

Isolated Sight – Part 2 – Maximising the use for success.

Review:- Slide 2 from May Last year

“Isolated sight” is a calling technique used to isolate (or separate) two couples in a square.

In theory, the method of Isolated Sight is to move the selected or “isolated” dancers through a series of choreographic sequences while keeping them in a relative paired relationship that is separate from the other dancers in the square.

As long as there is never another dancer (i.e. not one of the four you are working with) they are considered isolated and the techniques of Isolated Sight apply.

In keeping these two couples isolated, “or separate” from the other dancers in the square, it is possible to use a variety of choreographic manoeuvres and sequences.

In Basic terms, Isolated Sight is a two-couple people mover technique used in conjunction with a complete Square. It is the application of two couple dancing; only it is done with a full square moving at the same time. You basically only work with any two chosen couples and ignore the others. They will do what you want due to the mirror image concept, and they do not interact unless, and until you want them to.

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Advantages

1. The technique allows the caller and the dancers to concentrate on the specific nuances of selected choreography without having to worry about the rest of the square (Mirror image – what one half does the other half does)
2. The snapshot (sometimes referred to as a burnt image) aspect of the technique allows callers a quick path to get-out resolution in case of difficulty with his/her choreography
3. It facilitates quite easy teaching of movements, which, as most square dance movements do, only requires two couples.
4. It gives the caller the advantage of only really concentration on the selected or “isolated couples” when using cross over movements, or interactive throw away sequences, Modules, or geographically moving them around as a group.
5. the caller may concentrate on the isolated dancers while still giving the feeling of total interaction with the rest of the square.

Slide

Disadvantages

1. It can very easily lead to overflow or redundant choreography if the caller is unprepared or if the dancer ability is limited

2. It is very susceptible to becoming a “caller crutch” and therefore predictable to dancers when new material is being introduced;
3. This next step can also lead to long routines if you are not careful – **But don’t worry I will show you a way to fix that at the end.**

Slide

Recap of previous session.

In previous sessions we looked at isolated sight only in the terms of two couple calling, and through the use of “interactives” (Ferris Wheel, Centres Pass Thru) or Scoot backs, (flip flops like 8 chain 4), or with the use of zero modules.

Isolated sight had essentially the three parts –

1. **The Set** up to the “Snapshot” position,
2. **The Action** - our isolated two couple choreography with interactives/flip flops etc
 - a. *If we felt ready we could also do a chicken plucker routine*
3. **The Resolution** – bringing them back to the “snap shot position

Slide

Example

- **Get in:** Heads square thru (CB) – this is what is referred to as the “snapshot position”
- **Isolated sight,** two couple footprint to footprint – no interaction)
- **(two face line – interactive** – Swing Thru, Boys Run, *Ferris Wheel, Centres Pass Thru*)
- **interactive module zero** (CB-CB)-, Touch a Quarter, Centers Cross Run, Split Circulate, Men Cross Run, Right and Left Thru (CB)
- and a known get out – Swing thru, boys trade, extend – right and left grand.

At our “Snapshot position of the CB we could call a half chicken plucker, and repeat the process and then ½ chicken plucker back for the allemande left.

(go to Taminations and see this)

Thus far it has been pretty simple and straight forward to practice the idea of calling to two couples in a known FASR then moving them around with a focus and everything else is memory work to get the “wow factor”. (**copy and paste into Taminations without the dot**)

- Heads Square Thru, (set up to CB Complete), (isolated sight example), Swing Thru, Spin the Top, Slide Thru, (two face line interactive or such like an 8 chain 4 etc.), Right and Left Thru, Veer Left, Ferris Wheel, Centers Pass Thru, (back in my (CB) and I use a (CB-CB) module), Touch a Quarter, Centers Cross Run, Split Circulate, Men Cross Run, Right and Left Thru, (That inverted the corner box and moved it around the floor but it was memorised so I knew it worked), (now my get out), Swing Thru, Boys Trade, Extend, Right and Left Grand, Promenade Home

Back to powerpoint – Slide – EXPANDING THE IDEA

What we are going to look at today is taking it to the next step and continuing the process of development of this fundamental calling tool

THE IDEA:

The idea of isolated sight calling is to follow a repeatable three step process, not necessarily repeatable sequences of calls. The process is:

1. Set up – Establish a starting position for isolated sight.
2. The Action: Calling to the two couples but keeping them together.
3. The resolution: Using your calls to bring them back to the starting position.

It is in the second part – The Action that we begin to really expand the use of Isolated sight. So lets look at each part to expand our knowledge further.

Slide – The Set up

THE SET UP - First let's start with the Set up: this is normally to a standard Allemande Left Position which is the Corner Box. (Yes, there are others but let's start there, just to get the concept down first.)

The basic concept is and remains that; in an Allemande Left position, there are two groups of four dancers each. (Two couples). Most callers usually focus their attention on only one of these groups and will use choreography that which will keep these four dancers together. When the caller wants an Allemande Left, he/she simply uses calls that can be done by the four dances to get them back to the original footprint Allemande Left position (The Corner box)

Slide: Taminations

Practice: Let us start with a focus movement – it can be anything but let's say for the sake of this session, our focus movement is the FLUTTERWHEEL FAMILY, and the level is capped at Mainstream.

Getting there – First thing we must do is get to the primary allemande left position (the Corner Box)

- Heads Square Thru = CB
- Heads Touch $\frac{1}{4}$, Head Boys Run = CB

There are lots of ways of getting there including using our focus movement (Flutterwheel)

- Heads Flutterwheel and Sweep $\frac{1}{4}$, Centres Pass Thru
- Head Ladies Chain, Heads Flutterwheel, Heads Slide Thru, Centres Pass Thru
- Heads Right and Left Thru, Same Heads Pass Thru and Trade, Heads Reverse Flutterwheel **and** Sweep $\frac{1}{4}$, Centres Pass Thru

You can even be innovative and put your corner box in a different position for variety but remember, a corner box (or allemande left box is a starting point for this exercise only. For example:

- Four Ladies Chain, Heads Flutterwheel and Sweep 1/4, Double Pass Thru, Leaders Trade

What you do to get there, how you interact the dancers, your use of the focus movement etc are all skill you may choose to use or not use depending on what your plan is for achievement. The objective is to get there and to know what hand is free, and what the body action is for comfort to do what you call next.

Regardless of how – the objective is the Corner box set up for the “Snapshot)

Slide: Still in taminations.

We now have a starting position – A Corner Box.

What this really means is from a caller’s point of view (remember we are looking at two couples here), that we have:

- a matched original couple as the outside pair, and
- a mismatched couple (do not have original partners) on the inside of the set.
- They can do an allemande left from here.

Slide – Return to the PPT

THE ACTION:

The next step is the action. This is the meat of the isolated sight calling. It is where you can pretty much call anything you want if it keeps these four dancers together in a box. Thus far we have only concentrated on moving them in and out of the same Corner box but now we are going to expand the idea to include other formations that keep the group of four together, as well as moving them around to different locations in the square.

These include Ocean waves, lines, columns, etc. – Many callers refer to this as rubber banding which generally means that the caller imagines a rubber band around the four selected dancers, and you can essentially call anything which will keep these four dancers together in a formation. It also allows for short interactions with the other four dancers but always keeps the four “isolated dancers together)

Slide – keep it together

There are several calls (not module sequences) that keep the dancers together. The idea is to watch the selected dancers (or sight the isolated dancers) and keep them moving. Do not worry about the other four because the mirror symmetry of the square will take care of that.)

The following are examples that keep the four dancers together – these are good movements to keep in mind when using isolated sight calling.

(Go to Taminations)

From a CB –

The ¼ box set up - Touch ¼ +:

- Scoot Back, or
- Walk And Dodge, or
- Split Circulate
- Girls Fold
- Girls Run

The isolated two face line set up – Swing thru, boys run +:

- Couples circulate – (same group in a tandem couple)
 - Bend the line pass thru is a common reactive choice here.
- Couples circulate twice – Flip flops the two-face line 180 degrees.
- Bend the Line.
- Tag The Line – Right/Left.
- Half Tag the Line
- Couples Circulate (Group of 4 is together with one couple in front of the other.)
- Centres/Ends Cross Run.
- Chain Down the Line

The Slide thru/Star thru Line set up

- Slide Thru / Star Thru sets up facing couples to work independently in a two-couple set up
 - Pass Thru
 - Reverse Flutterwheel
 - Right and Left Thru
 - Pass the Ocean.
 - Square Thru (fam)
 - Touch 1/4, (Split Circulate again and see Touch 1/4 above)

The other stuff

- Right & Left Thru
- Square Thru
- Veer left.

- Pass the Ocean.
- Swing Thru/Left Swing Thru
- Spin the Top.
- Any two-couple combination that has flow and your focus movements.
Example
 - Right And Left Thru, **Flutterwheel**, Veer Left, Chain Down the Line, Flutterwheel, Veer Left, Chain Down The Line

Using those ideas above, entire made-up sequences can be developed like:

Set up to CB (Allemande left box)

Four Ladies Chain, Heads Flutterwheel and Sweep 1/4, Double Pass Thru, Leaders Trade

Action: Isolate sight – just calling to the dancers (show some of the techniques above – **NOTE: change the groupings to a single colour (#1 couple, Number 2 Boy and Number 4 Girl))**

- Right and Left Thru, Veer Left, Girls Cross Run, Bend the Line, Square Thru 3, Partner Trade, Star Thru, California Twirl, Veer Right, Couples Circulate, (tandem but together) Bend the Line, Pass Thru, Half Tag, Split Circulate, Boys Run, Couples Circulate Twice, Bend the Line, Pass Thru, Wheel and Deal, Centres Wheel Around,

Or ACTION using our focus movement.

- (CB), Slide Thru, **Reverse Flutterwheel**, Pass Thru, Bend the Line, Pass Thru, Cast Off Three Quarters, Right and Left Thru, **Flutterwheel**, Pass Thru, Bend the Line, Pass Thru, Wheel and Deal, (*centre interaction*), **Centres Square Thru 3**, Split the Outside Couple, Outsides Separate around 1 to a line, Bend the Line, Pass Thru, Partner Trade, **Reverse Flutterwheel**, **Flutterwheel**, (**KEEP THIS SEQUENCE ON TAMINATIONS**)

REMEMBER: all we are doing is moving the dancers around using that rubber band technique to keep them together

Back to PowerPoint presentation - Slide

RESOLUTION:

Within the terms of isolated sight, this is simply using calls which will put the dancers back into that Allemande left Box (CB) position. It uses the same term and often is the resolution to an allemande left but it does not have to be.

Because of the power of isolated sight, once you set up a Corner Box, you can establish all sorts of two couple groupings and just call to them individually. You only must remember two things:

1. The mirror image aspect will have the other dancers doing the same thing so focus on what you are doing with those two couples: **and**
2. Whatever two couples you choose, you have to remember where their **“Formation footprint start”** is and put them back to the same position (resolution) at the end of each “isolated sight sequence”.

HINT. At the beginning it is recommended that you start with the following three FASRs in this order of progress.

1. Set up to a corner box.
2. Set up to an across the street box (RBO – ½ Chicken plucker)
3. Partner Lines

When we talk resolution, it is simply using calls to get the dancers back to the original footprint at the start of the “isolated sight sequence”. Although when you start from a Corner Box it is an allemande left position, remember we are learning an extension of the “Isolated Sight” application of that technique so ensure you keep the technique itself separate.

Go to Taminations

What we are going to do here is use calls which place the dancers back into an 8 chain thru formation. Our start of the isolated site was not a geographic location on the floor but a FASR of four couples – in this case a Corner Box with the “Heads on the outside”. So where were we?

In this case we are in facing lines, half sashayed but our group of four is still together. A simple resolution to get back to the CB with the sides on the outside here would be the same resolution process as any other technique – normalise, pair, and get them where you want them. So, let’s normalise by using a Pass Thru and U-Turn Back. – that keeps my grouping together still and I do have my side couple paired but they are not on the outside. A simple fix on this at mainstream is pass the ocean, recycle. Which will take me to a corner box.

- Pass Thru, U-Turn Back, Pass the Ocean, Recycle (CB)

My isolated sight is now resolved, and because I used a corner box as my starting point my square is also resolved. At this point I would either use a “known focus module get out, or just call an allemande left. Most likely it would be the allemande left just due to the length of the sequence so far.

What other fast and simple calls can you think of to normalise and then put the dancers in a “resolved” isolated start point.

- Touch 1/4, Split Circulate, Girls Run, (*normalises*) Right & Left Thru (CB)
- Touch 1/4, Scoot Back, Split Circulate, Boys Run (*normalises and resolves to the CB.*)
- Touch 1/4, Walk and Dodge, U-Turn Back (*normalises*) Right & Left Thru (CB)

Or you can use any of those known Normalisation techniques for half sashayed line such as:

- Pass Thru, Tag the Line, Face In (*Normalises And Keeps The Grouping Together*) Then A Simple **LEFT** Touch ¼, Split Circulate, Girls Run (CB)

Remember: we are not looking for a specific location on the floor, we are only looking to keep the grouping together, and getting to an 8-Chain-Thru box (Allemande Left Box) which means our paired couple on the outside.

Back to the PowerPoint presentation - Slide

Now that is a lot of information on how to maximise isolated sight while using the whole floor and interacting with the square. It also explains dancer movement with the concept of “rubber banding” which is a term thrown around too often but never clearly explained.

The last part of this session is going to be dealing with “across the street variation of Isolated sight. Remember what I said at the beginning. There are three FASRs to practice isolated sight when learning. They are:

- The corner box FASR
- The Right-Hand Lady Box - out of sequence FASR (RBO or “Across The Street Box”)
- And the Partner line

Note: there are others that some people are more comfortable with and if it works for them then it is right for them. These three are however the most common.

Nonetheless, the techniques for all of them are the same but there are nuances to the RBO (“Across The Street”) variation that must be clarified. Also, there is a simple common-sense guideline with the Across the street Variation. **That guideline is.....(co to next slide)**

Slide:

**USE THIS ONLY AFTER YOU ARE COMFORTABLE WITH
BASIC ISOLATED SIGHT FROM A CORNER BOX**

The term "Across the Street" essentially means that it breaks up your groups of 4, so that the dancers get a chance to dance with the dancers on the other side of the block. They get to the other side of the block by crossing the street to visit the neighbours. What this does, is make it so that everyone in the set and not always dancing with the same group of 4. Regardless of how well you mix up your rubber banding techniques, the dancers will eventually want to get out and visit with other people. That is human nature, and no relationship will exist if it is 24 hours a day, 7 days a week without a break from your partner. Square dancing is no different.

Slide

Let's Define the street.

This is well understood by most callers that if we draw an imaginary line drawn across the set splitting the Head men and their partners and another line drawn to split the Side couples, we have created the mirror image – one side of the line is a mirror of the other side. Well think of those lines as an intersection in the middle of a road. They are the street on which the dancers move on and around. However, regardless of where they go if they want to go and visit someone on the other side of the street (the centre line) they have to go “across the street.

The most common method of getting across the street (but not the only one) is the “Chicken Plucker” method which is taking the corner box and doing a “half chicken plucker” (Right and Left Thru, Dive Thru, Centres Pass Thru)

That is the “Set up” to the “isolated sight” starting position, in this case the RBO or Across the street box.

What is important to remember is the following. How you got there is not as important as remembering that you cannot overstay your welcome. Although it is important to get out and visit, it is just as important to remember that nobody likes visitors that overstay their welcome. You visit someone for a purpose but then you leave. It is the same in Square Dancing. You visit the neighbours across the street, but “You must go home eventually”. If you “Cross the Street”, eventually you must cross back to go home – back to that CB position.

Slide

The components and principles of isolated sight with an RBO however, are the same as with the Corner Box.

1. **Set up:** get to the RBO – this could be in your initial start to an RBO or using a ½ chicken plucker.
 - a. Heads Square Thru, Right and Left Thru, Pass Thru, Trade By = RBO
 - b. Heads Star Thru, Centres Pass Thru = RBO

- c. Heads Pass the Ocean, Same Ladies Trade, Centres Spin The Top & Slide Thru = RBO
2. **Action:** - All the rubber banding rules of isolated sight apply. Your “snapshot position is an RBO with the sides paired on the outside
 3. **Resolution** – when you are ready, use what calls you need to get them back to the RBO – normalise, pair, get the pairs on the outside.
 4. **The extra step** – call a ½ chicken plucker or equivalent to get them back to the Corner Box.

Slide

There is only **ONE RULE OF USING ACROSS THE STREET VARIATIONS.**

THE STREET MUST BE CROSSED TWICE,

It is in choosing the couple that is going to make the crossing, however, is where you can really play with your variety. Remember what we said about isolated sight – “It is not about a specific geographic place on the floor, but rather a specific FASR position that matters”.

The position is: you have one paired couple and one mismatched couple. This means that in order to get across the street for the RBO or back home for the Corner Box you can have either:

1. The same couple cross the street twice, or
2. Each couple cross the street once (totals twice or two crossings).

All you must remember is to ensure the paired couple is on the outside.

Let’s have a look at that.

Go to taminations set up a Corner box

Some examples of "Across the Street" variations: from the corner box (*unpaired couple crossing*)

- Square thru 3, Trade by (*unpaired couple*)
- ½ Chicken plucker (*unpaired couple*)
- Swing thru, boys run, couples circulate, (*unpaired couple crossing*) wheel and deal, right and left thru
- Box the gnat, step to a wave, all 8 circulate, (*unpaired couple crosses*), boys run, girls trade, wheel and deal (*unpaired couple crosses*)

Some examples of "Across the Street" variations: from the corner box (**paired couple crossing**)

- Pass Thru, Trade By, Right And Left Thru (**RBO – paired couple crossing**)
- Veer Left, Couples Circulate, Wheel And Deal (**RBO – Paired couple crossing**)
- Swing Thru, Girls Run, Couples Circulate, **LEFT** Half Tag, Face Left (**RBO – paired couple crossing**)
- Touch $\frac{1}{4}$, centres trade (**paired couple crossing – now get the paired couple on the outside**) Out-Facers Run, Slide Thru, Centres Left Square Thru 3 (**this is a trade or equivalent such as (Star thru + centres California twirl or centres trade or...)**)

With practice and experience, you will expand your knowledge and ability. Many “true sight callers” do this but do not realise that all they are really doing is using a repeatable technique. What happens is that you will begin to see the organisations (groupings) corner grouping and right-hand lady grouping and then the actual CB and RBO wont matter because you are still going to be isolating your sight calling from a footprint position.

For example. What we are going to do is an isolated sight routine with a focus of **WALK and DODGE**. We will set up to our corner box. We will do an isolated sight routine with our focus (back to the CB footprint) and then to a crossover of one couple.

Once we do the crossover we will (establish a comfortable “snapshot position for the corner grouping) do another isolated sight routine with our focus movement

Then we will do another cross over to get back to the corner box for the allemande left. Remember there must always be two crossings for across the street variations.

Let's start easy. (Clear and reset Taminations)

SET UP: Heads Square Thru (CB) (this is my first “snapshot position” and I see my paired couple is on the outside – this is the footprint I want to remember. – **My set up is complete**

ACTION: My Isolated Sight action calls:

- Touch a Quarter, Split Circulate, Scoot Back, **Walk and Dodge**, Reverse Wheel Around (**I am finished isolated action**)

I am now normalised, and I want to get back to my snapshot, so I call what is needed to get me there with some flow)

RESOLUTION: My Isolated sight resolution back to my snapshot:

- Pass the Ocean, Girls Trade, Recycle (CB)

I am now going to cross the street.

- Box The Gnat, (*Touch to a Wave*) Centres Trade, Centres Run, Couples Circulate, (*I have now crossed my unpaired couples but I am in a two face line and I really don't like that – I prefer my snapshot in the Right hand lady group to be facing couples*)
- Bend the Line, (*this is a better snapshot position for me*)

I now do my isolated sight routine.

- Pass The Ocean, Single Hinge, **Walk & Dodge**, Cast Left $\frac{3}{4}$, (*Taminations = girls run, hinge, boys turn back*) Chain Down The Line (*I am ready to resolve so I get to my "snapshot position". As luck would have it I am already there. – I give my self a moment to think about my crossover (remember I have to cross the street twice)*)
- Forward and back (*thinking movement if I need it*)

Options:

- Pass The Ocean, Hinge, **Walk And Dodge**, Partner Trade, Star Thru, Pass Thru, Trade By. (CB) Allemande Left.
- **Boy Walk, Girl Dodge**, Boy Run, Slide Thru (RBO) + Half chicken plucker equivalent.
- **Girl Walk, Boy Dodge**, Girl Run, Slide Thru, Pass Thru Trade By (**CB**)
- Pass The Ocean, Recycle, Pass Thru, Trade By, (**Paired Couple Crosses**) Right and Left Thru (**CB**)
- Left Touch $\frac{1}{4}$, **Walk And Dodge**, Trade By (**paired couple crosses**) Right And Left Thru (or equivalent (CB))
- Pass thru, bend the line (**pair couple crosses over by changing who we are working with**) **boy walk girl dodge**, boy run, slide thru (CB),

Remember that these are skills callers will develop over time and with a lot of concentrated practice. What you will see is, the practical use of isolated sight for calling, to add variety to the dance at any point.

Remember the caller perspective and the dancer perspective are two different things. Although you as the caller may not see it as variety, but rather just moving them over and back with a focus movement, even if you repeat it, the dancers will see it as variety and interaction because they are using the floor, and dancing with everyone else in the square. This is the next step in evolution to sight calling. Just keep in mind, all we are still doing here, is two couple calling.

With practice you will begin to integrate your knowledge and see "Square resolutions" are popping out at you everywhere.

(set up an RBO in Taminations) For instance, when you get to that Across the Street Box and you are just wanting to move another couple back over you might call

- Swing Thru, Spin the Top, Hinge, Split Circulate, Boys Run, Slide Thru, Pass Thru, (*now you want to get your paired couple on the outside for the Corner Box and call*) Wheel and Deal, **And Realise** ---*oops didn't mean to do that but a quick look shows you your paired couples are on the outside and the centres have their backs to their corners* – I can Pass thru to my RBO or I can Square Thru 3 to an Allemande Left. – keep in mind that if you work your sequences, vary who you move and keep your set ups with the paired couples on the outside, you are really only two choices from an allemande left.

The biggest advantage of practicing isolated sight routines in order of development, is that they will help you with your movement mechanics, movement of dancers in the grid, (up and down and across the street) and get your eyes and mind focused on what individual movements do to change couples over in a square. You will see things that you never thought of before.

Back to Powerpoint

One of the secrets to preparing for success with isolated sight is already stated – start with the Corner Box, then the Across the street box, then Partner lines, then begin to work with other arrangements. This will take time and practice.

While you are learning this technique, if you remember I said there is a third disadvantage when you start expanding into isolated sight by “rubber banding” and that was your routines begin to get long because you are focused and flushed with the success both you and the dancers are having.

Remember, even success needs a break to enjoy that flush so pace yourself. IN order to Prepare for success, you must:

PREPARE MODULES FOR SIGHT CALLING.

You may never use them if you have them prepared and practiced to use but trust me, you will regret not having them if you do ever need them.

Slide: shorten the sequences

To shorten your routines, if they get out of hand, and also to give your mind a break, it is imperative that when you start with, and as you gain in experience, you have, some “quick use” modules practiced and prepared.

I recommend that if you are going to practice isolated sight you have 5 short modules prepared for each tip and each with your focus movement.

5 good reasons to prepare and practice “Fix Point” modules for sight calling are:

1. They allow you to get out from a Known “Fix Point” (CB, RBO or PL)
2. You can start with different set up FASR and convert to a “Fix Point”.
3. You can use focus modules to breath and re-compose from “Fix Points”.
4. You can do a short into a “Fix Point” and get out quickly.
5. You can set up a “Fix Point” for a “wow” factor get out that you know works and is using the focus movement of your choice.

Slide preparing modules for successful sight calling

The modules I would recommend starting with are:

Preparing for success

- Box module True zero – focus movement – this could be a 4-couple module.
- Line module True zero – focus movement – This could be a 4 couple module
- CB Get out module.
- PL Get out module.
- RBO (Across the street) Get out module.

Just remember, this works for me but what works for you may be different. Find your comfort area and work from there. As always, the best method is the one that works for you.

Slide:

For our initial feature movement, we used the Flutterwheel so this time I will look at Reverse Flutterwheel as my focus. I might prepare something that I could have handy on a table that looks like:

CB-CB True Box Zero Slide Thru Pass Thru Partner Trade Reverse Flutterwheel and Sweep 1/4 Dive Thru Centers Left Square Thru 3	PL-PL True Line Zero Pass Thru Boys Run Split Circulate Boys Run Reverse Flutterwheel	PL- Resolve Pass thru Partner trade Reverse Flutterwheel and Sweep 1/4 Half sashay Right And Left Grand
CB-Resolve Touch a Quarter Centers Trade Swing Thru Girls Run Reverse Flutterwheel and Sweep 1/4 Left Square Thru 3 Right and Left Grand	PL-Resolve Touch 1/4 Circulate Boys run Reverse Flutterwheel and Sweep 1/4 Half sashay Square thru 2 Right and left Grand	RBO-Resolve (CB) Right and left thru Veer left Couples circulate Chain down the Line Flutterwheel and Sweep 1/4 RBO-Resolve (SC) Heads Star Thru Centers Pass Thru Slide Thru Reverse Flutterwheel Half Sashay Flutterwheel Slide Thru Trade By Allemande left. (corner)

Go to Taminations

Go through the modules.

Summary Slide – Expansion summary

In summary:

- Isolated sight is more than just two couple calling.
- Each two-couple routine has a Set Up, and Action and a Resolution
- Rubber band allows for movement and interaction without breaking isolation.
- It is about a FASR footprint state not a geographic location.
 - Learn some simple rotation modules – Session 1
 - (CB) Swing Thru, Boys Run, Bend The Line, Pass Thru, Wheel And Deal, Centers Pass Thru – (CB $\frac{1}{4}$ cw rotation)
 - (PL) Touch $\frac{1}{4}$, Circulate twice, cast off $\frac{3}{4}$. Right And Left Thru, Pass Thru, Bend The Line (PL $\frac{1}{4}$ ccw rotated)
- Start small and build - CB, then an RBO and then a PL – Practice
- Across the street Variations follow the same rules
 - Primary rule of Across the street – Always Cross twice
 - Paired / unpaired couple doesn't matter as long as there are two crossings.
 - Prepare Modules for successful sight calling.

Slide:

Isolated sight is only one tool in the Caller Toolbox, but it is a very where we start transitioning from hammers and saws into power tools and carpentry skills

- With practice, multiple snapshots become easy.
- Interactive “crossovers” become second nature.
- It is an easy method of choreographic manipulation.
- It is a great teaching tool - - e.g. Sicilian circle.
- Like all tools, you cannot build a house with one tool alone.

Slide

I can show you how to use the tools but to truly master your craft, you need to get and learn with your own tools. – how good you get is up to you

Just remember it is always all about the dancers. When they succeed and win, you succeed and win. But it only works in one direction.

Conclusion Slide – Questions?

That's it, lets open the room for discussion. – Mark are there any questions in the chat?