

Slide – Title slide

Simplifying the concept of invert and rotate. – It's all about Balance.

The terms invert and rotate have been discussed and what invert and rotate sequences do to the dancers has been outlined in a number of previous sessions. What this session is about is taking the theoretical knowledge fact – and understand the why and how. The simplest explanation is that it is all about balance. In square dance parlance, that means using complimentary, choreography that feels different by changing the “who's who”.

Slide – What is invert and rotate

Invert and rotate, for some, is a method of changing the aspect of the dancers on the floor, and their perception of inclusion and location. This means changing where they are while at the same time changing the active and inactive dancers.

The simplest version of the invert and rotate concept is to call a static square “get in and resolution sequence” from the head position, and then repeat the same sequence from the side position. A singing call figure does this with a rotation of the girls each figure by using swing your corner instead of allemande left.

Example:

- HEADS SQUARE THRU, SWING THRU, BOYS RUN, BEND THE LINE, RIGHT AND LEFT THRU, FLUTTERWHEEL, SLIDE THRU, ALLEMANDE LEFT (*OR SWING YOUR CORNER for a singing call*) AND PROMENADE.

This sequence has the heads active and leaving their home quadrant (SS position) and becoming active in the middle to interact with the sides who stay at home position. If I were then to call the same sequence with the sides starting, I will have inverted the square (the active dancers are now the Sides, and the Heads are at home) and rotated the action so that the sides have moved into a different quadrant to interact with the heads who now remain inactive and at home.

- SIDES SQUARE THRU, SWING THRU, BOYS RUN, BEND THE LINE, RIGHT AND LEFT THRU, FLUTTERWHEEL, SLIDE THRU, ALLEMANDE LEFT (*OR SWING YOUR CORNER for a singing call*) AND PROMENADE

Slide: Heads vs Sides Limitation

Unfortunately, although sequentially repeating the same sequence four times with alternating starters may be effective in singing calls it is not so much effective in patter calling. It is for this reason that the concept of prepared and practiced Modules is important, especially when working around a theme.

Whether you are a sight caller or a modular caller, a mental image caller, or any other of the system callers you will use modules. For the purpose of this topic, we are going to focus solely on the application of what is known as the Zero Module. That is the module that takes you from One FASR to the Same FASR– and in specific the CB-CB Module. There are others that work with other FASRs but today we are only going to look at the concept, and how it works and how to apply it.

However, the problem still remains. How do we change the aspect for variety and location perception, without everything being Heads Start, Sequence, Allemande Left, followed by Sides Start, Sequence, Allemande Left.

Wouldn't it be great if callers had tools by which they could keep the FASR, maintain the control of the choreography, and yet still move the dancers around the entire floor, look at different walls and interact with different people and yet have all that "different but familiar feeling" of comfort to them.

No surprise, there is. Otherwise, we would not be having this presentation. They are called invert and rotate modules, and they are specifically designed to do exactly that.

- Change the aspect – orientation east west to North South
- Keep the Basic FASR for Choreographic Control
- Interact the dancers with other dancers by changing the active couples
- Maximise use of the floor area so it feels like a big trip, not just crossing the street
- Maximise the "dance experience" while minimising the dancer (and caller) stress

Variety with familiarity for the dancers means different but not difficult and the choreographic control it gives the callers helps remove "resolution stress"

Slide the 5 foundation modules - review

Please note, there are other invert and rotate modules that work with partner lines and such, but at the moment we want to focus on the concept of "**Invert and Rotate**" and how to make the best use of it. For that reason, we are going to stick to the CB-CB module to better understand the principles.

Modules:

At this point most callers, new or experienced have a few modules memorised. You will (or should) have at least one or two CB-CB modules, a partner line to Partner Line module or two and a couple of conversion CB-PL and PL-CB Modules.

We add to that the 5 foundation modules for every caller tool box and there is a lot of really good starting material here.

THOSE 5 FOUNDATION MODULES ARE:

- **PL-PL** Pass Thru, Wheel And Deal, Double Pass Thru, First Couple Go Left, Next Couple Go Right,
- **CB-CB** Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru
- **CB-PL (Magic Module)** Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend The Line. CB-PL but with Star thru front and back = PL-CB
- **PL-CB** Touch $\frac{1}{4}$, All 8 Circulate, Boys Run
- **Chicken Plucker (and equivalents)** module fraction $\frac{1}{2} + \frac{1}{2}$ - Right And Left Thru, Dive Thru Centres Pass Thru + Square Thru 3 Trade By)

We have looked at setting up a "fix point" (PL or CB) and calling a module, doing isolated sight (two couple calling), and switching back and forth from one side of the square to the other using a chicken plucker. .

These are all basic foundation skills, and you can do an awful lot with them but they generally all keep the same east west, or north south feel of moving the dancers about – even though the CB-PL and PL-CB conversions often make you look at different walls, the orientation of the square is still perceived the same. We still find ourselves repeating similar combination for the sides for a bit of variety and aspect change

SLIDE - THIS IS THE 6TH FOUNDATION MODULE

Wouldn't it be good to be able to control the choreography and do all the same stuff with a change of active dancers as well as having the dancers being oriented in a different direction. For you as a caller it may feel old hat and repetitive, but for the dancers, it is a completely new feel of different interaction and infinitely more enjoyable, and less predictable without being difficult.

The two main tools we have for this are to invert the active dancers or to Rotate the orientation of the square. There are a number of modules that do just that. **HOWEVER:** the common tool, and known as the most common technical zero, is the **INVERT AND THE ROTATE MODULE**. The most basic of these is of course, the one that all callers should have committed to memory. Starting from a Corner Box (CB):

- STAR THRU, PASS THRU, BEND THE LINE, STAR THRU

We end up in a corner box FASR, but the active couples have changed.

- First heads were active in the middle and now sides are active in the middle.
- In addition, the orientation of the square and the walls that the dancers are facing has changed which adds to the perception of all-inclusive use of the floor, and
- finally we have changed two of the dancers in the grouping and the partner pairings which makes it feel like a whole new group activity.

For the dancers it is a new experience with new people. For the caller it is a CB to do corner box stuff with – no big deal and no big stress.

THIS IS THE 6TH FOUNDATION MODULE

SLIDE – Caution – Don't rush it

Do not try to rush this process. Start with the 6th foundation module – **the invert and rotate** – STAR THRU, PASS THRU, BEND THE LINE, STAR THRU". Once you are comfortable changing the CB FASR and using it, then start looking for or developing others. There are lots of technical zero modules out there. Start with small, short, and easy to remember ones, one at a time. Pick one you like and incorporate it.

As a warning, when dealing with any modules, and, in fact, any "prepared choreography" that you are going to present, always check them out before you use them, **AND** do not try to learn them all at once. Pick one and get used to it. Build your confidence and understanding of what it does, before moving to the next. That way you build your repertoire slowly and you are able to retain the modules to pull out when you need them

Remember: If you want to build something that last and can be enjoyed for a long time, you need to spend time and effort to create a solid foundation on which to build.

Anything built without a good foundation will collapse quickly regardless of how well it may have looked initially.

SLIDE – THREE TYPES OF TECHNICAL ZEROS

Understanding that, the question is; what is invert; what is rotate, and what is invert and rotate. These are the three types of technical zeros

- **Rotate:** the change of aspect with the formation moving to start from a "facing head walls" to "facing side walls" without changing the active dancers or the basic FASR.

- **Invert** changes the active dancers. Without changing the facing aspect or walls. If you start the Sides inside facing East-Walls, you end with Heads insides facing the East-West walls without changing the basic FASR.
- **Invert and rotate, changes both the active dancers and the aspect without changing the basic FASR**

There are independent modules that do this but there are also combination modules that do both invert and rotate. – It is important to know that you are using.

SLIDE – Rotate only Modules LOOK AT THEM

Look at them in Taminations

ROTATE ONLY MODULE EXAMPLE: keep the heads on the outside inactive but moves the square orientation 1 full quadrant (clockwise) or (counter clockwise). Or a complete 180 degree rotation (flip flop) It is important to know which does what.

- **(CB)** PASS THE OCEAN, RECYCLE, PASS THRU, WHEEL AND DEAL, CENTERS PASS THRU
- **(Taminations)** Heads Square Thru, (1/4 clocwise), Pass the Ocean, Recycle, Pass Thru, Wheel and Deal, Centers Pass Thru
- **(CB)** SLIDE THRU, REVERSE FLUTTERWHEEL, PASS THRU, WHEEL AND DEAL, ZOOM, CENTERS PASS THRU
- **(Taminations)** Heads Square Thru, (1/4 counter clockwise), Slide Thru, Reverse Flutterwheel, Pass Thru, Wheel and Deal, Zoom, Centers Pass Thru
- **(CB)** SQUARE THRU 2, TAG THE LINE, LEADERS TURN BACK
- **(Taminations)** Heads Square Thru, (Flip flop rotation), Square Thru 2, Tag the Line, Leaders Turn Back

OTHER EXAMPLES

ROTATE :CLOCKWISE ROTATATION

- **(CB)** VEER LEFT, HALF CIRCULATE, WHEEL AROUND AND ¼ MORE, CENTERS BACK AWAY AND OTHERS LEAD LEFT
- **(Taminations)** Heads Square Thru, Veer Left, Half Circulate, Wheel Around and a Quarter More, Centers Back Away, Sides Lead Left – *(do not call heads square thru followed by veer left – this is only for demonstration purposes.)*
- **(CB)** RIGHT AND LEFT THRU, VEER LEFT, COUPLES CIRCULATE 1 ½, CENTERS BEND THE LINE AND BACK AWAY, OTHERS BEND THE LINE **AND** LEAD RIGHT
- **(Taminations):** Heads Square Thru, Right and Left Thru, Veer Left, Couples Circulate, Couples Half Circulate, Bend the Line and Sides Back Away, Sides Lead Right
- **(CB)** PASS TO THE CENTER, CENTRS SPIN THE TOP, STEP THRU AND TRADE WHILE THE OTHERS TOUCH ¼, BOYS RUN

- **(Taminations)** Heads Square Thru, Pass to the Center, Centers Spin the Top, Centers Step Thru Step and Turn Back, Sides Lead Left

ROTATE MODULE EXAMPLE – Rotates the set $\frac{1}{4}$ right (counter clockwise)

- **(CB)** CIRCLE TO A LINE, PASS THE OCEAN, GIRLS TRADE, EXTEND, TRADE BY
- **(CB)** SLIDE THRU, REVERSE FLUTTERWHEEL, PASS THRU, WHEEL AND DEAL, ZOOM, CENTERS PASS THRU
- **(CB)** TOUCH A QUARTER, CENTERS TRADE, WALK AND DODGE, U-TURN BACK, PASS THRU, WHEEL AND DEAL, CENTRES (L/R) TURN THRU
- **(CB)** VEER LEFT, FERRIS WHEEL & CENTERS SWEEP $\frac{1}{4}$,, OTHERS LEAD RIGHT
- **(CB)** TOUCH A QUARTER, WALK AND DODGE, CAST OFF $\frac{3}{4}$, TOUCH $\frac{1}{4}$, WALK AND DODGE, TRADE BY

ROTATE MODULE EXAMPLE – Flip flops the set 180 degrees

- **(CB)** 8 chain 4
- **(CB)** PASS THRU, TRADE BY, PASS THRU, TRADE BY
- **(CB)** SQUARE THRU 2, TAG THE LINE, LEADERS TURN BACK

These are really good to know in your patter when you want to set up for surprise get out or a right and left grand, or allemande left type get out to end at home.

SLIDE – INVERT ONLY MODULES

INVERT MODULE EXAMPLE – this keeps the physical footprint orientation but changes the active dancers and the partner pairings..

- **(CB)** MAKE A WAVE, GIRLS TRADE, CIRCULATE, BOYS RUN, FERRIS WHEEL, CENTERS PASS THRU
- **(Taminations)** Heads Square Thru, Touch, Girls Trade, Circulate, Boys Run, Ferris Wheel, Centers Pass Thru
- **(CB)** TOUCH A QUARTER, ALL 8 CIRCULATE, BOYS RUN, SLIDE THRU, PASS THRU, TRADE BY
- **(Taminations)** Heads Square Thru, Touch a Quarter, Circulate, Boys Run, Slide Thru, Pass Thru, Trade By
- **(CB)** STAR THRU, PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, LEADERS TRADE, STAR THRU, PASS THRU, WHEEL AND DEAL, LEADERS PASS THRU

- (Taminations) Heads Square Thru, Star Thru, (or slide thru for hands), Pass Thru, Wheel and Deal, Double Pass Thru, Leaders Trade, Star Thru, Pass Thru, Wheel and Deal, Leaders Pass Thru

These are really good if you want to keep floor orientation but give a different flow feel to the dance and a change of who is dancing with whom. Note the flow differences – some are linear, some are full floor and others are different direction.

Slide two types of invert and rotate modules

There are two types of invert and rotate modules – one is the footprint invert and rotate, and the other is the full quadrant rotation. It is important to know the difference.

INVERT AND ROTATE MODULE EXAMPLE: Heads active / Sides at home to Sides active Heads at home – (sometimes called a footprint or aspect inversion)

- **(CB)** SPLIT THE OUTSIDE TWO, SEPARATE, AROUND 1 TO A LINE, STAR THRU, CALIFORNIA TWIRL.
- **(CB)** PASS THRU, OUTSIDES CLOVERLEAF, CENTERS SQUARE THRU

(Taminations) - Heads Square Thru, Split the Outside Couple, Outsides Separate, Star Thru, California Twirl, (all in home footprint still), Pass Thru, Outsides Cloverleaf, Centers Square Thru, (all in home footprint still)

This Type Of Invert And Rotate Module Keeps The Floor Footprint Of The Dancers But Changes The Active Dances, The Partner Pairings And The Orientation Of The Square

The second type of INVERT AND ROTATE MODULE EXAMPLE is the full quadrant invert and rotate or essentially the footprint flip flop(CB Foundation Module 6)
SLIDE THRU, PASS THRU, BEND THE LINE, STAR THRU

- **(CB)** TOUCH 1/4, ALL 8 CIRCULATE, BOYS RUN, SQUARE THRU 2, TRADE BY
- (Taminations) Heads Square Thru, Touch a Quarter, Circulate, Boys Run, Square Thru 2, Trade By
- **(CB)** PASS TO THE CENTER, DOUBLE PASS THRU, CLOVERLEAF, CENTERS PASS THRU
- (Taminations) Heads Square Thru, (invert and rotate 1/4 clockwise), Pass to the Center, Double Pass Thru, Cloverleaf, Centers Pass Thru, (CB - Invert and rotate one full quadrant)
- **(CB)** SPLIT THE OUTSIDE COUPLE, OUTSIDES SEPARATE, PASS THRU, TAG THE LINE, FACE IN, RIGHT AND LEFT THRU, SLIDE THRU
- **(CB)** SLIDE THRU, PASS THRU, ENDS FOLD, BOX THE GNAT, RIGHT AND LEFT THRU
- **(CB)** SPIN CHAIN THRU **TWICE**

- **(CB)** TOUCH ¼, SCOOT BACK, BOYS RUN, PASS THRU, BEND THE LINE, SLIDE THRU
- **(CB)** CENTERS IN, CAST OFF ¾,, ENDS FOLD, DOUBLE PASS THRU, CENTERS IN, CAST OFF ¾, SLIDE THRU

This type of module changes the active couple (heads to sides), Changes the partner pairings, but also rotates the footprint 180 degrees while at the same time changing the orientation aspect of the square 90 degrees.

Why it is important to know what these modules do is because doing the same module twice does not rotate the same way each time. It is right and left, and unless you are aware that it is a footprint or a flip flop inversion you can set yourself up for some unexpected results.

(see Taminations) - Heads Square Thru, (*CB sides on outside couple 4 on west side, (footprint inversion)*), Pass Thru, Outsides Cloverleaf, Centers Square Thru, (*cb rotated 1/4 left couple #1 on outside same footprints*), (*repeat footprint inversion*), Pass Thru, Outsides Cloverleaf, Centers Square Thru, (*back to first CB exact*), (*note the difference now with a flip flop footprint inversion*), Touch a Quarter, Scoot Back, Boys Run, Pass Thru, Bend the Line, Slide Thru, (*orientation rotated 1/4 right but dancers footprint is flip flopped*), (*repeat that module*), Touch a Quarter, Scoot Back, Boys Run, Pass Thru, Bend the Line, Star Thru, (*dancer orientation rotated 90 degrees left and dancers are flip flopped back to home footprint*), (*now watch what happens when we use two together*), (*first the footprint*), Pass Thru, Outsides Cloverleaf, Centers Square Thru, (*now the flip flop*), Touch a Quarter, Scoot Back, Boys Run, Pass Thru, Bend the Line, Star Thru, (*I am in the CB but I am not at home as I would have been if I did the same type of module twice*)

(Back to slide – invert and rotate modules)

When you find or write modules that invert and rotate (technical zero modules) I highly recommend that you write them down and keep them someplace as a reference. Ensure also that you make a specific note as to the type of module that it is. Remember using the same type of module twice rotates right and left. Mixing a footprint invert and rotate with a quadrant invert and rotate keeps going in a direction. It is important to understand which is which.

When you are calling or preparing, pick only one or two and use them frequently until they are part of your “active memory” then pick another and add to the repertoire. Know what type of invert and rotate you are using or they can surprise you.

SLIDE – I&R with lines – Beads on a string.

INVERT AND ROTATE WITH LINES:

This is sometimes referred to as beads on a string

The principle of invert and rotate also can apply to lines. The difference is only in the location of the couples moving around left or right without changing their order.

THE ROTATE is essentially keeping the line order and shifting it from head walls to side walls (ex. 1p2p facing North-South to 1p2p facing East-West)

- **(PL)** Heads Lead Right, Circle to a Line, Pass the Ocean, Circulate Twice, Recycle and Sweep a Quarter
- **(PL)** Pass Thru, Wheel and Deal and Centers Sweep 1/4, Centers Back Away, Heads Lead Right, Circle to a Line (PL 1p2p rotated ¼ clockwise)
- **(PL)**left Touch a Quarter, Split Circulate, Girls Run, Pass Thru, Trade By, Circle to a Line (PL 1p2p rotated ¼ counter clockwise)

THE INVERT is changing the line order but not what wall is being faced. (ex. 1p2p facing North-South to 4p1p facing North-South)

- **(PL 1p2p)**SLIDE THRU, SWING THRU, ALL 8 CIRCULATE, SWING THRU, SLIDE THRU, (PL 4p1p)
- **(PL 1p2p)**Pass the Ocean, Girls Trade, All 8 Circulate, Hinge, Split Circulate, Boys Run (
- **PL** TOUCH 1/4 , CIRCULATE TWICE, BOYS RUN, TRADE BY, 8 CHAIN 2, SLIDE THRU, (PL 4p1p)
- **(PL)** Slide Thru, Reverse Flutterwheel, Pass to the Center, Centers Pass Thru, Slide Thru, Reverse Flutterwheel
-

THE INVERT AND ROTATE is when both happen. (ex. 1p2p facing North-South to a 4P1P facing East-West)

- **(PL)** PASS THRU, BEND THE LINE, RIGHT AND LEFT THRU, **(Invert and rotate 1/4CCW)**
- **(PL)** RIGHT AND LEFT THRU, PASS THRU, BEND THE LINE (invert and rotate footprint ¼ CW) – **Same as bend the line**
- PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, LEADERS TRADE, CIRCLE FOUR LEFT ¾
- RIGHT AND LEFT THRU, SLIDE THRU, PASS THRU, OUTSIDES CLOVERLEAF, CENTERS SQUARE THRU, SLIDE THRU

(Taminations example)

- (normal partner line 1p2p), (flip flop rotation), Pass the Ocean, All 8 Circulate Twice, Recycle and Sweep a Quarter, (1/4 rotation only), Left Touch a Quarter, Split Circulate, Girls Run, Pass Thru, Trade By, Circle to a Line, (Still a 1p2p partner line but now facing side walls), (now an invert example), Slide Thru, Swing Thru, All 8 Circulate, Swing Thru, Slide Thru, (still facing side walls but it is now a 4p1p partner line), (now an invert and rotate example - this should take us from a 4p1p partner line to a 1p2p partner line facing head walls), Pass Thru, Bend the Line, Right and Left Thru

SLIDE - HOW DO WE USE THIS INFORMATION

PUTTING THE PACKAGE TOGETHER

How to make use of this simple process. Remember what has been said. Start small and build. One step at a time. There are a lot of modules here but begin with one or two

and use them until they are yours. Do it with a purpose to see what happens. Repeat the process with different ideas and themes. Only when you have the invert/rotate modules down pat, should you then add another to your repertoire and repeat the process. When you are going to use them, have a plan and do it with a purpose.

Example

Lets go back and take our first Singing call module that we used right at the start.

- HEADS SQUARE THRU, **(CB)** SWING THRU, BOYS RUN, BEND THE LINE, RIGHT AND LEFT THRU, FLUTTERWHEEL, SLIDE THRU, **(CB)** ALLEMANDE LEFT (*OR SWING YOUR CORNER for a singing call*) AND PROMENADE.

In this sequence we have two fix points and both are corner boxes. One at the end of the square thru and one at the end of the sequence before the Allemande Left.

We also have our 5 foundation modules. We are not going to use any other modules other than those available to us.

- Our singing call figure.
- Our SIX foundation modules
 - (Star Thru, Pass Thru, Bend The Line Star Thru (**Invert and rotate ¼ CW**))
- One invert and rotate CB module
- One invert and rotate partner line module.

SLIDE – How many sequences

How many sequences can you make

- Get in to CB – singing call module to CB - Invert and rotate – allemande left
- Get in to CB – (Invert and rotate CB – Singing call to CB – allemande left
- Get in to PL – PL inversion module – convert to CB – allemande left
- Get in to CB – CB-CB foundation module – CB-PL conversion – PL-PL zero Module) circle figure.
- Get in to PL – PL symmetry to CB – singing call CB-CB – Invert and rotate to allemande left -
- Get in to RBO (X-Box) – (CB invert and rotate module) – 1/2 chicken plucker – Singing call module CB-CB – allemande left
- This list keeps on going on.

Every time you change a heads start to a sides start it feels different

Every time you change directions / orientation / active couples – it feels different

Every time you use an equivalent to get in – if feels different.

You will seriously run out of music even on extended play records of non-repeated combination before you run out of music – and that is not even including equivalent get ins or movement equivalents. **There are 220 three non-repeated sequence combinations– 364 if you repeat combinations (the same two modules in a row)**

Slide – the reference table

Although the foundation modules should be in your head for everyday use, we will include them for the sake of demonstration, and we will now create our MODULE REFERENCE TABLE. Please remember that this is only an example and is inclusive of foundation modules and much more that you would not include. It is only done this way so you can see the process and understand it better.

Note: WE ARE ONLY GOING TO USE OUR Singing call figure, our very basic known foundations and our TWO CHOSED INVERT AND ROTATE MODULES. The two that I have chosen for this exercise are:

- **(CB)** PASS TO THE CENTER, DOUBLE PASS THRU, CLOVERLEAF, CENTERS PASS THRU
- **(PL)** SLIDE THRU, TOUCH 1/4 , SCOOT BACK, CENTERS TRADE, PASS TO THE CENTER, CENTERS TURN THRU, SLIDE THEU, REVERSE FLUTTERWHEEL, (Invert and rotate CCW)

Singing call:

- HEADS SQUARE THRU, (CB) SWING THRU, BOYS RUN, BEND THE LINE, RIGHT AND LEFT THRU, FLUTTERWHEEL, SLIDE THRU, (CB) ALLEMANDE LEFT (*OR SWING YOUR CORNER for a singing call*) AND PROMENADE.

CB-CB SWING THRU BOYS RUN FERRIS WHEEL <i>centres</i> PASS THRU	PL-PL PASS THRU WHEEL & DEAL DOUBLE PASS THRU 1 ST COUPLE LEFT NEXT COUPLE RIGHT	CB-PL (Magic Module) SWING THRU GIRLS CIRCULATE BOYS TRADE BOYS RUN BEND THE LINE. <i>PL-CB with Star thru front and back</i>	PL-CB TOUCH ¼ ALL 8 CIRCULATE BOYS RUN PL-CB 2 LEFT TOUCH 1/4 ALL 8 CIRCULATE GIRLS RUN
Chicken Plucker 1 RIGHT & LEFT THRU DIVE THRU <i>centres</i> PASS THRU Chicken Plucker 2 SQUARE THRU 3 TRADE BY	Invert and rotate ¼ CW foundation Module STAR THRU PASS THRU BEND THE LINE STAR THRU	CB invert and Rotate ¼ CCW) PASS TO THE CENTER DOUBLE PASS THRU CLOVERLEAF <i>centres</i> PASS THRU	(PL invert and rotate CCW) SLIDE THRU TOUCH 1/4 SCOOT BACK CENTERS TRADE PASS TO THE CENTER CENTERS TURN THRU SLIDE THRU REVERSE FLUTTER

Slide its all about the dancer experience.

FINALLY – PRACTICE, PRACTICE, AND MORE PRACTICE.

The Invert, the rotate, or the invert and rotate modules can make even the most inexperienced limited choreographic caller a well-received and more enjoyed caller by the dancers.

The use of these types of modules and format can make for a significantly enhanced and better appreciated dancer experience that feels full of variety, movement, and interaction. **That is what you want to always achieve.** For the caller it may seem boring, or even repetitive, but it is all about the dancer experience and the dancer perception, not the callers.

It can make the newest “newbie module presenter” into a new caller with the feel of experience and confidence to the dancers. When the dancers have confidence in you, they have confidence in themselves because they trust you.

Slide - Conclusion final warning

Warning: Using an invert line module with caution when not using “fix points” or partner pairings. . it is very important to understand Pairings. There is a perception that a line PL to a PL module can be inserted anywhere you have a line in your module. **This is not the case with invert and rotate modules.** Remember the basic requirement of identifying if it is a true zero or geographic zero or if it is a technical (invert and rotate) zero.

If you do not do this, you can be caught unaware.

- If the pairing is a partner line pairing in sequence - I & R modules are no problem. Use the module and finish the singing call module to the corner.
- If it is a partner line pairing out of sequence – it is no problem, use the I&R module and finish the singing call module to the corner
- If the pairing is a CL or RL, (no one with their partners) use the I&R Module - and it is no problem – then finish the singing call, and make sure you check sequence, then and finish the singing call module to the corner

HOWEVER: .

If the fix point line has a mixed pairing, (one couple paired and one couple not, then if you use an **invert and rotate line module (technical zero)**, when you get back to the “non fix point line”, it usually needs a pass thru and trade by (or equivalent action) to fix it.

This is very important to remember to look at partner pairings before using a line zero in a module from a non-Partner line set up. If you are not aware of these pairings, applying the “pass thru trade by fix will change from a corner to a right-hand lady progression without you knowing it.

This is something that takes a while to master but when you recognise it, it opens up an even greater selection of possibilities to play with. As always however, this is provided for additional information. Always stick to the general guideline. – START SMALL AND BUILD THE FOUNDATION SLOWLY SO IT IS SOLID AND YOU CAN PUT THINGS ON IT THAT ILL NOT COLLAPSE.

Note to presenter: here are a few sequence examples if you want to further explain this. They can be cut and pasted into Taminations. – use only examples 1-4 for session.

Heads Square Thru 4, Dosado, Star Thru, (non-fix point line in sequence (CL)), (insert invert and rotate module), Touch a Quarter, Circulate Twice, Boys Run, Trade By, Eight Chain Two, Slide Thru, (dancers are still in sequence - no pass thru and trade by needed), (finish the singing call figure), Pass Thru, Tag the Line, Face In, Touch a Quarter, Boys Run, Eight Chain Four, Allemande Left, Promenade Home, Heads Square Thru, Swing Thru, Boys Cross Run, Girls Trade, Girls Run, Bend the Line, Flutterwheel, (CL out of sequence), (invert and rotate module), Pass Thru, Boys Fold, Star Thru, Couples Circulate, Bend the Line, Right and Left Thru, (finish the singing call module - no pass thru and trade by needed), Slide Thru, Allemande Left, Promenade Home, Heads Square Thru, Swing Thru, Boys Run, Bend the Line, Right and Left Thru, (mixed pairing in sequence), (invert and 1/4 rotate line module), Slide Thru, Touch a Quarter, Scoot Back, Centers Trade, Pass to the Center, Centers Turn Thru, Slide Thru, Reverse Flutterwheel, (finish the original singing call module), , Flutterwheel, Slide Thru, (you are a pass thru and trade by away), Pass Thru, Trade By, Allemande Left, Promenade Home, Heads Square Thru, (right hand star - left hand star - CB), Slide

Thru, (**Invert and rotate module**), Box the Gnat, Pass Thru, Girls Run, (Balance), Swing Thru, All 8 Circulate, Centers Trade, Boys Run, Pass Thru, Wheel and Deal, Double Pass Thru, Leaders Trade, Circle Four Left 3/4, (**finish the singing call module**), Pass the Ocean, (**No fix needed but if I use it it changes progression**), (**pass thru trade by equivalent here**), Extend, Trade By, (**the rest of the singing call module**), Swing Thru Twice, (**swing and promenade - right hand lady progression**)

EXAMPLE 1 – Non Fix Point CL line in sequence

Heads Square Thru 4, Dosado, Star Thru, (**non-fix point line in sequence (CL)**), (**insert invert and rotate module**), Touch a Quarter, Circulate Twice, Boys Run, Trade By, Eight Chain Two, Slide Thru, (**dancers are still in sequence - no pass thru and trade by needed**), (**finish the singing call figure**), Pass Thru, Tag the Line, Face In, Touch a Quarter, Boys Run, Eight Chain Four, Allemande Left, Promenade Home

Example 2 – Non Fix Point CL out of sequence

Heads Square Thru, Swing Thru, Boys Cross Run, Girls Trade, Girls Run, Bend the Line, Flutterwheel, (**CL out of sequence**), (**invert and rotate module**), Pass Thru, Boys Fold, Star Thru, Couples Circulate, Bend the Line, Right and Left Thru, (**finish the singing call module - no pass thru and trade by needed**), Slide Thru, Allemande Left

EXAMPLE 3: non fix point line Mixed Pairing in sequence

Heads Square Thru, Swing Thru, Boys Run, Bend the Line, Right and Left Thru (**mixed pairing in sequence**) (**invert and 1/4 rotate line module**), Slide Thru, Touch a Quarter, Scoot Back, Centers Trade, Pass to the Center, Centers Turn Thru, Slide Thru, Reverse Flutterwheel, (**finish the original singing call module**), , Flutterwheel, Slide Thru, (**you are a pass thru and trade by away**), Pass Thru, Trade By, Allemande Left, Promenade Home

EXAMPLE 4: non Fix point line Mixed pairing out of sequence

Heads Square Thru, Swing Thru, Boys Run, Bend The Line, (**mixed pairing line is out of sequence**)(**Insert line invert module**), Slide Thru, Swing Thru, Circulate, Swing Thru, Slide Thru, (**back to the original figure**), Right And Left Thru, Flutterwheel, Slide Thru, (**once again this puts us a pass thru and trade by away**), Pass Thru, Trade By, Allemande Left, Promenade Home

EXAMPLE 5 – non fix point line CL in sequence

Heads Square Thru, Dosado, Swing Thru, Spin the Top, Right and Left Thru, (**non fix point line (CL) in sequence**), (**insert invert and rotate module**), Pass Thru, Boys Fold, Star Thru, Couples Circulate, Bend the Line, Right and Left Thru, (**still in sequence – pass thru – trade by is not needed. Finish singing call module for allemande left**), Square Thru 3, (**in position for Allemande Left**)

EXAMPLE 6; CL IN SEQUENCE

Heads Square Thru, Dosado, Star Thru, (**CL in sequence**), (**invert and rotate module**), Pass the Ocean, Swing Thru, Girls Trade, Boys Run, Couples Circulate, Bend the Line, (**Pass thru and trade by is not needed - finish the singing call module for corner progression**) Pass Thru, Tag the Line, Face Right, Couples Circulate, Bend the Line, Square Thru 3

EXAMPLE 7; CL IN SEQUENCE

Heads Square Thru, (right hand star - heads star left - CB), Dosado, Slide Thru, (CL – in sequence invert module only), Pass the Ocean, Swing Thru, Girls Trade, Boys Run, Couples Circulate, Bend the Line, Right and Left Thru, (does not need a pass thru and trade by before finishing the singing call), Square Thru 3, (now in position for an allemande left)

EXAMPLE 8; CL IN SEQUENCE

Heads Square Thru, (right hand star - left hand star - CB), Slide Thru, (Invert and rotate module), Box the Gnat, Pass Thru, Girls Run, Swing Thru, All 8 Circulate, Centers Trade, Boys Run, Pass Thru, Wheel and Deal, Double Pass Thru, Leaders Trade, Circle Four Left 3/4, (finish the singing call module), Pass the Ocean, (No fix needed but if I use it it changes progression), (pass thru trade by equivalent here), Extend, Trade By, (the rest of the singing call module), Swing Thru Twice, (swing and promenade - right hand lady progression)

SLIDE - Questions

Collated CB and PL INVERT, ROTATE or INVERT AND ROTATE Modules

CB MODULES ROTATE LEFT $\frac{1}{4}$ ccw

- (CB) PASS THE OCEAN, RECYCLE, PASS THRU, WHEEL AND DEAL, CENTERS PASS THRU
- (CB) VEER LEFT, HALF CIRCULATE, WHEEL AROUND AND $\frac{1}{4}$ MORE, CENTERS BACK AWAY AND OTHERS LEAD LEFT
- (CB) RIGHT AND LEFT THRU, VEER LEFT, COUPLES CIRCULATE $1\frac{1}{2}$, CENTERS BEND THE LINE AND BACK AWAY, OTHERS BEND THE LINE **AND** LEAD RIGHT
- (CB) PASS TO THE CENTER, CENTRS SPIN THE TOP, STEP THRU AND TRADE WHILE THE OTHERS TOUCH $\frac{1}{4}$, BOYS RUN

ROTATE MODULE EXAMPLE – Rotates the set $\frac{1}{4}$ right (counter clockwise)

- (CB) CIRCLE TO A LINE, PASS THE OCEAN, GIRLS TRADE, EXTEND, TRADE BY
- (CB) SLIDE THRU, REVERSE FLUTTERWHEEL, PASS THRU, WHEEL AND DEAL, ZOOM, CENTERS PASS THRU
- (CB) TOUCH A QUARTER, CENTERS TRADE, WALK AND DODGE, U-TURN BACK, PASS THRU, WHEEL AND DEAL, CENTRES (L/R) TURN THRU
- (CB) VEER LEFT, FERRIS WHEEL & CENTERS SWEEP $\frac{1}{4}$, OTHERS LEAD RIGHT
- (CB) TOUCH A QUARTER, WALK AND DODGE, CAST OFF $\frac{3}{4}$, TOUCH $\frac{1}{4}$, WALK AND DODGE, TRADE BY
- (CB) FLUTTERWHWHEEL, DOSADO TO A WAVE, CAST OFF $\frac{3}{4}$, CENTERS TRADE, CENTERS RUN, BEND THE LINE, STAR THRU, CENTERS PASS THRU, (rotates $\frac{1}{4}$ CCW)

ROTATE MODULE EXAMPLE – Flip flops the set 180 degrees

- (CB) 8 chain 4
- (CB) Spin Chain thru twice (ends in an OW)
- (CB) PASS THRU, TRADE BY, PASS THRU, TRADE BY
- (CB) SQUARE THRU 2, TAG THE LINE, LEADERS TURN BACK
- (CB) MAKE A WAVE, BOYS RUN, CIRCULATE TWICE, BOYS RUN, (flip flop

INVERT MODULE EXAMPLE – this keeps the physical location and orientation but changes the active dancers.

- (CB) MAKE A WAVE, GIRLS TRADE, CIRCULATE, BOYS RUN, FERRIS WHEEL, CENTERS PASS THRU

- TOUCH A QUARTER, ALL 8 CIRCULATE, BOYS RUN, SLIDE THRU, PASS THRU, TRADE BY
- (CB) STAR THRU, PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, LEADERS TRADE, STAR THRU, PASS THRU, WHEEL AND DEAL, LEADERS PASS THRU
- **(CB) SPIN CHAIN THRU TWICE**

INVERT AND ROTATE MODULE EXAMPLE: Heads active / Sides at home to Sides active Heads at home – (sometimes called a footprint or aspect inversion)

- **(CB) SPLIT THE OUTSIDE TWO, SEPARATE, AROUND 1 TO A LINE, STAR THRU, CALIFORNIA TWIRL.**
- **(CB) PASS THRU, OUTSIDES CLOVERLEAF, CENTERS SQUARE THRU**
- **(CB) SLIDE THRU, RIGHT AND LEFT THRU, PASS THRU, BEND THE LINE, SLIDE THRU, RIGHT AND LEFT THRU**
- **(CB) FLUTTERWHEEL AND SWEEP $\frac{1}{4}$, PASS THRU, BEND THE LINE, RIGHT AND LEFT THRU, SLIDE THRU,**
- **(CB) SWING THRU, SPIN THE TOP, PASS THRU, BEND THE LINE, RIGHT AND LEFT THRU, SLIDE THRU,**

INVERT AND ROTATE MODULE EXAMPLE is the full quadrant invert and rotate or essentially the footprint flip flop

- **(CB Foundation Module 6) SLIDE THRU, PASS THRU, BEND THE LINE, STAR THRU**
- **(CB) TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, BOYS RUN, SQUARE THRU 2, TRADE BY**
- **(CB) PASS TO THE CENTER, DOUBLE PASS THRU, CLOVERLEAF, CENTERS PASS THRU**
- **(CB) SPLIT THE OUTSIDE COUPLE, OUTSIDES SEPARATE, PASS THRU, TAG THE LINE, FACE IN, RIGHT AND LEFT THRU, SLIDE THRU**
- **(CB) SLIDE THRU, PASS THRU, ENDS FOLD, BOX THE GNAT, RIGHT AND LEFT THRU**
- **(CB) TOUCH $\frac{1}{4}$, SCOOT BACK, BOYS RUN, PASS THRU, BEND THE LINE, SLIDE THRU**
- **(CB) CENTERS IN, CAST OFF $\frac{3}{4}$, ENDS FOLD, DOUBLE PASS THRU, CENTERS IN, CAST OFF $\frac{3}{4}$, SLIDE THRU**
- (

PARTNER LINE MODULES

- **(PL)** PASS THRU, WHEEL AND DEAL AND CENTERS SWEEP 1/4, CENTERS BACK AWAY, HEADS LEAD RIGHT, CIRCLE TO A LINE (rotated ¼ CW)
- **(PL)** LEFT TOUCH A QUARTER, SPLIT CIRCULATE, GIRLS RUN, PASS THRU, TRADE BY, CIRCLE TO A LINE (rotated ¼ CCW)
- **(PL)** PASS THRU, COUPLES TRADE (rotates ½ - flip flop)
- **(PL)** SLIDE THRU, SWING THRU, ALL 8 CIRCULATE, SWING THRU, SLIDE THRU, (invert)
- **(PL)** SLIDE THRU, SWING THRU, ALL 8 CIRCULATE, LADIES TRADE, MEN RUN, BEND THE LINE, (invert)
- **(PL)** EACH SIDE CIRCLE LEFT ¾, SPLIT THE OUTSIDES, AROUND ONE AND DOWN THE MIDDLE, CENTERS PASS THRU AND SEPARATE, AROUND ONE AND INTO THE MIDDLE, CENTERS PASS THRU, CIRCLE LEFT ¾, (invert)
- **(PL)** LADIES CHAIN, STAR THRU, DIVE THRU, CENTERS PASS THRU, RIGHT AND LEFT THRU, LADIES CHAIN, SLIDE THRU, (invert)
- **(PL)** BOX THE GNAT, PASS THRU, GIRLS RUN, SWING THRU, ALL 8 CIRCULATE, CENTERS TRADE, BOYS RUN PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, LEADERS TRADE, CIRCLE LEFT 3/4
- **(PL)** PASS THE OCEAN, SWING THRU, ALL 8 CIRCULATE, SWING THRU, RECYCLE AND SWEEP 1/4, RIGHT AND LEFT THRU, (invert)
- **(PL)** PASS THE OCEAN, LADIES TRADE, ALL 8 CIRCULATE, HINGE, SPLIT CIRCULATE, BOYS RUN, (invert)
- **(PL)** LEFT TOUCH A QUARTER, WALK AND DODGE, TRADE BY, TOUCH A QUARTER, SPLIT CIRCULATE, BOYS TRADE, GIRLS TRADE, GIRLS RUN, (INVERT)
- **(PL)** SLIDE THRU, SPIN CHAIN THRU TWICE, BOYS RUN, BEND THE LINE, RIGHT AND LEFT THRU, (Invert and combines CB rotate for a flip flop)
- **(PL)** TOUCH 1/4, CIRCULATE TWICE, BOYS RUN, TRADE BY, 8 CHAIN 2, SLIDE THRU, (invert and rotate ½)
- **(PL)** PASS THE OCEAN, SWING THRU, GIRLS TRADE, BOYS RUN, COUPLES CIRCULATE, BEND THE LINE, (Invert and rotate ½)
- **(PL)** PASS THRU, BOYS FOLD, STAR THRU, COUPLES CIRCULATE, BEND THE LINE, RIGHT AND LEFT THRU, (Invert and rotate ½)
- **(PL)** BOX THE GNAT, PASS THRU, GIRLS RUN, SWING THRU, CIRCULATE, CENTERS TRADE, BOYS RUN, (INVERT AND ROTATE ½)
- **(PL)** RIGHT AND LEFT THRU, PASS THRU, BEND THE LINE, (Invert and rotate CW)
- **(PL)** BEND THE LINE (invert and rotate CW)
- **(PL)** SLIDE THRU, PASS THRU, OUTSIDES CLOVERLEAF, CENTERS SQUARE THRU, RIGHT AND LEFT THRU, SLIDE THRU, (Invert and rotate CCW)

- **(PL)** PASS THRU, BEND THE LINE, RIGHT AND LEFT THRU, (Invert and rotate CCW)
- **(PL)** SLIDE THRU, TOUCH 1/4 , SCOOT BACK, CENTERS TRADE, PASS TO THE CENTER, CENTERS TURN THRU, SLIDE THEU, REVERSE FLUTTERWHEEL, (Invert and rotate CCW)