

BASIC DOES NOT HAVE TO BE BORING.

Boring by definition means “not interesting or Tedious. Something that is so lacking in interest as to cause mental weariness.

If something is boring, it is something that fails to hold the interest or attention of the affected person resulting in that person becoming listless, impatient and even sometimes disruptive intentionally or otherwise, just to break the monotony.

DAUNTING

By contrast the other side of the coin is Daunting, usually by means of complexity so it is important to understand that side of the equation, especially in relation to square dancing.

Daunting is something that tends to overwhelm or intimidate tending to make the subject of the influence less confident or even afraid, thus they are unlikely to deal with it or accept it and thus try to distance themselves from it.

Mix with that **complexity**, which is when you have something that has many different parts or things that are related to each other in a complicated way making difficult to understand or to find an answer.

One of the biggest complaints today from dancers and callers is something they all agree upon. Non-stop learning and complexity with no end in sight is a problem. Yet they are part of square dancing, and few if any want to do the work to change it.

THE COIN

A coin has value, but one part of a coin does not.

Here is something to consider. Stop looking at it as a coin with two sides but rather a coin to which both sides are needed to make value – make the value worthwhile. The caller’s job is to be that edge that finds the binding value between the “boring and repetitive” and the “daunting complexity” to make the whole valuable and desirable.

1. Without a certain amount of inherent complexity, Square dancing is boring
2. The current presentation of square dancing as target level oriented is Daunting
3. A good caller will find a way to ease complexity, and make it interesting and desirable and fun without making it daunting.

Back to basics – for callers and dancers

So where do we go from here?

The best way to start is to get back to the very basics and actually find out what the definition of square dancing is. This is a topic of many conflicting opinions and philosophical arguments. Because of that, let's make it easy.

The dictionary definition says it is a type of country dancing that starts with four couples facing one another in a square with steps and movements shouted out by a caller. A clearer point of that is said as the dance itself consists of several figures whose description is called out by a non-dancing caller.

You will notice in that definition nothing is said about boring or daunting or complexity. Those parameters are put onto the activity usually by Callers going too far one way or the other.

SQUARE DANCING FACTS

Fact 1. Callers get bored much faster than dancers do

Fact 2. Dances do not have to be complex to be fun and interesting – regardless of the level

Fact 3. Dancers gravitate to what **THEY** like, not what the caller likes

Dancers, like any participant to a new activity, begin as learners and like all people who commit themselves to learning anything, there is a reason. There is also a structure. People like to learn something, use it, and feel good about themselves. When they master it, they want to add it do something new and repeat.

When the activity is fun and successful, they come back, others see it and want to try. People having fun and enjoying success and learning with pleasure attracts others to the activity – regardless of what it is. having fun

It is a simple equation:

- Success and Fun is built on Fun and Success.
- Fun and success, builds success and fun.

A LONG TIME FORGOTTEN

What is not taught to square dance callers/teachers anymore.

I am going to take a lesson from an old caller teachers manual from 1983 on the importance of Class. I refer to this, because since about 1990, it is something that has been taken out of subsequent manuals, and also something that has been left out of too much discussion.

To begin with let's start with a premise

- **NOBODY STARTS AS A SQUARE DANCER**

- **EVERYONE THAT SQUARE DANCES HAS TO LEARN**
- **LEARNING MEANS TAKING CLASSES OR LESSONS**
- **THE PURPOSE OF LESSONS IS TO LEARN SOMETHING THAT IS ACHIEVABLE AND USEABLE**
- **NOT EVERYONE ACHIEVES OR SUCCEEDS**
- **CLASSES AND LEARNING MUST HAVE AN END STATE THAT IS USEABLE**

We tend to have forgotten that it is important to take classes, it is important to learn; BUT it is equally important that teaching takes you somewhere with a set of known parameters to success. What you learn and achieve (the end state) must be used properly efficiently and with success to have any meaning whatsoever. Continuous classes and learning without the gratification of use and success has no meaning.

HERE IS THE FORGOTTEN INFORMATION:

- Learning time should be a fun time for the new dancers and not an endless session of definitions and drills. Each night should be filled with discovery and excitement. Each night should leave the dancers feeling successful and happy. This is especially true for new dancers because first classes are their initial impression of the activity. They won't know many of the important and interesting aspects unless you teach them during the course.
- If you make square dancing appear difficult or "work like" there is a good chance you will lose your dancers. If you present square dancing as the pleasure filled couple pastime, it actually is, then your enthusiasm will be contagious.

The problem is that we all say "SQUARE DANCING IS FUN" whereas what we should be doing is SHOWING IT, NOT SAYING IT.

Look at what we promote. The Square dance community. The teamwork. The commitment and many other things. Instead we should look at giving the dancers some goal oriented fun and they will build their own committed team and grow a strong community. It is not a mistake that the hi sale points in the top puzzles have no people there. Those are just words – not actions and experience.

MAKE YOUR TEACHING AN INVESTMENT IN YOURSELF AND FOR YOUR DANCERS

The more time you spend in calling and teaching, the more you will realise that the first few weeks with new dancers are the most vital period in the dancing experience. Teaching well and in-depth is the answer.

Don't skip over important phases of the teaching process in order to rush into club dancing with the idea that you will come back later and "clean up" what you failed to teach the first time around.

Re-teaching can be a problem. Bad habits get bigger, never smaller. Your correct initial teaching is an investment for you and for your dancers.

By taking great care in your teaching you will find that it will pay big dividends later. It is extremely important that we use correct and accurate terminology when teaching any figure.

If you start small but correctly and let them learn, succeed and use successfully, you will create a solid foundation to build upon and the dancers will appreciate the ease and support. If you do not, then the simplest things become difficult because they have nothing to support them or refer to, and each thing is a standalone item to learn.

DO NOT TEACH USING SHORT CUT METHODS.

Are there shortcuts to getting there faster to get the dancers moving with wind in the face and active on the floor. YES – but avoid them like the plague

It not only can, but most likely will lead to a later misunderstanding in a different boy – girl arrangement. Use and interchange command such as ends , centres, boys, girls, etc, out facers, in facers etc. Worse, it undermines your credibility as a caller/teacher which becomes even worse when you must un-teach something and exponentially worse when they get it taught properly by a different caller.

It is important to ask why more callers don't actually "teach square dancing" anymore. Obviously, it is because it takes greater skill, more time, more knowledge, more ability, and greater know-how to teach and call, rather than just to call.

At the same time, the teaching phase, especially right at the beginning, can be the most rewarding part of being a caller. In basic learning , the well-equipped caller / teacher is the most important factor in this equation.

The caller only has a few short weeks to "sell" square dancing, and his or her brand of entertainment. Do it right and you will be a magnet for new customers.

WHAT DOES IT TAKE

- It takes courage to be a teacher / caller / leader but believe me it is well worth the effort. This will only work if you most of all, keep it interesting for your dancers each night, keep it simple and keep it fun.
- It takes hard work to learn not only what to call but how to do it.
- It takes even harder work to learn how to teach it properly

- It takes more work to “sell it” by keeping it fun and successful, challenging but not daunting
- It takes practice and it takes time.

HOW DO WE DO IT

From here what we must look at is what do we want to do to keep it interesting and fun but without being overly repetitive and boring.

To analyse this let us start a class. Big circle stuff...

- ALL ON THE FLOOR – WALK TO THE LEFT...WALK TO THE BEAT AND SHUFFLE THE FEET
- CIRCLE LEFT, CIRCLE RIGHT
- UP TO THE MIDDLE WITH A GREAT BIG YELL
- “PARTNERS” DOSADO
- “CORNERS” DOSADO
- LADIES IN MEN SASHAY
- MEN IN LADIES SASHAY
- FACE PARTNER RIGHT AND LEFT GRAND
- WEAVE THE RING
- ALLEMANDE LEFT
- RIGHT HAND STAR BOYS – ALLEMANDE LEFT
- LEFT HAND STAR GIRLS – DOSADO
- PASS THRU –(ALLEMANDE LEFT)
- PROMENADE

Wow that is a lot ABOUT 6 FULL MINUTES – TAKE A BREAK

Tip 2

Introduction of the square

HOME

- CORNER – PARTNER
- QUICK MOVEMENTS...
- CIRCLE LEFT,
- LADIS CENTER MEN SASHAY

- MEN CENTER GIRLS SASHAY
- CIRCLE LEFT
- MEN STAR RIGHT
- PASS PARTNER TO CORNER – ALLEMANDE LEFT
- RIGHT AND LEFT GRAND – PROMENADE
- SUCCESS WITH TEACH –
- HEAD COUPLES FORWARD AND BACK
- SIDE COUPLES FORWARD AND BACK
- HEAD COUPLES PASS THRU << TEACH COURTESY TURN)
- SIDE COUPLES PASS THRU TEACH COURTESY TURN
- <<REPEAT>
- HEADS PROMENADE ½
- DOWN THE MIDDLE PASS THRU AND COURTESY TURN
- SIDE COUPLES PROMENADE ½
- DOWN THE MIDDLE PASS THRU AND COURTESY TURN
- ALLEMANDE LEFT CORNER
- DOSADO PARTNER
- MEN STAR LEFT
- TURN PARTNER RIGHT ARM TURN ALL THE WAY AROUND TO CORNER
- ALLEMANDE LEFT
- RIGHT AND LEFT GRAND...PROMENADE HOME

Singing call

- Circle left
- Allemande left
- Dosado
- Men star left
- Turn partner right arm turn
- Back to the corner Allemande left
- Dosado your partner
- promenade
- Heads promenade ½

- Come down the middle circle halfway till you get back home
- Sides promenade $\frac{1}{2}$
- Down the middle pass thru and courtesy turn
- Join hands circle left
- Men star right
- Allemande left your corner
- Promenade

Next tip

- CIRCLE LEFT,
- CIRCLE RIGHT
- FORWARD AND BACK WITH A HEY HEY HEY
- CIRCLE LEFT
- MEN STAR RIGHT
- ALLEMANDE LEFT CORNER
- WEAVE THE RING
- DOSADO PARTNER
- PROMENADE

- HEADS PROMENADE $\frac{1}{2}$
- DOWN THE MIDDLE PASS THRU AND COURTESY TURN
- SIDES PROMENADE $\frac{1}{2}$
- DOWN THE MIDDLE PASS THRU AND COURTESY TURN
- <<TEACH LADIES CHAIN FAMILY>>
- HEAD LADIES CHAIN – REINFORCE THE COURTESY TURN
- SIDE LADIES CHAIN – REINFORCE THE COURTESY TURN
- ALL 4 LADIES WAVE AT YOUR ORIGINAL PARTNER...GET READY BOYS...ALL FOR LADIES CHAIN – STAR INSIDE AND ORIGINAL PARTNER COURTESY TURN.
- FOUR LADIES CHAIN $\frac{3}{4}$
- FOUR LADIES CHAIN $\frac{3}{4}$
- FOUR LADIES CHAIN
- CIRCLE LEFT

- ALLEMANDE LEFT
- RIGHT AND LEFT GRAND
- PROMENADE

Heads Promenade 1/2

Heads Pass Thru and Courtesy Turn

Sides Promenade 1/2

Sides Pass Thru and Courtesy Turn

Sides Back Away

Head Ladies Chain

Side Ladies Chain

Four Ladies Chain

Four Ladies Chain 3/4

Four Ladies Chain 3/4

Four Ladies Chain

Circle Left

Allemande Left

Right and Left Grand

Promenade Home

- HEADS LADIES CHAIN
- SIDE LADIES CHAIN
- HEADS FORWARD AND BACK
- SIDES FORWARD AND BACK
- HEADS PASS THRU AND COURTESY TURN THIS GIRL
- HEAD LADIES CHAIN
- SIDES PASS THRU AND COURTESY TURN THIS GIRL
- SIDE LADIES CHAIN
- ALL 4 LADIES CHAIN $\frac{3}{4}$
- KEEP THIS GIRL AND PROMENADE
- BACK OUT AND CIRCLE LEFT
- MEN CENTRE LADIES SASHAY
- CIRCLE LEFT
- MEN STAR RIGHT, ALLEMANDE LEFT YOUR ORIGINAL CORNER
- DOSADO ORIGINAL PARTNER

- ALLEMANDE LEFT
- RIGHT AND LEFT GRAND
- PROMENADE HOME

Singing call

Four ladies chain

Circle left

Ladies center men sashay – circle left

Ladies center men sashay circle

Allemande left

Dosado your own

Allemande left and promenade

Heads promenade $\frac{1}{2}$

Heads pass thru and courtesy turn

Sides ladies chain

Head two ladies chain across that ring go

ladies chain $\frac{3}{4}$

Keep your corner – all promenade

Fourth tip

- COUPLES CIRCLE – SICILIAN CIRCLE EXPLAIN MOVE TO THE NEXT
- COUPLES DOSADO THE ONE IN FRONT
- FACE PARTNER DOSADO PARTNER
- FACE CORNER DOSADO ONCE AND A HALF MORE
- COURTESY TURN
- COUPLES PASS THRU – MOVE TO THE NEXT
- RIGHT PULL BY AND COURTESY TURN THE GIRL BESIDE YOU
- DOSADO
- MAKE A RIGHT-HAND STAR ONE TIME AROUND
- MAKE A LEFT-HAND STAR ONE TIME AROUND
- <TEACH RIGHT AND LEFT THRU>>
- RIGHT AND LEFT THRU

- LADIES CHAIN
- **RIGHT AND LEFT THRU**
- LADIES CHAIN
- PASS THRU
- MOVE TO THE NEXT
- **RIGHT AND LEFT THRU – FULL TURN** TO THE TWO BEHIND YOU...MOVE TO THE NEXT
- LADIES CHAIN
- LADIES CHAIN
- MAKE A RIGHT-HAND STAR
- MAKE A LEFT-HAND STAR
- PASS THRU – MOVE TO THE NEXT
- IN YOUR OWN FOUR CIRCLE LEFT $\frac{3}{4}$ - ONE COUPLE FACING IN ONE COUPLE FACING OUT
- DOSADO
- PASS THRU
- COURTESY TURN
- LADIES CHAIN
- CHAIN THEM BACK
- RIGHT AND LEFT THRU BUT THE INSIDE CIRCLE TO A FULL TURN AROUND TO FACE THE MIDDLE
- In TWO CIRCLES JOIN HANDS CIRCLE LEFT
- ALLEMANDE LEFT THIS WAY
- DOSADO YOUR PARTNER
- ALLEMANDE LEFT YOUR CORNER – smile at your partner
- RIGHT AND LEFT GRAND – all the way around
- MEET YOUR PARTNER AND PROMENADE TO A CHAIR....GIVE YOUR SELVES A HAND WELL DONE EVERYONE

Fifth tip

From here you can branch out to all sorts of things. Just remember to keep it short and simple. Change who you start with and it feels different and interesting for the dancers. They will feel the flush of success.

- HEADS PROMENADE ½ DOWN THE MIDDLE AND A RIGHT AND LEFT THRU AND BACK AWAY
- SIDES FORWARD AND BACK
- SIDE LADIES CHAIN
- SIDES PROMENADE
- COME DOWN THE MIDDLE AND RIGHT AND LEFT THRU
- HEAD LADIES CHAIN
- FOUR LADIES CHAIN
- SIDES MAKE A RIGHT-HAND STAR ONE TIME AROUND TO YOUR CORNER ALLEMANDE LEFT
- BACK TO PARTNER – RIGHT AND LEFT GRAND
- PROMENADE HOME

Heads Promenade 1/2

Heads Right and Left Thru and Back Away

Sides Forward and Back

Side Ladies Chain

Sides Promenade 1/2

Sides Right and Left Thru and Back Away

Head Ladies Chain

Four Ladies Chain

(Heads make a right-hand star to the corner)

Heads Circle Four Left 3/4

Heads Circle Four Left 1/4

Heads Back Away

Allemande Left

Right and Left Grand

Promenade Home

- HEADS CIRCLE UP FOUR HALFWAY ROUND,
- HEADS BACK AWAY,
- SIDES CIRCLE UP FOUR HALFWAY ROUND,
- SIDES BACK AWAY,
- HEADS REVERSE CIRCLE UP FOUR 3/4 ROUND,
- HEADS PASS THRU, MEET THE SIDES, DOSADO,
- ALL CIRCLE UP FOUR 3/4 ROUND,
- LINES FORWARD & BACK,
- DOSADO,

- PASS THRU,
- COURTESY TURN
- DOSADO,
- RIGHT AND LEFT THRU
- 2 LADIES CHAIN
- TWO LADIES CHAIN
- ALL JOIN HANDS, CIRCLE HOME

Heads Circle Four Left 1/2 and Back Away

Sides Circle Four Right 1/2 and Back Away

Heads Circle Four Right 3/4

Centers Pass Thru

Dosado

Circle Four Left 3/4

Forward and Back

Dosado

Pass Thru

Courtesy Turn

Dosado

Right and Left Thru

Ladies Chain

Ladies Chain

(circle left to home)

Allemande Left

Promenade Home

From this point the limitations on the patter are entirely up to you. Just remember to keep it simple, use prompts as needed, let them dance and use what they know. They will not get bored. You may think they will but that is in your mind and not theirs. They are dancing and it is all new to them and they are having fun with success.

Singing call

- Circle left
- Allemande left
- Turn partner by the right
- Men star left
- Turn partner right
- Allemande left your corner
- Dosado your own
- All promenade.

Singing call

- 4 ladies chain $\frac{3}{4}$
- Heads go forward and back
- Heads circle left $\frac{3}{4}$
- Centers pass thru
- All circle left $\frac{3}{4}$
- Right and left thru
- 2 ladies chain
- 2 ladies chain
- Keep her and promenade

Four Ladies Chain 3/4
Heads Circle Four Left 3/4
Centers Pass Thru
Circle Four Left 3/4
Forward and Back
Right and Left Thru
Ladies Chain
Ladies Chain
Promenade Home

It is a social experience that you will want to share as a dancer, and want to provide as a caller.

Challenge

Here is your list of calls give us a singing call figure with just these calls.

- Circle left
 - Dosado
 - Allemande left
 - Right and left grand
 - Weave the ring
 - Half sashay
 - Ladies in/ men in others sashay
 - Courtesy turn
 - Wheel around
 - Right hand star
 - Left hand star
 - Bend the line
 - Ladies chain
 - California twirl
 - Dive thru
 - Promenade
 - Pass thru
- **Patter:** 4 LADIES CHAIN $\frac{3}{4}$, 4 LADIES CHAIN STRAIGHT ACROSS, HEADS MAKE A RIGHT-HAND STAR, PICK UP CORNER (original partner) ARM AROUND STAR

PROMENADE, BACK OUT CIRCLE LEFT (BBGG - don't change anything) SWING **the nearest girl**, PROMENADE HOME – (no change)

- **Singing call:** HEADS LEFT-HAND STAR TO YOUR CORNER, EVERYBODY MAKE A RIGHT-HAND STAR, HEADS BACK TO THE CENTER WITH A LEFT-HAND STAR, PICK UP CORNER ARM AROUND STAR PROMENADE, (don't change anything) BACK OUT CIRCLE LEFT, boys SWING **the nearest girl**... PROMENADE HOME (*partner change*)
- **Patter:** HEADS STAR THRU ... CALIFORNIA TWIRL, DOSADO, STAR THRU, PASS THRU, BEND THE LINE, STAR THRU, DIVE THRU, CENTERS PASS THRU, STAR THRU, PASS THRU, BEND THE LINE, STAR THRU, DIVE THRU, CENTERS PASS THRU, ALLEMANDE LEFT, GRAND RIGHT & LEFT, SQUARE SETS ... YOU'RE HOME

Sides Star Thru and California Twirl

Dosado

Star Thru

Pass Thru

Bend the Line

Star Thru

Dive Thru

Centers Pass Thru

Star Thru

Pass Thru

Bend the Line

Star Thru

Dive Thru

Centers Pass Thru

Allemande Left

Right and Left Grand

- **Patter:** HEADS ½ SASHAY, STAR THRU, PASS THRU, U-TURN BACK, STAR THRU, DANCE OUT & BACK, BEND THE LINE, STAR THRU, DIVE THRU, CENTERS PASS THRU, ALLEMANDE LEFT, GRAND RIGHT & LEFT, SQUARE SETS ... YOU'RE HOME

Heads Half Sashay

Heads Star Thru

Pass Thru

U-turn Back

Star Thru

(forward and back)

Bend the Line

Star Thru

Dive Thru

Centers Pass Thru

Allemande Left

Right and Left Grand

- **Patter:** HEADS MAKE A RIGHT-HAND STAR, WITH THE SIDES MAKE A LEFT-HAND STAR, HEADS BACK TO THE MIDDLE - WITH A RIGHT-HAND STAR, TO THE CORNER, ALLEMANDE LEFT, TO THE PARTNER RIGHT & LEFT GRAND, SWING & PROMENADE

- **Patter:** HEADS CIRCLE UP FOUR HALFWAY, SIDES CIRCLE UP FOUR HALFWAY, HEADS STAR THRU & CALIFORNIA TWIRL STAR THRU, ENDS ONLY PASS THRU, SAME SEXES ARM TURN HALF, ENDS ONLY U-TURN BACK, CENTERS ONLY PASS THRU, GRAND RIGHT & LEFT, SQUARE SETS ... YOU'RE HOME

- Heads Half Sashay
- Heads Star Thru
- Pass Thru
- U-turn Back
- Star Thru
- (forward and back)
- Bend the Line
- Star Thru
- Dive Thru
- Centers Pass Thru
- Allemande Left
- Right and Left Grand

- **Patter:** HEADS STAR THRU, CENTERS RIGHT ARM TURN HALF COME BACK TO FACE SAME SEX ALL PASS THRU & ALL FACE IN, FORWARD & BACK, PASS THRU, BEND THE LINE, PASS THRU, U-TURN BACK, STAR THRU, CENTERS PASS THRU, ALLEMANDE LEFT, YOU'RE Home

Heads Star Thru
Centers Dosado
Centers Turn Thru
Pass Thru
Face In
Forward and Back
Pass Thru
Bend the Line
Pass Thru
U-turn Back
Star Thru
Centers Pass Thru
Allemande Left
Promenade Home

- **SC:** HEADS PASS THRU & WHEEL AROUND, HALF SASHAY & STAR THRU, DOSADO YOUR CORNER, STAR THRU, PASS THRU, WHEEL AROUND, HALF SASHAY TWICE (SHE GOES, HE GOES) STAR THRU, SWING & PROMENADE HOME

Heads Pass Thru and Wheel Around
Heads Half Sashay and Star Thru
Dosado
Star Thru
Pass Thru
Wheel Around
Half Sashay

Half Sashay

Star Thru

Allemande Left (swing corner)

Promenade Home

- **Singing call:** HEADS PASS THRU, WHEEL AROUND, STAR THRU, CENTERS PASS THRU, STAR THRU, PASS THRU, WHEEL AROUND, LADIES CHAIN OVER AND BACK, STAR THRU, SWING CORNER, PROMENADE HOME

Heads Pass Thru and Wheel Around

Heads Star Thru

Centers Pass Thru

Star Thru

Pass Thru

Wheel Around

Ladies Chain

Ladies Chain

Star Thru

Allemande Left (swing corner)

Promenade Home

- **SC:** HD LADIES CHAIN, HEADS HALF SASHAY, HEADS STAR THRU, DOSADO, ALL STAR THRU, LADIES CHAIN, STAR THRU, PASS THRU, SWING THE CORNER, PROMENADE HOME

Head Ladies Chain

Heads Half Sashay

Heads Star Thru

Dosado

Star Thru

Forward and Back

Ladies Chain

Star Thru

Pass Thru

Allemande Left (swing corner)

Promenade Home

- **SC:** HEADS HALF SASHAY, HEADS STAR THRU, DIVE THRU, CENTERS PASS THRU, STAR THRU, PASS THRU, WHEEL AROUND, PASS THRU, BEND THE LINE, STAR THRU, SWING CORNER & PROMENADE,

Heads Half Sashay

Heads Star Thru

Dive Thru

Centers Pass Thru

Star Thru

Pass Thru

Wheel Around

Forward and Back

Pass Thru

Bend the Line

Star Thru

Allemande Left (swing corner)

Promenade Home

- **SC:** HEADS ½ SAHSAY then PASS THRU and U-TURN BACK, STAR THRU, PASS THRU, ALL STAR THRU, PASS THRU, BEND THE LINE, PASS THRU, BEND THE LINE, PASS THRU, WHEEL AROUND, STAR THRU, SWING THE CORNER, PROMENADE

Heads Half Sashay

Heads Pass Thru and U-turn Back

Heads Star Thru

Centers Pass Thru

Star Thru

Pass Thru

Bend the Line

Pass Thru

Bend the Line

Pass Thru

Wheel Around

Star Thru

Allemande Left (swing corner)

Promenade Home

- **SC:** HEADS STAR THRU, PASS THRU, ALL DIVE THRU, CENTERS STAR THRU, CENTERS DOSADO STAR THRU, PASS THRU, ALL DIVE THRU, CENTERS PASS THRU, STAR THRU, PASS THRU, CALIFORNIA TWIRL STAR THRU, SWING CORNER & PROMENADE (RHL)

Heads Star Thru

Centers Pass Thru

Dive Thru

Centers Star Thru

Centers Dosado

Centers Star Thru

Centers Pass Thru

Star Thru

Pass Thru

California Twirl

Star Thru

(Swing right hand lady and promenade)

SUMMARY

What is important to note here is that right from the very start, it is important that you build a relationship of trust with your dancers. They need to feel that they can trust you to give them a good time, teach them what they need to know about the activity, and how to have fun putting into practice what they have learned.

It is crucial that you do not teach something to just “get there” so you can use a particular movement or song only to have to unteach it later because your short cut is only for one situation. If you do this, your credibility is gone. Believe me, if another caller doesn't correct it (making them think they did it wrong), then another dancer will. And when they stick up for you, and find out you have lied to them, you will be diminished in their eyes.

It is vital that the dancers feel success and can use what they know and build on it. Take them from the “known” to the “added” to the “it all works together”. When a small but solid foundation is built, it is easy to increase that foundation and build wonders upon it. Consider for example the following chain of movements:

PASS THRU, COURTESY TURN, RIGHT HAND PULL BY, COURTESY TURN, LADIES RIGHT HAND PULL BY, COURTESY TURN WITH THE NEW MAN, LADIES CHAIN, LADIES CHAIN $\frac{3}{4}$, FACING COUPLES PASS THRU AND COURTESY TURN, FACING COUPLES RIGHT AND LEFT THRU, COUPLES PASS THRU, WHEEL AROUND, COUPLES PASS THRU, REVERSE WHEEL AROUND, PASS THRU, CAST OFF $\frac{3}{4}$, etc all build and compliment on what is known with familiar actions and body flows. The dancers will learn and be more comfortable and you will be able to add logically to your repertoire with movements they can dance.

If they dance and feel successful and use what they know they will be happy with just a little variety. If you try to start with “cast off $\frac{3}{4}$ into a chain down the line without any foundation, the dancers will be daunted by the complexity and rebel against it. If however, you take what they know and expand it slowly and slowly add to it like taking a head couples right and left thru, and ladies chain to introducing lines and doing facing couples right and left thru, and ladies chain, for you as a caller it is simple, for them as a dancer, it is an experience of something familiar and doable in new territory.

It is usually the callers that get bored and BECAUSE they think their boredom of the same material means the dancers are going to be bored to, UNWARY CALLERS TEND TO PUSH TOO HARD, AND TOO FAST. Use what is known with variety and mix it up. It takes work but it is worth it.

Just as a last note, this applies to all programs of calling. It is not an advocacy of basics, basic 1, basic 2, a condensed teaching order, SSD or any other of a half dozen more “new dancer programs” that exist. This is common sense about learning, achieving and feeling proud that you can put into practice what you have learned.