

Folie 1

Call Analysis Revisited

Guido Haas

The slide has a light orange background and a black border. The title 'Why Call Analysis Again?' is centered at the top. Below it, the text 'Call Analysis' is followed by a bulleted list. At the bottom, there is a date, a page number, and a title.

Why Call Analysis Again?

Call Analysis

- is a never-ending story
- opens new windows the more you do it

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Call analysis is something that never stops. No matter how much time you did invest to analyze call xyz – there will be a situation where you need to revisit the respective analysis and remove or add bits of information, and

Call analysis opens new windows to calls the more you dedicate time to it. When I use the term **Call** I really mean “Square Dance Choreography Element”. Id est: call, formation, rule, convention, concept...

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Hints for You to Analyze

- Wonderful World of Allemande Left – Steve Turner
- You can, but should you – Chris Stacey
- Modules – Mel Wilkerson
- Bad Choreo – Don Beck
- Equivalentents and Zeros – Scott Bennett
- Get-Outs – Jeremy Butler
- Teaching – Don Beck; Betsy Gotta; Vernon Jones; Ken Ritucci
- Smooth Dancing – Don Beck; Paul Bristow
- Resolving Your Square in Three Movements – Howard Cockburn
- Call Analysis Sheet – Janet Lewis
- And many others...

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In the last year during all the video classes and training sessions many presenters hinted to look at your call analyses...Here's a random selection that barely fits on one slide.

If one presenter misses his or her name, I am sorry, this list is anything but complete.

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Scope (for this Presentation)

- Building a base to create choreography
- Creating choreography with only a few calls available.

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Several times newer callers have asked something like:

In my class I only have a limited set of calls available. How do I find useful choreography? I will get to this question later.

The next couple of minutes show important information that helps and enables you to create useful choreography in a teaching environment. Since you will receive this presentation, I will keep this short so we will have more time for the main subject.

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Caveat

1. You don't have to call what you analyze
2. Analysis doesn't end with the calls that you use
3. This presentation shows
 - what I do for my own purposes
4. Id est:
 - You may believe that you don't need (all of) it
 - You may not be ready for it, yet

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When there is a Scope there also is a Caveat:

You will find choreography that could be too complicated to call, to dance, or is not “beautiful” but possibly helpful to find other useful choreography.

Analyze calls that you do not use but are helpful for your understanding. Read and analyze calls from Advanced and Challenge programs, there are some useful calls to create exciting yet easy Basic, Mainstream, or Plus choreography. Mix, Follow Thru, Belle Hop are three examples of calls you can use by their simple definition made of Basic and Mainstream calls. (But only use calls that do not require you to teach another call first.)

What I show here is not everything that I do, what I show here is carefully selected. But what I do, I do for myself and not for anybody else. Even when I author an article about a call, the article is a result of first me being selfish and then I show some of my altruistic side. And even that is altruistic on the surface only. When many put published knowledge into good use, dancers' break down experiences become less severe and

humiliating, and appear less often. That means, more dancers can dance your choreography – even if it is a little spicier.

Bear in mind when I started to call this would have been overwhelming for me. I probably would have told the prophet to get lost. So, I am not on a mission to convince you to copy what I am doing. I only want to raise your level of attention to that there is more...and show you where and how to find and acquire additional and useful information.

Call analysis is something you do for yourself. It will not be graded. Nobody will check the level of completeness.

If your initial and empty form has more headers than you need, just delete them. But keep them somewhere as a reference.

A side note: I will share my analysis form simplified in a Microsoft Word version, which is not my program of choice for several reasons.

Call Analysis – Beginning

- Callerlab's "Analyzing a Call"
 - Basic information about the call
 - Definition
 - Starting and ending formations and respective arrangements
 - Bodyflow momentum and hand requirements including good flowing combinations with calls before and after
 - Timing information
 - Teaching suggestions

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Remember: Call Analysis is a necessity. If you need to analyze: Do just what you need to do. Everything else might be wasting time at the time being. But: also write down insights you learn about for later use. If you read something, or gain knowledge through conversation or dancing, keeping notes might save a lot of time.

Having said that: Please, also play with calls without a goal. *Sometimes* (? Very often) you are in a situation where you must consult the definition. Then you find valuable insights for future choreography – put that in your analysis documents.

Just last Tuesday at a regional callers' Zoom meeting we were playing a choreography game and during one sequence there was a Wrong Way Promenade with Half-Sashayed Couples. After some commotion we consulted the current definition and found that there is no restriction for a promenade. One just might need to tell the dancers what to do and where the Promenade ends. (We discussed Promenade for about 15 minutes and agreed that this has opened a new window...)

Once upon a time, it started with Callerlab's "Analyzing a Call". Bill Peters played a major role here. An empty form is available:
<http://callerlabknowledge.org/call-analysis-sheets/>

Some others have published their forms to be put on that site, also. Look at them and use what seems to be useful to you at the current time.

If you need a new header, go for it. It is *your* work, work that you do for *yourself* and often for *your* dancers' benefits.

Call Analysis – Expansion

- My opinion: There is more
 - For me, the major part: it is a repository for (almost) all information about that call
- Following are some insights that
 - You may consider to include now
 - You may consider to include later
 - You may never consider as part of your analyses.

As you see there, other callers meanwhile also expanded the call analysis sheet. Some of these expansions I do not cover, and I have yet to look into these. I found them preparing this talk. My expansions were created because the basic sheet did not cater to my needs. Over the years it grew to a repository to contain all information about the specific call.

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What Do I Do Differently

1. I take the calls apart (where useful)
2. I look at the history of the call (where available)
3. I don't care, if the analysis is not complete
4. I collect information about calls that I don't have the intention to analyze at this time – and maybe I never will.
(But I have that information if it appears that I might need it.)
5. Meanwhile, I keep notes of the sources (!)

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I look at the distinct and not so distinct parts of a call.

For many calls historical information is available. If I find something, I include that information – but I'm not on the hunt. Often, I learn about different ways to use that call.

There is no need to strive for completeness. That is probably impossible for most of the calls.

Sometimes I get an information about a call that I do not use but find useful to keep.

It might grant me access to old choreography, like "Hook the Sides/Heads" in Ed Gilmore's *It's a Long Way to Tipperary*.

Sometimes I get an information about a call that I can use but is not part of "my" dance programs. Examples: Follow Thru; Anybody Hop

This information may be a definition, a teaching hint, a call combination or just some historical information. Today's computers are patient, neither groan nor object, and have enough storage available.

I've learned that I was not able to re-find sources and some information became more or less useless without context.

Computer based files assist you with all that work.
Sometimes index cards still prove to be useful.

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Call Analysis – Additional Items, p. 1

- History:
 - When was it invented/published and by whom?
 - Where do I find it in Callerlab's teaching order?
 - Is it listed in other publications?
 - Maybe with additional information about how to dance it?
 - Maybe the definition has changed since then...

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I personally am interested in important historical facts. I am interested in who wrote a call, when and why. It sometimes helps to teach a call:

It is told that Jack and Thelma Murtha were a bit short of domestic bliss after her wig slipped during a Dive Thru. She then *commanded* him to invent something to prevent such a catastrophe in the future.

The result is of course: Pass to the Center. Dancers can relate and remember both calls and their connection when they're told that story.

Call Analysis – Additional Items, p. 2

- Restrictions of a call
 - When are they imposed
 - Are they lifted
 - Which program
 - Never
- Expansions of a call
 - Facing Couples Rule
 - Ocean Wave Rule
 - Squared Set Convention

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Examples for restrictions are Courtesy Turn, Pass the Ocean, Recycle. There are others in later programs. Other programs do not redefine a call when restriction is lifted. The Plus definitions show no reference to e.g. Courtesy Turn or Pass the Ocean. **You** must keep track of stuff like that.

Applications for the Ocean Wave Rule are listed in the General part of the Basic, Mainstream, and Advanced definitions list the possible calls, the Plus definitions do not. The Facing Couples Rule only contains those calls where it is not applicable.

Are these rules valid for the call that you are currently analyzing?

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Call Analysis – Additional Items, p. 3

- Other useful information
 - Callerlab's Standard Applications – may be too restrictive for your area
 - Useful Extended Applications
- Hidden properties of a call
 - Possible fractions
 - Possible repetitions
 - Technical Zero properties
 - Mental Image properties
 - Transfer properties

These are valid and important, but don't play a role in today's theme.

Call Analysis – Additional Items, p. 4

- Choreography I include:
 - Get-outs to
 - Home
 - Allemande Left
 - Promenade (normal, wrong way, single file)
 - Right and Left Grand (normal, wrong way, Arky, Dixie)
 - Equivalentents
- Choreography I do not include anymore:
 - Modules
 - Singing Calls

General choreography using a call I maintain outside of these documents. Word processors aren't really useful here.

Further Readings – Available Online

- Callerlab: Analyzing a Call
<https://knowledge.callerlab.org/call-analysis-sheets/>
- Behind the Mike: Many articles cover single aspects of call analysis
<https://glennwilsonsquaredance.weebly.com/barry-wonson---btm.html>
- Ceder.net: Definitions and sequences under several headers
<https://www.ceder.net/def/>
- Sdfne.org: Look for resources, includes many old caller note services
<http://www.sdfne.org/on-line-resources/>
- Archive.org:
<https://archive.org/search.php?query=%28square%20dancing%29>
- And many, many more...

After the Powerpoint, show prepared Teaching Order:

And Now Let Us Create Some Choreography

An important part is *calls before and after the theme call*. One of my tools is the teaching order of the programs involved. Nowadays, I use an extended Callerlab Teaching Order when I'm away from home. I usually have several of them printed out in my briefcase. I use highlighters to mark them according to what I'm doing.

Preliminaries:

1. We need a program list.
I just take an ordinary Basic Teaching Order that I prepared with Microsoft Word. Here I have reformatted it to the needs of a Zoom presentation.
2. We mark all the calls that we have available to call at the next tip or bracket.
Here I take away everything that we do not need.
In this case, I color the unneeded calls in a light gray. (I usually do not do that, especially when working with Word, but here it helps to focus on the necessary details.) In my lists I color code the calls that are taught.
3. Then we select our theme call and highlight it.

Actual Analysis

4. Let's put some meat in there. There is no regard to body flow, hand availability, body positioning. These show only technical possibilities, nothing else. But it serves as a reminder which combination might deserve some analysis:
 - a. Which calls could I theoretically use before that call (I highlight them blue), and
 - b. Which calls could I theoretically use after that call (I highlight them red).

5. I look at each potential call combination and ask myself a couple of questions:
 - a. Which formation do I need? – Often there are several possible.
 - b. Which of the “blue” calls establishes that certain formation?
 - c. Who can perform the call? – Centers, Ends, Boys, Girls, Heads, Sides...
 - d. Is the bodyflow ok, good, or bad?
 - e. Is the hand availability comfortable?
 - f. Which of the red calls is my choice? – Check the above c, d, and e for that call.
6. At this time, I have one sequence of three calls that should provide a better than o.k. dance experience.
7. The task is to iterate this procedure with every possibility for a given call and then for each and every other call. It does not give you endless possibilities for any given call, but it will magically enlarge your wealth of variants.
8. (Do this again from time to time for the same calls on a new list. Your knowledge develops and so will your analysis results.)

Show some files and their development.

My Game of Dominos

I use two-call pairings, I call them dominos, others use terms like flow-modules.

Switch to other camera and show physical examples.

In the beginning, I really started with cardboard of about 42 by 105 millimeters, that was an A4 (210 x 297 mm) cut in seven slices (42 by 210 mm) and then cut in half. (I lost these at some point in time...) – the metric system is predominately used in my area.

Then I wrote in the left half the first call, and in the right half the second call. Since “all” calls in the right half are on another card in

the left half with another call on the right, I quickly can create a lot of choreography.

Some caution: Turning direction should be included (I did that with three-quarter circles and an arrowhead indicating the turning direction.) I made sure that the hand availability is at least o.k. on each card.

Be cautious to not overload the dominos with information. They should be convenient to use and help you

- with calls that are new in your repertory,
- with sequences that you want to emphasize,
- with calls that are new for your dancers.

This system assists you having more variety for a better dancer experience.

CALLERLAB BASIC 1 PROGRAM

2021-04-26

Basic Program - Part 1	Basic Program - Part 2
<ol style="list-style-type: none"> 1. Circle Left 2, 4, 8, <i>Alamo</i> / Circle Right 2, 4, 8, <i>Alamo</i> 2. Forward and Back 3. Dosado FD OWR / Dosado to a Wave Left Dosado FD OWR / Left Dosado to a LH Wave 4. Swing 5. Promenade Family <ol style="list-style-type: none"> a. Couples (Full, 1/2, 3/4) b. Single File Promenade c. Wrong Way Promenade d. Star Promenade e. don't stop, don't slow down 6. Allemande Left 7. Arm Turns 8. Right and Left Grand Family <ol style="list-style-type: none"> a. Right and Left Grand FD, Alamo, OWR b. Weave the Ring FD OWR c. Wrong Way Grand FD OWR 9. Left-Hand Star / Right-Hand Star 10. Pass Thru FD OWR / Step Thru FD OWR 11. Half Sashay Family <ol style="list-style-type: none"> a. Half Sashay b. Rollaway c. Ladies In, Men Sashay d. <i>Men In, Ladies Sashay</i> 12. Turn Back Family <ol style="list-style-type: none"> a. U-Turn Back b. Backtrack 13. Separate <ol style="list-style-type: none"> a. Around 1 or 2 to a Line b. Around 1 or 2 and Come into the Middle 14. Split Two 15. Courtesy Turn 	<ol style="list-style-type: none"> 16. Ladies Chain Family <ol style="list-style-type: none"> a. Two Ladies Chain (Reg. & $\frac{3}{4}$; <i>End Ladies diagonally</i>) b. Four Ladies Chain (Reg. & $\frac{3}{4}$) c. Chain Down the Line 17. Do Paso 18. Lead Right / Lead Left 19. Veer Left / Veer Right 20. Bend the Line 21. Circulate Family <ol style="list-style-type: none"> a. (Named Dancers) Circulate b. Couples Circulate c. All Eight Circulate d. Single File Circulate e. Split/Box Circulate f. <i>Circulate half</i> 22. Right and Left Thru FD OWR 23. Grand Square 24. Star Thru 25. Double Pass Thru FD OWR 26. First Couple Go Left/Right, Next Couple Go Left/Right 27. California Twirl 28. Walk Around the Corner FD OWR 29. See Saw 30. Square Thru (1, 2, 3, 4) FD OWR / Left Square Thru (1, 2, 3, 4) FD OWR 31. Circle to a Line 32. Dive Thru <p>2019-12-16</p> <p><i>cursiv</i> = <i>not official</i> black = in repertoire orange = Theme blue = Call before red = Call after</p>

Calls used at Open House

2021-04-26

Basic Program - Part 1	Basic Program - Part 2
33. Circle Left 2, 4, 8, <i>Alamo</i> / Circle Right 2, 4, 8, <i>Alamo</i>	48. Ladies Chain Family d. Two Ladies Chain (Reg. & $\frac{3}{4}$; <i>End Ladies diagonally</i>) e. Four Ladies Chain (Reg. & $\frac{3}{4}$) f. Chain Down the Line
34. Forward and Back	49. Do Paso
35. Dosado FD OWR / Dosado to a Wave Left Dosado FD OWR / Left Dosado to a LH Wave	50. Lead Right / Lead Left
36. Swing	51. Veer Left / Veer Right
37. Promenade Family f. Couples Full, 1/2, 3/4, home g. Single File Promenade h. Wrong Way Promenade i. Star Promenade j. don't stop, don't slow down	52. Bend the Line
38. Allemande Left	53. Circulate Family g. (Named Dancers) Circulate h. Couples Circulate i. All Eight Circulate j. Single File Circulate k. Split/Box Circulate l. <i>Circulate half</i>
39. Arm Turns	54. Right and Left Thru FD OWR
40. Right and Left Grand Family d. Right and Left Grand FD, Alamo, OWR e. Weave the Ring FD OWR f. Wrong Way Grand FD OWR	55. Grand Square
41. Left-Hand Star / Right-Hand Star	56. Star Thru
42. Pass Thru FD OWR / Step Thru FD OWR	57. Double Pass Thru FD OWR
43. Half Sashay Family e. Half Sashay f. Rollaway g. Ladies In, Men Sashay h. <i>Men In, Ladies Sashay</i>	58. First Couple Go Left/Right, Next Couple Go Left/Right
44. Turn Back Family c. U-Turn Back d. Backtrack	59. California Twirl
45. Separate c. Around 1 or 2 to a Line d. Around 1 or 2 and Come into the Middle	60. Walk Around the Corner FD OWR
46. Split Two	61. See Saw
47. Courtesy Turn	62. Square Thru (1, 2, 3, 4) FD OWR / Left Square Thru (1, 2, 3, 4) FD OWR
	63. Circle to a Line
	64. Dive Thru
	2019-12-16
	<i>cursiv</i> = <i>not official</i>
	black = in repertoire
	orange = Theme
	blue = Call before
	red = Call after

First Class Teaching – Pass Thru

2021-04-26

Basic Program - Part 1	Basic Program - Part 2
65. Circle Left 2, 4, 8, Alamo / Circle Right 2, 4, 8, Alamo	80. Ladies Chain Family
66. Forward and Back	g. Two Ladies Chain (Reg. & $\frac{3}{4}$; <i>End Ladies diagonally</i>)
67. Dosado FD OWR / Dosado to a Wave Left Dosado FD OWR / Left Dosado to a LH Wave	h. Four Ladies Chain (Reg. & $\frac{3}{4}$)
68. Swing	i. Chain Down the Line
69. Promenade Family	81. Do Paso
k. Couples Full, 1/2, 3/4, home	82. Lead Right / Lead Left
l. Single File Promenade	83. Veer Left / Veer Right
m. Wrong Way Promenade	84. Bend the Line
n. Star Promenade	85. Circulate Family
o. don't stop, don't slow down	m. (Named Dancers) Circulate
70. Allemande Left	n. Couples Circulate
71. Arm Turns	o. All Eight Circulate
72. Right and Left Grand Family	p. Single File Circulate
g. Right and Left Grand FD, Alamo, OWR	q. Split/Box Circulate
h. Weave the Ring FD OWR	r. <i>Circulate half</i>
i. Wrong Way Grand FD OWR	86. Right and Left Thru FD OWR
73. Left-Hand Star 2, 4, 8 / Right-Hand Star 2, 4, 8	87. Grand Square
74. Pass Thru FD OWR / Step Thru FD OWR	88. Star Thru
75. Half Sashay Family	89. Double Pass Thru FD OWR
i. Half Sashay	90. First Couple Go Left/Right, Next Couple Go Left/Right
j. Rollaway	91. California Twirl
k. Ladies In, Men Sashay	92. Walk Around the Corner FD OWR
l. <i>Men In, Ladies Sashay</i>	93. See Saw
76. Turn Back Family	94. Square Thru (1, 2, 3, 4) FD OWR / Left Square Thru (1, 2, 3, 4) FD OWR
e. U-Turn Back	95. Circle to a Line
f. Backtrack	96. Dive Thru
77. Separate	
e. Around 1 or 2 to a Line	2019-12-16
f. Around 1 or 2 and Come into the Middle	<i>cursiv</i> = <i>not official</i>
78. Split Two	black = in repertoire
79. Courtesy Turn	orange = Theme
	blue = Call before
	red = Call after

