

## Title Slide

### Isolated sight calling

#### SLIDE

It is my personal opinion, that each of these 5 Methods of Calling:

- Reading,
- Memory,
- Module,
- Mental Image, and
- Sight Calling (Various methods)

has significant merit and potential. Likewise, each has advantages and disadvantages, and each is another tool in the tool box. The beauty is that most of the tools for each system are the same and it is just a matter of learning to use each tool properly. Note: one tool can be used for many different things. Other things require a specific tool to accomplish.

#### Slide

It is also my opinion however, that there is no such thing as “pure sight calling”.

I say this because; most callers explain sight calling as just moving the dancers around and then resolving a square. Moving the dancers around is done in a lot of different ways, with a lot of techniques, and for resolving a square, a resolution technique is usually:

1. a memorised piece of choreography from a recognised formation that just happens, or
2. A resolution technique which involves getting them to a set up position which takes me from a known position to a resolution sequence – hence a module

I say this because a sight caller uses zeroes and equivalent and conversions to set up the flows he/she will use in their chorographic sequences. – Hence combining modules and sight.

The same applies to all other methods of sight calling and dancer manipulations such as the post method, the section or quadrant method, the post method, **Controlled Resolution and Manipulation System (C.R.a.M.S)** and whatever the next one will be.

It is vitally important to know that, although each of these calling methods can stand alone on its own merits; in my limited experience, I have never met a really good MWSD caller that uses only one method.

The good and exceptional Callers use multiple methods and change and adapt to what suits them best for to meet both the dancer and the caller needs in order to give the best performance each time behind the mic.

## SLIDE

Today, the most popular method of calling is a combination of Sight calling (whichever system you choose to use) paired with Modular calling. This provides callers with the most flexibility and the ability to adjust on the fly. It also provides multiple ways to keep track of the dancers even if a mistake is made.

As always, the key thing to take home is:

**If you want to be a successful Caller, you need to find your own way to move the dancers and provide maximum entertainment and success for them.**

For this presentation, we are going to concentrate on performance preparation and development of the routine, and the presentation itself.

## PREPARING A POLISHED PERFORMANCE

### Slide

**How do we prepare and practice Extemporaneous Sight** – This essentially means moving the dancers with or without a plan to establish a known F.A.S.R. state. In this session we are going to concentrate on two couples, and interaction with the square. We will also use three FASR Locations only.

- Corner box
- Partner Line
- Right hand lady Box (or X-box).

### Slide 4

What is sight calling – in short it is a quick way of saying Extemporaneous calling.

Extemporaneous – is an adjective that means

1. Done, spoken, performed, etc., without special advance preparation; impromptu: an extemporaneous speech.
2. Previously planned but delivered with the help of few or no notes: extemporaneous lectures.
3. Speaking or performing with little or no advance preparation:
4. Made for the occasion,

Extemporaneous sight Calling essentially means the caller watches the dances and watching the dancers without any special advanced preparation, delivering the dance off the top of his/her head, maybe with a couple of quick reference notes, but no specific advanced preparation, and doing it for that one occasion.

IN essence, the caller is free-wheeling and watching to see who is dancing with whom, and using movement and formation knowledge to put them together where he/she wants them to be.

### **Now lets put this into the real world.**

Although extemporaneous means: doing it on the fly without advanced preparation, being impromptu with no notes and no preparation on the delivery it is basically doing everything that a good caller will tell you not to do.

#### **Slide 5**

The reality is that extemporaneous sight is essentially making it up as you go along... **but that does not mean being unprepared.**

- You will have already practiced at least one resolution technique so you will never get lost again.
- You will have already decided a focus movement for your tip (even quickly).
- You have practiced and prepared and sharpened the tools in your toolbox in all the time you took learning to call and mastering your art.
- You will have a couple of movement modules in your repertoire to add in – such as the chicken plucker
- You deliver your “**unprepared**” and “**impromptu**” seemingly made up on the spot choreography with no problems and everyone says, “WOW.”

Now that is sight calling. Making it up as you go takes a lot of preparation beforehand. The good news is you have been doing and practicing most of this without even knowing it.

What we are going to look at is one, and only one technique of sight calling and that is Isolated sight.

#### **Slide 6**

### **Isolated Sight Calling**

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

In theory, the methodology of Isolated Sight is to move the selected dancers through a series of choreographic sequences while keeping them in a relative paired relationship separated 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 two couples and ignore the others and they do not interact unless you want them to).

## **Slide 7**

### **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 two couple concentration when using cross over movements, or interactive throw away sequences (example: scoot back twice or Ferris wheel, pass thru) the caller may concentrate on the isolated dancers while still giving the feeling of total interaction with the rest of the square.

### **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

## **Slide 8**

That is the reality of isolated sight calling. – you will be making it up on the fly. The preparation and practice that you have been doing to put tools in your toolbox and understand the basics such as movement mechanics and formation management is what has brought you to this point.

Don't worry that you cannot do as much as someone else. They have only had more time learning to use the tools in the box. You can build a lot of things with only a few tools and you already have the most important ones for choreography.

Movement mechanics – understanding what each movement does

- Formation Management – Partner line, corner box – pretty basic
- A single simple resolution technique
- A couple of modules, zeroes and equivalents

We are going to use those tools to build one more tool in your tool box – **Isolated Sight.**

## Slide 9

### Isolated Sight – How It Works

Technique: The basic technique starts from a static square but may be modified to suit requirements as the technique is developed

- STEP 1:** Select Key Couples in a Square – Normally couples 1 and 4
- STEP 2:** Use a “get-in” to set up a snapshot of the chosen four dancers.  
(Example: Sides Square thru 4.... *Snapshot the image on key couple* – *This position is a Corner Box*)
- STEP 3:** Call your choreography stressing your tip’s “emphasis calls”, which moves the dancers through your dance, yet never separates the four.
- You can interact with the rest of the square using using interactive movements and flip flop sequences
  - You can change the “snapshot” with half a chicken plucker
  - Always make sure you go back with the other half of a chicken plucker
- STEP 4:** When ready to resolve (or return to a “known location”) return the dancers to the “snapshot position”. It is important to note, that when you move the key couple to the outside of the “snap shot box”, or the left side of a partner line, the square is zeroed.

### Switch to taminations for demonstration

- Heads lead left – set colours
- Two couple
- Interactive – scoot back - ferris wheel pass thru
- Flip flops – 8 chain 4 – all 8 circulate twice – relay the deucey (plus)
- Chicken plucker – snapshot, 2 couple isolated
- Chicken plucker
- Resolve – module or just allemande

## Slide 10

**Choreographic Tips – we will look at these in Taminations in a minute so you can see what I am talking about.**

1. A right and left thru is a great direction changer for eliminating overflow and setting up a new flow
2. Crossover interaction Zeros and Equivalentents are an effective interaction with the rest of the square without breaking the isolation of the four chosen dancers. For example: from a Corner Box (the position you are in when you finish a

“Heads Square Thru”) Swing Thru, Boys Run, Ferris Wheel, Pass Thru brings you back to the same position but the Ferris Wheel creates a cross over interaction with the rest of the square. Using equivalents changes the feel of a sequence. For example, Swing Thru Boys Run = Right And Left Thru, Veer Left

3. Use flip-flop movements or modules to create square interaction without changing the isolation of the four chosen dancers. (Example: Eight chain four or Relay the Deucey. Both these movements interact the dancers and “flip-flop” them to the exact same position only on the other side of the square). Here are a few modules that do the same thing:
  - a. (CB flip flop) Centers In, Cast Off  $\frac{3}{4}$ , Ends Trade, All Star Thru, Centers Pass Thru (CB)
  - b. (CB flip flop) Veer Left, Ferris Wheel, Zoom, Centers Pass Thru
  - c. (CB flip flop) Dive thru, double pass thru, leaders trade
  - d. (PL Flip Flop) – Pass Thru, Bend The Line, Pass Thru, Bend The Line
  - e. (PL Flip Flop) – Slide Thru, 8 Chain 4, Slide Thru, Right And Left Thru
  - f. (PL Flip Flop) Pass Thru, Tag The Line, Leaders U-Turn Back, Star Thru
  - g. (PL Flip Flop) Pass Thru, Cast Off  $\frac{3}{4}$ , Pass Thru, Bend The Line
  
4. You must know  $\frac{1}{2}$  chicken plucker routines – to break up the rubber banding.
  - a. Right And Left Thru, Dive Thru Pass Thru
  - b. Square Thru 3, Trade By
  - c. Right And Left Thru, Pass To The Center, Centers Pass Thru
  - d. Right And Left Thru, Pass Thru, Trade By
  
5. **This part is for later on.** A couple of rotation modules are good to know as well. These are zero modules that rotate the axis of the square in the same way the flip flop changes sides.
  - a. (CB) Swing Thru, Boys Run, Bend The Line, Pass Thru, Wheel & Deal, Centres Pass Thru (CB  $\frac{1}{4}$  CW rotated)
  - b. (CB) Touch  $\frac{1}{4}$ , Split Circulate, Men Run, Pass Thru, Wheel & Deal, Centers Pass Thru (CB  $\frac{1}{4}$  CW Rotated)
  - c. (CB) swing thru, spin the top, recycle, pass thru, wheel and deal, zoom , centers pass thru (CB  $\frac{1}{4}$  CCW rotated)
  - d. (CB) Touch  $\frac{1}{4}$ , Walk & Dodge, Bend The Line, Touch  $\frac{1}{4}$ , Walk & Dodge, Trade By (CB  $\frac{1}{4}$  CCW rotated)
  - e. (PL) Touch  $\frac{1}{4}$ , all 8 circulate twice, cast off  $\frac{3}{4}$ , right and left thru, pass thru, bend the line (PL  $\frac{1}{4}$  CCW Rotated)

- f. (PL) pass thru, wheel and deal, centers pass thru, spin the top, men run, bend the line, star thru. (PL  $\frac{1}{4}$  CCW Rotated)
- g. (PL) Pass Thru, Wheel and Deal, Double Pass Thru, Leaders Trade, Pass Thru, Trade By, Dosaso to a Wave, Recycle, Slide Thru (PL  $\frac{1}{4}$  CW Rotated)

**Taminations examples – Go back to this go back and do all the choreo showing what happens.**

### **Slide 11**

Note: With practice, multiple snapshots become possible giving increased flexibility by moving and changing

Two Couple calling is an easy method of choreographic manipulation. It is a fantastic teaching and review tool (Sicilian Circle for example), but; like all tools, it is one tool and you cannot build a house with it alone.

### **Slide 12**

#### **Summary:**

Isolated sight is a very powerful tool when used correctly but it is just that, only one more tool in your caller's tool box. Other callers can tell you what tools they have, and some can even show you how to use those tools. Some others will even train you and supervise you until you use the tools correctly and safely.

Ultimately however, how good you get and what you manage to build with the tools you get, is entirely up to you.

Remember as always: it is always about the dancers. When they Succeed and win are entertained and have fun and want to come back, then you win too. But that only works in one direction.

**Go back to full screen (stop screen share)**

## Example

1. Set-up to a Corner Box = snapshot the position for isolated sight Chorography
  - Return to the Corner box (CB) **snapshot**
  
2. Call: a ½ chicken plucker to interact with the other side – (Right And Left Thru, Pass Thru, Trade By) (cross your fingers to remind you)
  - You have just set up another **snap shot** (Right Hand Lady Box (RLB) or X-Box) for isolated sight choreography with other couples in the square
    - Return to the new snapshot position (RLB)
  
3. Call ½ Chicken Plucker to bring them back to your original CB. (Square Thru 3, Trade By) (uncross your fingers)
  - You have just returned them to the original snapshot position (ZB)

There are a couple of exercise that we will do on this but you will have to work in groups or couples. You can take the exercises with you. They are in the hand out as are a few interactive and rotation modules to get you started. Remember though the essence of this is isolated (two couple sight calling). You can move your pair around the floor, and interact with other dancers, but you must try to keep those four (the snapshot) together\_

The exercises are numbered to practice sequentially for you do to on your own with dancers or with your checkers. **Exercises 1-3a in the exercise book deal with two couple management routines.**

The following exercise is a paired exercise for you and another caller to work together on. It is a simple focus movement isolated sight exercise but one that is key to the foundation of preparation for a performance.



## **EXERCISE:**

Work in pairs.

- **Pick a single movement (2 couple movement) (e.g. spin the top)**
- **First caller call a 2 couple routine with the “Heads Only”**
- **Second caller call a 2 couple routine with the “Sides Only”**
- **First caller - get them to a Corner Box (e.g. Heads Square thru)**
  - **Snapshot**
  - Two Couple routine using focus movement
  - One interactive sequence
    - (Right And Left Thru, Veer Left, Couples Circulate Twice, Ferris Wheel And Pass Thru)
  - One cross over (1/2 chicken plucker or such)
    - (Square Thru 3, Trade By)
  - **Snapshot**
  - Two couple routine using focus movement
  - Undo the cross over (1/2 chicken plucker)
    - (Dive thru, zoom, centers pass thru)
  - **Allemande left (or quick CB get out)**
- **Second caller repeat process for Sides using same focus movement**



**WARNING:** While this seems like a beautiful and easy method of controlling and manipulating dancers (and it is); it is fraught with danger.

Other than the disadvantages of possible overflow, redundancy, predictability of movements and becoming a crutch – there is always the potential to miss a call, or call something that you didn't expect to call and then the "snapshot" and your pairings are gone. The dancers get left with an often choppy and "out of

sync" rest of the sequence until the caller finds him/herself and gets ready to start again. Hopefully he/she is not too badly flustered by the error.

## **SLIDE**

### **Step by step scenario walk thru for reference**

To to see how this all works lets go back a bit to my previous scenarios for most new callers. I am being asked to call a guest tip and I am a "newer caller". Last week when he asked me to do Spin the top I had a week to prepare my modules for my extended application, and it all went well. I didn't expect to come tonight and I haven't really prepared anything. **Do I call or do I bow out?**

**The answer is of course, you take the opportunity.**

The other caller wouldn't ask me to call like this if he didn't think I was capable. **I ONLY HAVE TO THINK THAT MYSELF. – HERE GOES.**

I know the singing call figure from song Ghost Riders In The Sky and my caller-mentor who asked me to do a guest tip at his dance chose "recycle" for me to use.

### **Singing call figure:**

- (H) SQUARE THRU 4, SWING THRU, SCOOT BACK, LADIES TRADE, RECYCLE, SWEEP 1/4, SQUARE THRU 3, SWING THE CORNER.

I want to use recycle in my patter and my singing call and I have practiced my resolution techniques however, I have not prepared a tip for this evening. My mentor surprised me. **OH No! (PANIC AND BUTTERFLIES AGAIN)**

**RELAX** – just keep it simple yet interesting and use the moving techniques you know. You know at least one resolution technique so, if you get lost you know there is no real problem to get the dancers home.

Now you think, I want to use this movement recycle but I need to watch it – I know...two couple patterns (or that isolated sight stuff they talked about)

## Two couple taminations

The heads are in a box so I will start with them... (**heads at home is my snapshot**)

- HEADS PASS THE OCEAN, LADIES TRADE, RECYCLE, SLIDE THRU – **heads at home**

Let's do the sides now. (**snapshot sides at home**)

- SIDES RIGHT AND LEFT THRU, ½ SASHAY, PASS THE OCEAN, "BOYS IN THE MIDDLE TRADE", SWING THRU, RECYCLE, SWEEP ¼ (**snap shot – sides are home**)

NOTE. Those two quick heads and sides routines I made very short to avoid a lot of standing, but look: although those are quick and painless, by doing this, I just created two box zeros. Do not try to remember them now. Just focus on what you are doing.

## Now to get the whole square moving...(Static square Taminations)

- SQUARE THRU FOUR (**Corner Box snap shot** only two couples – head man (left) side of the square will do)

Move these two couples around in relatively short sequences but make sure you break the flow by interacting with the other side of the square. For example:

- (ZB snapshot) TCH ¼, SCOOT BACK, HINGE, LADIES TRADE, SPIN THE TOP, SPIN THE TOP, RECYCLE ..... (remember at this point I am only moving them around but they are going in a circle and I need to change that.

I also know that now I need an interaction with the rest of the square. I do not know where the dancers are in relation to my snapshot and at this point I do not care – I just know that they are still together. I just want to change the body flow a bit, interact with the other side of the square and come back to my snapshot to get out.

- RIGHT AND LEFT THRU, VEER LEFT, FERRIS WHEEL, (**hello there is someone else new**) CENTRES PASS THRU –

That brings me back to my isolated four dancers. I want to quickly move the dancers back to my snapshot. I want to keep my focus on recycle.

Dosado, make a wave, ladies trade, recycle (ZB snapshot) flow but I just remembered last week when I was here, I did a spin the top thing. Let's do that again :

- PASS THE OCEAN, SPIN THE TOP, SPIN THE TOP, RECYCLE, SWEEP ¼ (**snap shot CB**)

is good left hand is free, why not? Allemande left and right and left grand.

This whole sequence is isolated sight.

- It was not memorised. – more or less but that spin the top thing was from a memory

- It was not a module (other than the right and left thru, veer left, Ferris wheel, pass thru – to intermix with the rest of the square).
- It kept the focus on my feature move – recycle.
- It was not always the same way of getting there even though the recycle was done from the same right-hand standard position.
- I have used the figure focus for my singing call.
- The choreography was varied and interesting for the dancers.
- I did not try and outshine the host caller but gave a good show of myself to the dancers.
- I now have another tool in my tool box to help me become a better sight caller.

The entire sequence thus far, (about the first minute and a half of the patter tip looked like this.

(H) PASS THE OCEAN, LADIES TRADE, RECYCLE, SLIDE THRU, HEADS BACK AWAY – SIDES RIGHT AND LEFT THRU **AND A HALF SASHAY**, PASS THE OCEAN - “BOYS IN THE MIDDLE TRADE”, SWING THRU, RECYCLE, SWEEP 1/4, BACK AWAY AND THE HEADS-- SQUARE THRU FOUR, TOUCH 1/4, SCOOT BACK, HINGE, LADIES TRADE, RECYCLE, RIGHT AND LEFT THRU, VEER LEFT, FERRIS WHEEL, CENTRES PASS THRU, PASS THE OCEAN, SPIN THE TOP, SPIN THE TOP, RECYCLE AND SWEEP ¼ (CB) ALLEMANDE LEFT, RIGHT AND LEFT GRAND

Now that is not a bad looking sequence and personally, I think it would be a nightmare to try and memorise, but we do not have to because it is just a couple of isolated site sequences and a zero module intermix. Same sequence now in short. (ss = snapshot for two couple dancing, im = intermix memorised module)

- (SS- Heads) PASS THE OCEAN, LADIES TRADE, RECYCLE, SLIDE THRU, HEADS BACK AWAY
- (SS- Sides) SIDES RIGHT AND LEFT THRU AND A ½ SASHAY, PASS THE OCEAN “BOYS IN THE MIDDLE TRADE”, SWING THRU, RECYCLE, SWEEP ¼, BACK AWAY
- (SS-CB) HEADS SQUARE THRU FOUR,
- (CBs – CB) TCH ¼, SCOOT BACK, HINGE, LADIES TRADE, RECYCLE, (RIGHT AND LEFT THRU, VEER LEFT, FERRIS WHEEL, CENTRES PASS THRU), PASS THE OCEAN, SPIN THE TOP, SPIN THE TOP, RECYCLE AND SWEEP ¼ (CB)

**Back to full screen zoom face to face**

The beauty of isolated sight is you do not have to have modules memorised (but it helps to know a few). For instance if I had not remembered that pass the ocean,

spin the top, spin the top, recycle flow module from last week I could have just as easily called something like Dosado, Make A Wave, Ladies Trade, Recycle, and got to the same spot (the Corner Box) and finished with Allemande left and right and left grand.

Have fun and play with this concept. Comments are always welcome.

You can repeat if you remember what you did or make up something entirely new each time. You can cross over with a half chicken plucker and do this two-couple isolated sight calling on the other side as well. Just remember to bring them back.

## **EXERCISES**

### **EXERCISE 1 - ISOLATED (EXTEMPORANEOUS) SIGHT**

- **TWO COUPLE MANAGEMENT ROUTINES**

Choose a focus movement – e.g. Spin the Top

1. Set up a Corner Box
2. Identify the #1 Man and his Corner(#4 Lady) – burnt image couple
3. use 2 couple choreography to bring this couple back to the snapshot
4. Call allemande left.

### **EXERCISE 2 - ISOLATED SIGHT**

- **TWO COUPLE MANAGEMENT ROUTINES - INTERACTIVE**

Choose a focus movement – e.g. Recycle

1. Identify the key couples (#1 and #4)
2. Set up a Partner Line
3. Identify the #1 Man and his Corner(#4 Lady) – burnt image couple
4. use 2 couple choreography to bring this couple back to the snapshot
5. Use interactives and flip-flops to interact with the square.
6. Return to snapshot position
7. Call allemande left.

### **EXERCISE 3 - ISOLATED SIGHT**

- **TWO COUPLE MANAGEMENT ROUTINES – CROSS OVERS**

Choose a focus movement(s) – e.g. Flutterwheel / reverse Flutterwheel

1. Identify the key couples (#1 and #4)
2. Set up a Corner Box
3. Identify the #1 Man and his Corner(#4 Lady) – burnt image couple
4. use 2 couple choreography to bring this couple back to the snapshot
5. Use crossovers to separate the key couple/corner relationship.
6. Establish a second burnt image
7. Use 2 couple movers interactives and flip flops to highlight your focus movement
8. Use cross overs to return to your Corner Box snapshot position
9. Call allemande left.

## **EXERCISE 3A do at your own club - ISOLATED SIGHT AND THE SICILIAN CIRCLE**

1. Choose a focus movement
2. Get the floor up in a big circle of couples. Use circle left, right and left grand all the way for opener – or something similar
3. Call Promenade
4. Have every second couple wheel around....odd couple just pick a direction
5. Call two couple mover technique to highlight call back to Box
6. Call pass thru or something similar – Move to the next and repeat
7. Call extemporaneous movements – (mix them up) without worrying who is with whom
8. This is a great teaching tool – end with a circle left or big circle movement.