls Trade, Girls Run, Boys Trade, Boys Run, Left Swing Thru, Recycle, Flutter Wheel,  $\frac{1}{2}$  Sashay, Right and Left Grand, Promenade.

>Heads Lead Right, Right and Left Thru, Flutter Wheel, Pass Thru, Trade By, Swing Thru, Spin the Top, Recycle, Pass Thru, Wheel and Deal, Centers Flutter Wheel, Double Pass Thru, Leads Wheel Around, Flutter Wheel, Allemande Left, Promenade.

>Heads Pass Thru and Cloverleaf, Zoom, Centers Pass Thru, Swing Thru, Boys Run, Couples Circulate, Bend the Line, Reverse Flutter Wheel,  $\frac{1}{2}$  Sashay, End Face In, You're Home.

>Sides Touch  $\frac{1}{4}$ , Center Boys Run, Touch  $\frac{1}{4}$ , Girls Run, Reverse Flutter Wheel,  $\frac{1}{2}$  Sashay, Pass Thru, Wheel and Deal, Centers Flutter Wheel, Double Pass Thru, Centers In, Cast Off  $\frac{3}{4}$ 's, Pass Thru, Wheel Around, Flutter Wheel, Pass Thru, Bend the Line, Pass the Ocean, Hinge, Right and Left Grand, Promenade.

## **Calls Not Included Descriptions:**

With any consolidated teaching methods, some dance actions must be left out of the initial teaching format. The remaining calls are necessary if the destination requires such. These calls can be featured during workshops or club events in a progressive manner until all have been presented. The remaining calls listed below are in the order as currently listed on the CALLERLAB Basic and Mainstream Programs. They can either be taught in this manner or in the order of most importance for a club or region.

### **Dosado to a Wave**

*Starting formation:* Facing Dancers

*Dance action:* In one smooth motion, Dosado then Step to a Wave.

*Ending formation:* Right-Hand Mini-Wave

*Timing:* 6

*Styling:* Follow the styling for Dosado and Step to a Wave.

*Applications:* Two Facing Dancers

*Arrangements:* All arrangements

### **Wrong Way Grand**

*Starting formation:* Same as for Right and Left Grand, except with men facing wrong way promenade direction, women facing promenade direction

*Dance action:* Same as for Right and Left Grand, except the men go in wrong way promenade direction and women go in promenade direction

*Ending formation:* Right and Left Grand Circle

*Timing:* 10

*Styling:* Same as for Right and Left Grand

*Teaching Tip:* Set it up and tell them to do a Right and Left Grand in this direction.

*Applications:* Right & Left Grand Circle, Static Square, Circle, Lines, Trade By, 8 Chain Thru, Waves, any formation where a Right & Left Grand Circle can be established

*Arrangements:* All arrangements

### **Backtrack**

*Starting formations:* Promenade, Star Promenade, Single File Promenade, Wrong Way Promenade

*Dance action:* The designated dancers dance in a small 180 degree arc towards the outside of the set.

*Ending formation:* Various, depending on starting formation and who was designated.

Four dancers designated: Four dancers that did not do the backtrack continue starring or promenading single file in the center of the set and four dancers that did the backtrack will promenade single file in the opposite direction around the outside of the set.

Everyone designated: Single File Promenade

*Timing:* 2

*Styling:* If necessary, release the handhold. Continue with arms in natural dance position.

*Applications:* Promenade, Star Promenade, Single File Promenade, Wrong Way Promenade

*Arrangements:* All arrangements

### **Separate**

*Starting formation:* Couple.

*Dance action:* Designated or Active dancers turn back-to-back with each other and proceed forward around the outside of the square. If an additional call is not given, they stop when they meet another dancer. Otherwise the distance traveled and ending formation is determined by the next call.

*Ending formation:* Facing dancers, or as determined by the next call.

*Timing:* 2, or as determined by the distance traveled around the outside.

*Styling:* Inactive dancers move into the center to get out of the way of the actives. Men's arms in natural dance position; woman's skirt work optional.

*Teaching Tip:* Give dancers practice to identify/know where the lone call Separate actually ends. It's the building block for the addition of calls to follow. Inactive dancers must be aware of where the actives are so they won't step on their feet as they dance around them.

### **a. Around 1 or 2 to a Line**

*Starting formation:* after a Separate

*Dance action:* Active dancers walk around the outside of the square passing the designated number of inactive dancers. The inactive act as goalposts (and do not change their facing direction) but they counter dance as necessary, stepping forward to allow room for the actives and then moving back into place. 22 After the actives walk around their last inactive dancer, they either

squeeze in between the inactive dancers (who move apart to make room) to become centers of a general line or they stop to become ends of a general line.

*Ending formation:* General Lines..

*Timing:* Around 1 to a Line: 4; Around 2 to a Line: 6

### **b. Around 1 or 2 Come Into the Middle**

*Starting formation:* after a Separate

*Dance action:* This call starts the same as case (a)., above. After the actives walk around their last inactive dancer, they will either squeeze in between and through the inactive dancers (who move apart and back together to make room) to come into the center of the set, or they will continue walking in a semi-circle around their last inactive dancer to end in the center of the set. Once the actives enter the center of the set, they are ready to take the next call.

*Ending formation:*

- Separate Around 1 and Come Into The Middle: Double Pass Thru, Trade By, others possible
- Separate Around 2 and Come Down The Middle: Squared Set with one pair of couples active, others possible

*Timing:* Separate Around 1 and come into the middle 6; Separate Around 2 and come into the middle: 8

*Calling Tip:* "Come Into the Middle" is often phrased as "Come Into the Middle With A \_\_\_" so that the second call is quickly and easily identified by the designated dancers.

*Teaching Tips:*

From a squared set have heads/sides Pass Thru, separate around two, And Swing At Home.

Make sure they are counting the inactive dancers.

If you meet someone while you are dancing pass right shoulders.

If the inactive dancers need to slide apart be sure to slide back together like a sliding door.

Take hands to form lines if called.

*Applications:* Static Square, designated dancers, Trade By, Completed Double Pass Thru

*Arrangements:* All arrangements

### **Split Two**

*Starting formations:* Eight Chain Thru; Couple or Tandem facing a Couple or Mini-Wave

*Dance action:* The active or directed dancers move forward between the two inactive dancers (splitting them). The inactive dancers move apart to let them through then move back together.

*Ending formation:* Active dancers have their backs to the dancers they split. Inactive dancers end where they started.

*Timing:* 2

*Calling Tip:* The next call should be given quickly so it can be danced without stopping.

*Teaching Tips:*

Action can be explained with directional English.

Step in between the two dancers, move past them, and wait for the next call.

Inactive dancers slide back together after they have been split apart.

*Applications:* Eight Chain Thru, Couple or Tandem facing a Couple or Mini-Wave

*Arrangements:* All arrangements

### **Do Paso**

*Starting formation:* Right and Left Grand Circle; In facing Circle Of 4, 6 or 8; or any formation where you end up facing your partner and have your left hand available.

*Dance action:* Left Arm Turn with partner until facing corner and release arm hold. Right Arm Turn with corner until facing partner and release arm hold. If there is no further instruction, Courtesy Turn partner to end 10 facing the center of the set. Otherwise, follow the next instruction, which will start with a Left Arm Turn with partner, or with a left-handed Facing Dancer call.

*Ending formation:* Facing center of set if ended with a Courtesy Turn; otherwise, either turning partner by the left, or facing partner with a left hand available as necessary for the additional call.

*Timing:* 12

*Styling:* All dancers' hands in position for forearm turns, alternating left and right. When the Courtesy Turn portion of the Do Paso is replaced by a different call, then the styling for that call is used instead.

*Calling Tip:* Variety can be achieved by using various preceding calls (e.g. Walk Around the Corner) to lead into the Do Paso, however it is not required. Do Paso is a standalone call.

*Teaching Tips:*

Treat it like another Arm Turn routine with a Courtesy Turn at the end.

A similar tip as Arm Turns, however there is a definitive end to the action.

Many cue or prompt the action.

*Applications:* Right and Left Grand Circle

*Arrangements:* Standard Arrangement only at Basic and Mainstream if used as a standalone call, as restricted by the CALLERLAB Basic/Mainstream Committee

## **Star Thru**

*Starting formation:* Facing Dancers (man facing woman)

*Dance action:* Man places his right hand against woman's left hand, palm to palm with fingers up, to make an arch. As the dancers move forward, the woman does a one quarter (90 degrees) left face turn under the arch, while the man does a one quarter (90 degrees) turn to the right moving past the woman.

*Ending formation:* Couple

*Timing:* 4

*Styling:* Hands are joined in raised position at approximately eye level, palm to palm, with fingers pointed up to form an arch. The arch will be offset to the man's right and woman's left. The man's hand should be used to stabilize as the woman provides her own momentum. As the call is completed, the hand grip should be readjusted to couple handhold.

*Teaching Tips:*

Work with the one across from you.

Boys right hand, girls left.

Don't grip the hand; extended it forward with fingertips up, girls left hand touches and turns under left face.

Girl goes under the arched hands.

*Applications:* Two facing dancers of opposite gender, two standard facing couples, couples facing opposite gender

*Arrangements:* Standard arrangement, Half Sashayed

## **California Twirl**

*Starting formation:* Normal Couple only

*Dance action:* Dancers raise joined hands to form an arch and exchange places with each other by having the woman walk forward and under the arch along a tight left-turning semi-circle. The man walks a slightly wider right-turning semi-circle. Dancers have exchanged places, passing right shoulders, and are both facing in the opposite direction from which they started.

*Ending formation:* Couple

*Timing:* 4

*Styling:* Man and woman use a loose hand grip. Outside hands are in natural dance position. For smoothness, the joined hands should move backward slightly while being raised to form the arch; this will give the dancers an initial turning motion toward each other. It is important that the man does not "wind" or "crank" the woman. The man's hand should be used to aid the woman's stability as she provides her own momentum. Hands should be adjusted to couple handholds after completion of the call.

*Teaching Tips:*

Don't grip the hands.

Boy turns right face, girl turns left face.

End looking at the wall that was behind you.

Boy raise near hand with partner, palm upward like a landing field position, moves forward around the girl while she rotates her fingers in the boy's palm and twirls under the arched hands to face the wall behind; each dancer moves handhold back to normal dance position.

*Applications:* Standard couple

*Arrangements:* Standard arrangement

## **Walk Around the Corner**

*Starting formation:* Squared Set, In facing Circle Of 8

*Dance action:* Dancers face their corners. Walking forward and around each other while keeping right shoulders adjacent, dancers return to their original position, with their backs toward their corner.

*Ending formation:* Right and Left Grand Circle

*Timing:* 8

*Styling:* Men hold arms in natural dance position. Women use both hands on skirt, moving skirt forward and back to avoid opposite dancer. Dancers should maintain eye contact over their shoulders until their partners become visible.

*Teaching Tips:*

Like a right arm turn without hands.

Have the dancers stand right shoulders together then move forward around each other.

Try and maintain eye contact until you pass.

Use right hand stars turning to simulate the action which is later done without hands.

*Applications:* Squared Set, In facing Circle of 8

*Arrangements:* Standard Arrangement

## **See Saw**

*Starting formation:* Right and Left Grand Circle

*Dance action:* Facing dancers walk forward and around each other keeping left shoulders adjacent. They return to their original position, facing away from each other.

*Ending formation:* Right and Left Grand Circle

*Timing:* 8

*Styling:* Similar to Walk Around the Corner.

*Calling Tip:* Prior to 2003, See Saw (when not used after Walk Around the Corner) had the dance action of Left Dosado. Today, callers should say Left Dosado.

*Teaching Tips:*

Dancers can pretend they have Velcro on their left shoulder.

Like a left arm turn without hands.

Have dancers stand left shoulders together then move forward around each other.

Maintain eye contact until you pass.

Use left hand stars turning to simulate the action which is later done without hands.

When preceded with Walk Around the Corner, the actions combined seem like a figure eight.

*Applications:* Right and Left Grand Circle

*Arrangements:* Standard Arrangement

## **Circle to a Line**

*Starting formation:* Eight Chain Thru

*Dance action:* Each group of facing couples Circle Left 1/2 (180 degrees). The left-side dancer in the new outside couple releases the left handhold and slides sideways to the left to become the left end of a One-faced Line (which faces the line formed by the other four dancers). All other handholds are maintained. The other dancers continue circling, gradually blending into the One-Faced Line by unwinding the circle. The final dancer replaces the unwinding action with a forward and left-turning twirl, walking under an arch made with the adjacent dancer, similar in action to a California Twirl.

*Ending formation:* Facing Lines 7 *Timing:* 8

*Styling:* The circle portion is the same styling as in Circle Left. Dancers lead the twirl under the arch by raising their joined hands into an arch.

*Calling and/or Teaching Tip:* Some callers identify who "breaks" (i.e., who lets go with the left hand to become the left end of the final line). These helping words are optional; if used, they refer to the outside left-side dancer after Circle Left 1/2.

*Teaching Tips:*

Show where the action will end beforehand, then, talk them through to the ending point.

Can teach California Twirl first for a better understanding of how the action finishes.

The dancers Circle Left half way first, then, finish the action.

After the Circle Left half way part, the couple on the outside must veer left while the centers do a twirling type action out of the center.

*Applications:* Eight Chain Thru

*Arrangements:* All arrangements

## **Dive Thru**

*Starting formation:* Facing Couples (at least one of which is normal)

*Dance action:* One couple makes an arch by raising their joined hands, while the other couple ducks under the arch. Both move forward. The couple making the arch does a California Twirl.

Unless otherwise specified, the couple whose back is to the center of square makes the arch, and the outside couple ducks under. If neither couple has its back to the center of the set, then the caller must specify who is to make the arch, or who is to Dive Thru the arch, or preferably both.

*Ending formation:* Tandem Couples

*Timing:* Couple diving under: 2, couple making the arch: 6

*Styling:* The couple making the arch uses a loose handhold. Stand far enough apart to allow another couple to dive under. It is permissible for dancers making the arch to part hands momentarily if it is uncomfortable to reach over diving dancers. The couple making the arch should keep the arch, and blend smoothly into the California Twirl, rather than dropping their hands and then raising them again.

Couple diving under uses couple handhold. Bend low enough and stay close enough to partner to move comfortably underneath the arch.

*Calling Tip:* The couple making the arch must be a normal standard couple in order to do the California Twirl. Dive Thru is almost always called from an Eight Chain Thru formation, ending in a Double Pass Thru formation.

*Teaching Tips:*

Centers arch, move forward while the outsiders duck under.

Archers moving forward can let go.

Outside dancers "dive" into the swimming pool in the middle.

Couple #1 Lead Right, those who can Dive Thru six times, Lead Right, California Twirl; similar to the old "Dip and Dive" routine.

*Applications:* Eight Chain Thru

*Arrangements:* Standard Arrangement for inside couple

## **Thar Family**

### **a. Allemande Thar**

*Starting formation:* Right and Left Grand Circle.

*Dance action:* An Allemande Thar Star is a formation and may be formed at the end of any left arm turn by the center dancers (or those directed) forming a right hand box star and backing up. Each outside dancer holds the left forearm of a center dancer and dances forward.

*Ending formation:* Allemande Thar Star

*Timing:* Dependent on the distance of the arm turn.

*Styling:* If all centers are men, their right hands will form a packsaddle/box star where each man takes the wrist of the man in front of him. If any women are in the center, all centers will simply touch hands in the center star. The dancers forming the star must remember to allow those on the outside to set the pace, since they have to travel a much further distance. If the centers move too fast, the result is that those on the outside will have to run to maintain the pace. As in any star, the ladies on the outside may elect to hold their skirts. The men should NOT grip or squeeze the wrist of the one in front of them and they should not pump the arms up and down.

*Calling Tips:* To avoid confusion with the call "ALLEMANDE THAR" or "MAKE A THAR", the caller can say words like "Allemande Left to an Allemande Thar, go forward 2, men swing in with a backup star" or "Allemande Left, go Allemande Thar, with a right and left and the 4 men star".

After a SHOOT THE STAR, the caller can say "TO ANOTHER THAR". This is the same action as "TO AN ALLEMANDE THAR" above. The caller may direct "Go Forward 2".

The caller can direct FORWARD (everyone progressing in normal Right And Left Grand direction) or BACK or BACKWARD (everyone going the opposite direction from a normal Right And Left Grand) any number of hands. For example, "Shoot the Star Full Turn, Go Backward 3, Right, Left Right, Men swing in make a Wrong Way Thar".

#### **b. Allemande Left to an Allemande Thar**

*Starting formation:* Anywhere an Allemande Left is proper.

*Dance action:* All do an Allemande Left, blending into a Right and Left Grand Circle, forming a Thar as directed.

*Timing:* From Allemande Left to point of backup star: 12

#### **c. Wrong Way Thar**

*Starting Formation:* Right and Left Grand Circle

*Dance action:* A Wrong Way Thar may be formed at the end of any right arm turn by the center dancers (or those directed) forming a left hand box star and backing up. Outside dancers hold the right forearm of a center dancer and dance forward.

*Timing:* Dependent on the distance of the arm turn. *Styling:* Same as Allemande Thar.

*Teaching Tips:*

Can use directional English to form a Thar, then, provide the name.

From a squared set, Turn Partner Left, boys hold on and form a right hand star in the middle.

Demonstrate or explain the "Pack Saddle" styling star for centers to assist with balance while backing up.

Good idea to explain what a forward direction is verses wrong way.

*Applications:* Right and Left Grand Circle

*Arrangements:* All Arrangements

#### **Slip the Clutch**

*Starting formation:* Thar or Wrong Way Thar.

*Dance Action:* Dancers in the center of the Thar stop and, while retaining the star, release arm holds with the dancers beside them. Everyone then moves forward within the circle in which he was traveling while in the Thar.

*Ending formation:* Dependent on next call.

*Timing:* 2

*Styling:* Despite the change of moving direction, you can make the switch flowing and comfortable if the arm hold is released effortlessly and that same hand is held ready to turn the next person as directed.

*Teaching Tips:*

Many teach this action before Shoot the Star as an easy way to get out of Thars.

Centers must stop to meet the outsiders.

Drop near hands, maintain hand hold with center star and move forward to take hold of next dancer.

Can be done multiple times in a row or asked to keep moving forward until some other action is called.

*Applications:* Thar Star, Wrong Way Thar

*Arrangements:* All arrangements

#### **Shoot the Star/Shoot the Star Full Around**

*Starting formation:* Thar, Wrong Way Thar.

*Dance action:* The handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one half (180°) or full (360°) as directed. If half or full is not directed, the arm turn is one half.

*Ending formation:* Same as starting formation.

*Timing:* Shoot the Star, 4; full around, 8.

*Styling:* The forearm position is used for shooting the star. Outside hands free and in natural dance position. The lady will continue to hold skirt until hand is needed for next command.

*Teaching Tips:*

Just trade places with each other.

Action has a definitive start but an indefinite ending determined only by the following call.

If all have corners, the Shoot the Star action seems like an Allemande Left.

Explain how the action is a half turn unless the caller specifies a Full Turn Around.

*Applications:* Thar Star, Wrong Way Thar

*Arrangements:* All arrangements

### **Box the Gnat**

*Starting formation:* Facing Dancers (man and lady only).

*Dance action:* Dancers step forward, join and then raise their right hands. The lady steps forward and does a left-face U-Turn Back under the raised joined hands, as the man walks forward and around the lady while doing a right-face U-Turn Back. Each dancer ends in the other's starting position.

*Ending formation:* Facing Dancers with Right Hands Joined in a handshake position.

*Timing:* 4 steps from point of contact.

*Styling:* Start with a handshake position. The joined fingers must be held so that the man's fingers may turn over the lady's fingers easily while still providing some degree of security or stabilization.

*Teaching Tip:*

Old "Jitter Bug" or "Swing" dance move that changes places with facing partner.

Girl turns left face 180 degrees, boy turns right face 180 degrees while passing right shoulders to exchange places under joined right hands.

Don't grip the hand; girl rotates fingertips in cup of boys palm like a ball in a socket.

Action ends with right hands in a normal hand shake position to face.

Starts nose to nose, ends toes to toes.

*Applications:* Any two facing dancers of opposite gender, facing couples of opposite gender

*Arrangements:* Standard, half sashayed, same sex couple facing opposite gender couple

### **Cross Run**

*Starting formation:* line, two-faced line, wave.

*Dance action:* Each of the two directed (active) dancers, who must both be either centers or ends, Run into the spot vacated by the farthest inactive dancer. If the inactive dancers are centers, they sidestep to become ends; if they are ends, they sidestep to become centers. When the active dancers are both facing the same direction, they move forward in a semi-circle, pass each other and then Run into the vacated spot on the far side.

*Timing:* 6

*Teaching Tips:*

On Cross Run the designated dancer must run around the furthest dancer, not the near dancer, crossing by the center of the formation.

*Applications:* line, two-faced line, wave

*Arrangements:* All arrangements

### **First Couple Go Left/Right Next Couple Go Left/Right**

*Starting formation:* Completed Double Pass Thru

*Dance action:* Each couple works as a unit. Dance forward in an arc in the indicated direction. The center couple walks forward before taking the second direction given.

If the couples are asked to go in opposite directions (e.g., First Couple Go Left, Next Couple Go Right), the ending formation will be Facing Lines. If both couples are asked to go in the same direction (e.g., First Couple Go Left, Next Couple Go Left) the ending formation is a Promenade or Wrong Way Promenade.

*Ending formations:* Facing Lines, Promenade

*Timing:* 6

*Styling:* Use couple handholds. Dancers in each couple who are making the tighter turn serve as the pivot point and should exert slight pressure to assist as in any wheel around movement.

*Teaching Tips:*

As a couple with ends as a pivots, wheel the given direction to look at the wall behind you.

Take hands quickly after completing the action to establish formations.

Don't go too far, only a two wall change, not three.

*Applications:* Completed Double Pass Thru

*Arrangements:* All arrangements

### **Turn Thru**

*Starting formation:* Facing Dancers

*Dance action:* In one smooth motion, dancers Step To A Wave (but use forearm styling), Right Arm Turn 1/2, and Step Thru. The Ocean Wave Rule applies to this call.



*Ending formation:* Back-To-Back Dancers

*Timing:* 4 steps from point of contact.

*Styling:* Similar to Allemande Left. Use normal forearm position. Men's free hand in natural dance position. Woman's skirt work desirable for free hand.

*Teaching Tips:*

A right arm turn with someone that ends back to back.

From waves have them rear back first to see they are almost facing.

Trade places with the one in front if facing couples, or beside you if in waves, let go & pass them by, ending back to back.

Different than an Arm Turn, there is a definitive ending spot.

*Applications:* Any two facing dancers, right hand mini wave

*Arrangements:* All Arrangements

### **Eight Chain Thru / Eight Chain 1, 2, 3, etc.**

*Starting formation:* Eight Chain Thru

*Dance action:* Facing dancers join right hands and pull by (this completes an eight chain one). The center facing dancers join left hands and pull by while the outside dancers do a courtesy turn (this completes an eight chain two). Repeat these actions in sequence to achieve eight chain three, eight chain four, etc. Eight chain thru is the same as eight chain eight. This action is restricted at mainstream to standard arrangements only by the CALLERLAB Mainstream committee.

*Ending formation:* Even numbers (2, 4, 6, 8) end in an eight chain thru formation. Odd numbers (1, 3, 5, 7) end in a trade by formation.

*Timing:* 8 hands, 20 steps; 4 hands, 10 steps.

*Styling:* Use same styling as in courtesy turn and right and left grand. Emphasis should be placed on the courtesy turn in that portion of the basic so that dancers can maintain an eight chain thru formation and not be allowed to drift into a right and left grand type of movement.

*Teaching Tips:*

Tell them they get to count! "I want to hear you dance!"

Action is a series of alternating hand pull bys, or if facing out courtesy turn.

Talk them thru it slowly the first time, counting as you go.

Stay in rows. Don't form a circle.

All eight dancers are doing the action, hence 8 Chain.

You are next to the one you started with throughout the entire action.

If a pull by is needed for the last hand you must dance through the last hand as in square thru, ending back to back.

*Applications:* Eight Chain Thru

*Arrangements:* Standard arrangement as restricted by the CALLERLAB Mainstream Committee

### **Couples Hinge**

*Starting formation:* line or two-faced line.

*Dance action:* Working as a unit, each couple does half of a couples trade.

*Ending formation:* Two-faced line at right angles to the original line.

*Timing:* 3

*Styling:* Couples use couple handhold and styling similar to wheel and deal.

*Calling Tip:* From a 2x4 formation make sure there is space between squares and the room to allow for a 1x8 formation.

*Teaching Tips:*

Half a Couples Trade

From two-faced lines, centers don't let go

*Applications:* Any line with couples side by side

*Arrangements:* All arrangements

### **Walk and Dodge**

*Starting formation:* Box Circulate, Facing Couples with designated dancers

*Dance action:* From box circulate formation, each dancer facing into the box walks forward to take the place of the dancer who was directly in front of him/her. Meanwhile, each dancer facing out of the box steps sideways (dodges) into the position vacated by the "walker" who was formerly beside him/her. Dancers end side by side, both facing out. If walk and dodge is called from facing couples, the caller must designate who is to walk and who is to dodge (e.g., "men walk, ladies dodge").

*Ending formation:* Couple, if started from Box Circulate. Box Circulate, if started from Facing Couples.

*Timing:* 4

*Styling:* Arms in natural dance position moving from a wave handhold to a couple hand hold and vice versa assuming appropriate hand position for the next call.

*Calling Tip:* Be careful when using this call, as some calls don't flow well or feel good after a Walk and Dodge (e.g., "Walk and Dodge, Bend the Line" or "Walk and Dodge, Wheel and Deal" body flow for half of the dancers is not good).

*Teaching Tips:*

Trailer moves forward while the leader slides to vacant position.

Action ends facing the same wall as started, nobody gets to turn.  
Leader slides the door open to an imaginary van while the trailer loads in the groceries.  
*Applications:* Box Circulate  
*Arrangements:* All arrangements

### **Dixie Style to an Ocean Wave**

*Starting formation:* facing couples or facing tandems.  
*Dance Action:* From facing couples, the right-hand dancer steps forward and to the left to become the lead dancer in a tandem. Lead dancers join right hands and pull by moving to the other trailing dancer. Each extends a left hand to Left hand Mini-Wave and turns one quarter (90 degrees). The new centers (original trailers) join right hands to become centers of a Left Hand Ocean Wave.

*Ending formation:* Left Hand Ocean Wave.

*Timing:* 6

*Styling:* The lead dancers start with hand shake hold and adjust to ocean wave styling for turning and forming the left hand wave. The trailing dancers should adjust their bodies by turning slightly to the right and have their hands in "Ready Dancing Position" in order to receive the lead dancer coming toward them.

*Calling/Teaching Tip:* Often proceeded with "Ladies Lead".

*Teaching Tips:*

Right hand dancers pull by with the right hand, then, all left touch 1/4.

Feels like a two ladies chain but you do not courtesy turn, stop in the middle.

Action can be described as 1/2 Half Sashay, those facing right hand pull by, all left touch 1/4.

Action can be first taught from a "single file" or "on the double track" position.

From normal facing couples, boy backs up, dodges right while chaining the girl across, then left touch 1/4 with approaching girl to form a wave.

*Applications:* Facing couple, facing tandems

*Arrangements:* All arrangements

### **Spin Chain Thru**

*Starting formation:* Parallel Waves.

*Dance Action:* Each End and the adjacent Center dancer turn one half (180 degrees). The new Centers of each wave turn three quarters (270 degrees) to form a new ocean wave across the center of the set. The Very Centers now trade (180 degrees) to reform the center wave. The two outside pairs of dancers of this center wave now turn three quarters (270 degrees) to join the waiting ends to again form parallel ocean waves. The Facing Couples Rule applies.

*Ending formation:* Parallel Waves.

*Timing:* 16

*Styling:* Ocean Wave styling. The new End dancers should have hands in "Ready Dancing Position" to join in the finishing Wave.

*Calling Tip:* A good flowing combination is to have the Ends Circulate Twice while the centers are working.

*Teaching Tip:*

This is a "mantra call" – 1/2, 3/4, 1/2, 3/4.

Describe the "spin" action as an ends and adjacent centers trade and then new centers cast 3/4. Then the new wave will "chain down the wave".

Always starts with ends and adjacent centers (unlike Swing Thru, which always starts with the right hand).

Those that begin in the center only do the first part.

Some people have to stand still for parts of this call, which is the hardest thing to do in square dancing.

All of the actions are Trades & Casts with someone else, you're never moving or turning alone.

If you are moving and using one hand, change your focus of attention to your other hand next.

The initial trailing ends facing in will be the ones chaining thru the very center.

*Applications:* Parallel waves

*Arrangements:* All Arrangements

## Calls Not Included Listed

The remaining calls are listed in the order they presently appear on the CALLERLAB Basic and Mainstream Program. If the initial destination of dance in your group, area, or region use some or all of these remaining calls, it may be necessary to workshop these items at your dance events over a period of time to expose the actions to your new dancers in order for them to be able to attend outside dance functions. Call popularity varies from region to region, so the order of importance might not be the same as listed below. It is also possible (time permitting) that some of these actions could be added or substituted to your condensed teaching format. It is recommended to teach what new dancers are more apt to be exposed to from your region first.

Dosado to a Wave  
Wrong Way Grand  
Backtrack  
Separate  
Around 1 or 2 to a Line  
Around 1 or 2 Come Into the Middle  
Split 2  
Do Paso  
Star Thru  
California Twirl  
Walk Around the Corner  
See Saw  
Circle to a Line  
Dive Thru  
Allemande Thar/Wrong Way Thar  
Allemande Left to an Allemande Thar  
Slip the Clutch  
Shoot the Star/Shoot the Star Full Around  
Box the Gnat  
Cross Run  
First Couple go Left/Right Next go Left/Right  
Turn Thru  
Eight Chain Thru/Eight Chain 1, 2, 3, Etc.  
Couples Hinge  
Walk and Dodge  
Dixie Style to an Ocean Wave  
Spin Chain Thru