

Introduction Slide

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Thus far we have looked at:

- the basic principles of modules,
- the types of modules,
- the 5 basic foundation modules,
- identifying modules in a singing call.
- Putting them together with mix and match.

What we have not done is branch out into the digression of “you can also do this”, or “you can change this by” .. or even playing hot and heavy with technical zeroes,

We have briefly and only briefly touched on 2 couple dancing (isolated sight) but without pushing it. With the two singing calls we have used thus far (the ones in session two are included with the 5 basic foundation modules we can construct 165x3 module sequences, double it by changing heads and sides starts and if we wish to go with 4 module sequences (again without repeating a module in any sequence, we can create an additional 330 non repetitive sequences. (also able to be doubled if I include both heads and sides. Who knew.

What there has not been is:

- No memorisation of long sequences
- No Sight resolution and dancer manipulation methods
- No unresolved Square stress
- No other “Known FASR Fix Points to consider

All of this and the next two sessions are just scratching the surface of building a calling foundation, it is from there you can move on to pick a system to perfect that works for you, such as CRAMS, Mental Image, Sight, Posting, Banding, or whatever you want

SLIDE

In this session we are going to expand the process of using modules to actually creating and integrating modules into your patten to compliment your singing call.

As a new caller it is important to develop the technique of “focus and feature” (sometimes called **THEMING**), in order to tie your patten and singing call together. Thus far, this has been done by using the singing call figure and identifying the modules within it, and introducing the basic movement modules to create patten sequences.

In this session we will take it one step further

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SINGING CALL WITH FOCUS MODULES AND SIGHT CALLING

You are asked to call a tip, or are preparing to call a tip (bracket). You have found a singing call you like, and you want to use the movements PASS THE OCEAN and PASS TO THE CENTRE as focus movements.

Multiple foci in a tip usually mean relatively constrained use of the movement with only a couple of variations.

Prime directive – the dancers come first and must succeed in both the patter and singing call.



Because you have your singing call, and a theme, the next basic calling skill for a new caller is: Preparing to call your first “**ALL YOU** Patter.

SLIDE

Remember – NO LONG SEQUENCES - You could have a series of modules and references in a long string of 200 movements but you would likely get lost part way down the list, when a dancer hiccoughs and you look up and lose your place, or your memory might slip and you forget one movement and get flustered. It is best to avoid that entirely.

What you need to know for your bracket is one or two “Fix point” modules that highlight your Focus Movements. **To start with stick with CB and PL type modules.** Because they are modules, they are your tool in the box. You have developed them, checked them and know they work. **They compliment your singing call.**

When you are calling you can relax when you use them, take a breath and re-focus for when you sight call the movements in isolated sight (snapshot) or cross over to interact the square.

Keep the routines, short, simple and ensure you use your focus with the modules

SLIDE

You have prepared a singing call figure and decided (for the ease of this document and I prefer it that way only) that you only want to use one routine, and that it will use both of your focus movements.

Your singing call figure is:

- Heads Promenade 1/2, down the middle and PASS THE OCEAN, **Step Thru, and a Right and Left Thru with the outside two, PASS TO THE CENTRE, Square Thru 3, slide thru, pass the ocean, ladies trade, recycle, swing corner and promenade With concurrent activity that is 42 beats of music allowing for a 4 beat swing and a full promenade...

Heads Promenade 1/2
Heads Pass the Ocean

Centers Step Thru
Right and Left Thru
Pass to the Center
Centers Square Thru 3
Slide Thru
Pass the Ocean
Girls Trade
Recycle
Allemande Left
Square the Set

(** Note: Your particular caller doesn't like ending a singing call with a full promenade and starting the next figure with a promenade. It is not something you should worry about yet, but because you are aware of it you make a change. Heads promenade ½ is changed to heads pass thru and wheel around.

Remember you can always look for little equivalents to help you out with timing or flow changes etc. For example, instead of step thru, you can use Extend, "Balance" then a Right and Left Thru, or even a centres pass thru, Right and Left Thru. This option gives you a couple of beats of music for fudge factor.)

Heads Pass thru and Wheel Around
Heads Pass the Ocean
Centers Step Thru
Right and Left Thru
Pass to the Center
Centers Square Thru 3
Slide Thru
Pass the Ocean
Girls Trade
Recycle

The next step is to identify your Fix Points (CB and PL) in your figure

Heads Pass Thru & Wheel Around, Heads Pass the Ocean, Heads Step Thru, (CB) Right and Left Thru, Pass to the Center, Centers Square Thru 3, (CB) Slide Thru, Pass the Ocean, Girls Trade, Recycle, (CB) swing corner and Promenade

As it turns out I only have CB fix points in my singing call figure so I need to do some work. What I must do now is develop modules that use **Pass the Ocean**, or **Pass to the Centre**, or both and incorporate them into a routine. In order to do that, I must first, **for the first time - create my Modules**. I have prepared some simple module for each the purpose of this reference document. The modules are:

- **2 x CB-CB, 2 x PL-PL, 1 CB-PL, 1 PL-CB, 1 CB-Resolve, and 1 PL-Resolve**

I also note that my singing Call has a 2 **CB** fix point, and they both end with a **CB** from which I can call an allemande left smoothly – so those are free module.

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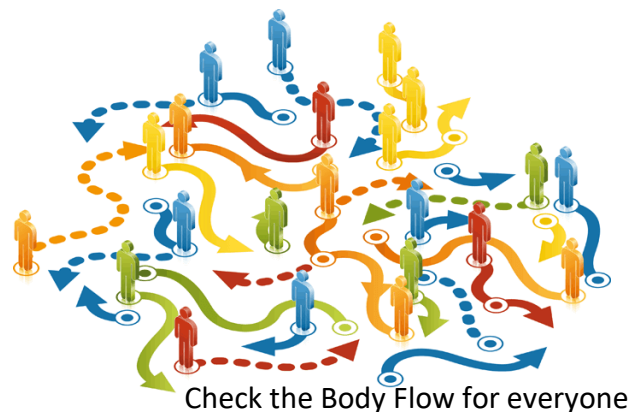
What I must do now is make myself a reference sheet. This is no different from the last reference sheet that you made and the process is the same. Remember the Simple guidelines:

- This reference sheet should have all your listed modules for that particular tip or bracket on it.
- It needs to be done in a way that you are comfortable with the layout.
- It needs to be large enough for you to read at a distance. (refresh at a glance)
- It needs to identify your Focus Movement (s)
- If you use short hand, you must be consistent – I prefer long hand.
- Maximum ever is two movements to as a focus.
- If using variant choreography – use only one focus movement.
- Dance your modules - check body flow for **ALL Boys and All Girls**

A sample of a reference sheet is on the next page.

- Focus movement(s) Identified
- Singing call figure
- Modules

A blank reference sheet can be found at the end of this document



Slide – Show Reference sheet and explain layout

Go to taminations after showing the reference sheet.

Remember our singing call figure

Heads Pass thru and Wheel Around

Heads Pass the Ocean

Heads Step Thru

Right and Left Thru

Pass to the Center

Centers Square Thru 3

Slide Thru

Pass the Ocean

Girls Trade

Recycle

Singing Call.

- Heads Promenade ½, Heads Pass the Ocean, Heads Step Thru, (CB) Right and Left Thru, Pass to the Center, Centers Square Thru 3, (CB) Slide Thru, Pass the Ocean, Girls Trade, Recycle (CB), CNR

CB-CB

Heads pair off

SLIDE THRU

PASS THE OCEAN

CIRCULATE

RIGHT & LEFT THRU

PASS THRU

TRADE BY

CB-CB (invert and rotates)

Heads pair off

PASS TO THE CENTER

DOUBLE PASS THRU

CLOVERLEAF

CENTERS PASS THRU

PL-PL (rotates)**PASS THE OCEAN**

SPLIT CIRCULATE

SWING THRU

BOYS RUN

REVERSE FLUTTERWHEEL

PL-PL**PASS THE OCEAN**

CIRCULATE

GIRLS TRADE

RECYCLE

PASS TO THE CENTER

CENTERS PASS THRU

SLIDE THRU

CB-PL

Heads pair off

PASS THE OCEAN

SWING THRU

VERY CENTERS GIRLS TRADE

HINGE

FACE IN

SQUARE THRU 2

TRADE BY

SLIDE THRU

PL-CB**PASS THE OCEAN**

GIRLS CIRCULATE

HINGE

SCOOT BACK

BOYS RUN

SLIDE THRU

PASS TO THE CENTER

CENTERS PASS THRU

CB-Resolve

Heads pair off

SLIDE THRU

PASS THE OCEAN

LADIES RUN RIGHT

BEND THE LINE

SQUARE THRU 2

RIGHT & LEFT GRAND

PL-Resolve**PASS THE OCEAN**

GIRLS TRADE

RECYCLE

PASS TO THE CENTER

CENTERS LEFT SQUARE THRU 3

SQUARE THRU 3

ALLEMANDE LEFT

Note: the movements in red are there as a reference to establish the corner box in Taminations or Callerama as a double check on choreography. They are not part of the reference sheet in the presentation nor would they be present in your reference sheet for actual use.

SLIDE

Show filled in reference sheet with figures and notes

Slide Putting it all together – let them read the cartoon



SLIDE – IT IS EASIER THAN YOU THINK

PUTTING IT ALL TOGETHER: - Now you are ready start - practice calling.

Here is the fun part. What you have learned so far:

- You have a singing call ready that uses your focus movements.
- You have chosen a focus movement or theme for your tip (bracket)
- You have prepared some modules that highlight your focus.
 - You know that a CB to a CB is any box to the same box (boy girl relationship applies it may be inverted/rotated but still works)
 - You know that a PL to a PL is the same as any line to the same line. (boy girl relationship applies and it may be inverted/rotated)
 - BUT WE ARE ONLY USING CB AND PL AT THIS POINT
- You know how to move dancers from one movement to the next and what your movements do – formation management (FASR basics).
- You know how to do isolated sight (two couple dancing with interactives, flip flops and crossover/returns) - **YOU CAN TRY OR NOT – UP TO YOU**
- You know how to use your 5 foundation modules and especially the chicken plucker for interaction across the square with the other dancers.
- You have resolution modules prepared to put in at any time you have a CB or PL. You also know that from a PL or CB you can resolve with an allemande left /other

- You know how to resolve in an emergency. (The emergency spare tire is inflated - you have one sure fire technique which is yours) You know this so do not worry where everyone is all the time. You can focus on smooth dancing, timing and delivery of your product.

ALL THAT IS LEFT - CALL AND GIVE THE DANCERS A GOOD TIME

SLIDE

So you start calling without reservation and keep in mind your focus movements (PASS THE OCEAN and PASS TO THE CENTRE).

Step 1. The introduction. It is important that the dancers get to know you and to know your voice and adjust to it. It also allows you to see the dancers and how they react to you and essentially gets them to understand your expectations for each and every tip. The opener is very important. It sets the tone for the rest of the tip. Consider the following:

- Circle Left $\frac{1}{2}$, Men Star Right, Allemande Left, Box The Gnat, Four Ladies Promenade Inside, Swing Partner, Promenade Home
- Circle Left $\frac{1}{2}$, Men Star Right, Allemande Left, Box The Gnat, Four Ladies Promenade Inside, Box the Gnat, Right and Left Grand, Home

Although the figure is essentially the same, the first one sets a tone for a relaxing relatively easy dance of flowing movement. The second one says the choreography is going to flow, but you will have to listen and there could be something just a little different in it.

SLIDE

Step 2. Get the dancers into a set up formation. To start I will get them to a Corner Box. Any set up to a Corner box will do.

- Heads square thru (CB)
- Heads Flutter Wheel And Lead To The Right (CB)
- Heads Pass Thru & Wheel Around, Pass the ocean, Step Thru (CB)
- Heads Pass The Ocean, Ladies Trade, Recycle, Pass Thru (CB)

Any sequence to a Corner Box will do, but each one will convey a very different message to the dancers on what to expect. Just like a school bus showing up to take you to school. How it starts right there on the bus, can set the tone for the day. The same applies, an opening figure can also set the tone for a sequence or for an entire bracket.

SLIDE

Step 3. Call one of the modules to observe how the dancers do

- (CB-CB) Slide Thru, **Pass the Ocean**, All 8 Circulate, Balance, Right and Left Thru, Pass Thru, Trade By (CB)

From here, I can call allemande left, or I can do another module and then allemande left or a resolution module. I choose to call the CB resolution module:

CB-Resolve

SLIDE THRU

PASS THE OCEAN

LADIES RUN RIGHT

BEND THE LINE

SQUARE THRU 2

RIGHT & LEFT GRAND

The whole sequence looks like this Taminations:

Heads Square Thru

Slide Thru

Pass the Ocean

Circulate

Right and Left Thru

Pass Thru

Trade By

Slide Thru

Pass the Ocean

Girls Run

Bend the Line

Square Thru 2

Right and Left Grand

Square the Set

Back to the PPT presentation

You have introduced yourself to the dancers, you have used a get in which tells them that it is going to be fine and comfortable, you have used a module to move them around, and it interacted them as well, and you gave them a resolve surprise to a right and left grand which they succeeded at - you have made a square of happy dancers. And you have only just begun.

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Step 4. The dancers are doing fine so I am going to do some extemporaneous sight calling (two couple) work to focus on my theme movement (focus)

- Sides square thru (Snapshot #1 Man / #4 Lady) I start with the sides just to get a different feel and that way I can snapshot on the couple in front of me...heads on the outside with their back to me.
- Touch 1/4, Scoot Back, Scoot Back again, Girls Run, Reverse Flutter Wheel, Veer Right (oops keep it tight), Boys Run Left, Boys Trade, Everybody Left Hinge, in your own 4 - Walk & Dodge, Everybody Partner Trade (CB)

Go To taminations

Sides Square Thru 4
Dosado
 Touch a Quarter
 Scoot Back
 Scoot Back
 Girls Run
 Reverse Flutterwheel
 Veer Right
 Boys Run Left
 Boys Trade
 Left Hinge
 Walk and Dodge
 Trade
 Allemande Left
 Right and Left Grand
 Square the Set

The Dosado is not necessary but until you get used to calling, it is sometimes a good tool to use to fix the isolated sight dancers in your mind. If you don't need it don't use it. If you do, do not be embarrassed or hesitate to use it. The dancers won't mind an occasional dosado or forward and back

Return to main PPT presentation

OOPS, I almost got in trouble there. I wanted to call something else but I made a small error. I lost focus, I didn't use my theme moves, I ended up in a place I didn't want to be ...**HOWEVER**; ...I did get back to my snapshot and I called an Allemande Left, Right and Left Grand, Swing and Promenade.

This gives me a chance to "breathe, settle, and glance at my module sheet and refresh for the next sequence. It doesn't matter that I didn't use my focus movement. The dancers are dancing and that is what is important.

And if you need it – Do a short filler opener to give yourself a breather and get yourself centered.

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Step 5. I think I will work from a Line this time

- Heads Lead Right and Circle to a line (PL)

Step 6. Insert a Partner Line Module

• (PL-PL)

Heads lead right

Circle to a line

Pass the Ocean,

Split Circulate,

Swing Thru,

Boys Run,

Reverse Flutter wheel (PL) - Its going well – use a PL get out

(PL-Resolve) –

PASS THE OCEAN

GIRLS TRADE

RECYCLE

PASS TO THE CENTER

CENTERS LEFT SQUARE THRU 3

SQUARE THRU 3

ALLEMANDE LEFT

And I end with a right and left grand

The whole thing looks like this: Go to taminations

Heads Lead Right

Circle to a Line

Pass the Ocean

Split Circulate

Swing Thru

Boys Run

Reverse Flutterwheel

Pass the Ocean

Girls Trade

Recycle

Pass to the Center

Centers Left Square Thru 3

Everybody Square Thru 3

Allemande Left

Right and Left Grand

Square the Set

The dancers are still happily dancing and have forgotten all about that little CB oops from the second sequence. Time to move on

SLIDE



Step 7. I start to mix and match and integrate some simple two couple sight calling and my rhythm might look something like this.

- (SS-CB) Heads Pass thru, Wheel around, Sides **PASS THE OCEAN**, **Step Thru, (CB)
 - This is the first bit of my singing call figure
- (2 couple sight “Snapshot”) – Pass Thru, Girls Run left, Everybody Hinge, Chain Down The Line, Veer Left, Ladies trade, Ferris wheel (interactive) Pass thru, (CB)

Heads Pass thru
Heads Wheel around and back away
Sides Pass the Ocean
Sides Step Thru
Pass Thru
Girls Run Left
Hinge
Chain Down the Line
Veer Left
Girls Trade
Ferris Wheel
Centers Pass Thru

- (CB-CB) **Pass To The Centre**, Double Pass Thru, Cloverleaf, Centres Pass Thru (CB)
 - I can call an allemande let here and the dancers are doing well So I am going to finish this string with the rest of my singing call figure.
- (CB-reslove) Right and left thru, **PASS TO THE CENTRE**, Square thru 3 Allemande Left and Promenade home.

Heads Pass thru
Heads Wheel around and back away
Sides Pass the Ocean and Step Thru
Pass Thru
Girls Run
Hinge
Chain Down the Line
Veer Left
Girls Trade
Ferris Wheel
Centers Pass Thru
Pass to the Center

Double Pass Thru
Cloverleaf
Centers Pass Thru
Right and Left Thru
Pass to the Center
Centers Square Thru 3
Allemande Left
Right and Left Grand
Square the Set

Back to the Powerpoint presentation

I noticed that my isolated sight once again did not use my focus. Perhaps I am not quite ready for that, however, it did work and by luck it kept it in that tidal wave from the first “OOPS” but this time worked well and flowed. Maybe it wasn’t a mistake. Dancers may feel they almost had trouble the first time but got it this time with success. HAPPINESS

The dancers are really impressed by just how good a caller you have become, and you are claiming to be a new caller. – this is quality stuff.

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Step 8. YAYYY - I am doing well !!! – (this is the **wrong way of thinking – think the **dancers are doing well**).** You will know if you are doing well by the dancer reaction and movement on the floor. Don’t get cocky. The dancers need a little break here so give them a bit of a relax figure similar to a middle break in the singing call. Something easy and danceable but just a little different will do.

- Four Ladies Chain 3/4, Girls Run Left (to an Alamo Ring), Balance, Left Swing Thru, Left Swing Thru (again), Allemande Left, Right & Left Grand, Swing and Promenade

This is the time to remember once again that **IT IS ALL ABOUT THEM**. They are doing well. They are your judge – you are not theirs

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Step 9. Repeat: It is now time to start mixing and matching. Use a different “get in” to the CB or PL. I am sure you know lots. **Note:** a simple change to the get in can make the same figure feel different. (It is like taking a trip – take a different road to get there makes it a new experience even though you are going to the same place again.)

1. Get to the CB or PL – (Use variety see STEP 5 above)

2. Build your modular sequences – SS-CB, CB-CB, CB-PL, PL-PL, PL-resolve
3. Use different sequences – SS-PL, PL-PL, PL-CB, Resolve
4. Change it up: SS-CB, (2 couple sight) (Cross over) CB-CB, (Cross back) CB-PL, Circle left – Allemande Left, Right and Left Grand
5. The only limitation on you is you. You have enough material in one prepared tip to call a non-repeating sequence evening. (5 foundation modules and 10 for this tip = 15 modules to combine, mix and match.
 - 2 module sequences no repeat – 91 combinations
 - 3 module sequences no repeat – 364 combinations
 - 4 module sequences – 1001 combinations

And if you want just a little variety here are some openers from a Static square to a CB and PL (other than (H) square thru, or (H) lead right and Circle to a line). I recommend you develop your own and keep a number handy.

- (SS-CB) Heads Right & Left Thru, Rollaway, Slide Thru
- (SS-CB) Heads pass thru & cloverleaf, Double Pass Thru, Leaders Trade
- (SS-PL) Allemande Left, Promenade, Heads Wheel Around
- (SS-PL) Head Lead Right, Touch 1/4, Split Circulate, Boys Run

Slide

Calling success really is simple.

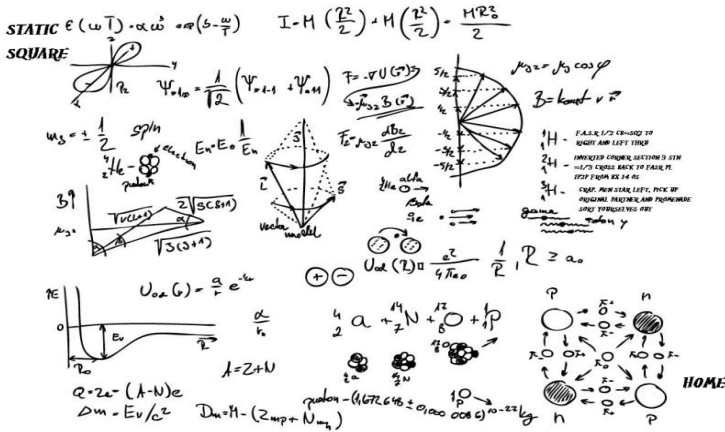
Remember that it is about the dancers and not the caller.

Despite the many methods, and technical aspects that you want to understand, and will eventually, dancers do not see it that way. **THEY SIMPLY DO NOT CARE.** That is your job, not theirs. They want entertainment, fun, to dance and to socialise. You can be as complicated or simple as you want, as long as you “*entertain them successfully*”. The simple reality is, really great callers have found their method, mastered the basics and built on it. They didn’t learn it in a day or a year. Sometimes not even in a decade. They still learn and practice, but know the simply: Success boils down to a simple formula.

Slide there are two types of callers in this formula

Caller 1 – Knows the stuff but not how to use and present it

- **Not successful** – The calling may be technically correct but the dancers don’t like it all the time. (It is too much work and not much fun.)



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Caller 2 – Knows what he knows well, presents well and keeps building.
Successful – Dancers are entertained and happy. They get challenged and build on what they know successfully. They have fun and want to come back, even if the dance may not always be technically perfect.



Slide – Foundations skills first

The formula is using the tools that you have in your toolbox of knowledge (regardless of size or number or tools) properly, **plus** working useable and practiced modules **equals** a floor of happy and successful dancers that want to have more. All the rest of the calling stuff, like sight resolution, and CEaMS, and Mental Image and everything else, will come in time.

A caller that knows how to use the tools available, prepares and practices the modules for interchangeability and flexibility, and assembles them into a tip that creates a successful happy square of dancers, is a successful caller. That caller will have dancers on the floor coming to dance to her or him if they can dance it, regardless of the advertised program, or if he or she is calling in a multi hall event. That is what this activity is all about. Getting Happy dancers on the floor and keeping them there.

Slide

Questions and discussion

Focus preparation – Exercise

Exercise. Development of Focus Modules – Preparing for the Tip

WHEEL AROUND	
<p>SINGING CALL 1 Heads Right and Left Thru Heads Dixie Style to a Wave Extend Left Swing Thru Boys Circulate Hinge Walk and Dodge Wheel Around Half Sashay Pass the Ocean Recycle Allemande Left Square the Set</p>	<p>SINGING CALL 2 Heads Promenade 1/2 Heads Left Square Thru Left Swing Thru Girls Run Ferris Wheel Centers Wheel Around Pass Thru U-turn Back Pass Thru Square the Set</p>
<p>Singing call</p> <p>Heads Left Square Thru 4 Left Touch a Quarter Walk and Dodge Wheel Around Dixie Style to a Wave Swing Thru Chain Down the Line Slide Thru u Allemande Left Square the Set Swing Corner and Promenade</p>	<p>Singing call</p> <p>Heads Pass the Ocean Extend Recycle Reverse Flutterwheel Veer Right Ferris Wheel Centers Wheel Around d Star Thru Square Thru 3 Square the Set (CB), Swing and Promenade</p>
<p>PL-PL</p> <p>Pass Thru Wheel Around Ladies Chain Pass Thru Wheel Around Ladies Chain</p>	<p>PL-PL</p> <p>Slide Thru Pass Thru Centers Wheel Around Cloverleaf Centers Pass Thru Slide Thru</p>

(PL –PL)	PL-PL
<p>PL-CB</p> <p>Pass The Ocean, Boys Circulate, Ladies Trade Recycle Pass thru, Outsides reverse WHEEL AROUND, Centres pass thru</p>	<p>PL-CB</p> <p>Pass the Ocean Circulate Hinge Girls Run Pass Thru Wheel Around and a Quarter More Girls Circulate Boys Trade Half Sashay Ferris Wheel Centers Pass Thru</p>
PL – CB	PL – CB
<p>CB-CB</p> <p>Heads Pair Off Pass Thru Ends Wheel Around Centers Pass Thru Pass Thru Ends Wheel Around Centers Pass Thru</p>	<p>CB-CB</p> <p>Heads Pair Off Left Touch a Quarter Walk and Dodge Wheel Around Touch a Quarter Walk and Dodge Reverse Wheel Around</p>

<p>CB-CB</p>	<p>CB-CB</p>
<p>CB-PL Heads Pair Off Slide Thru Pass Thru Wheel Around and a Quarter More Chain Down the Line Pass Thru Wheel and Deal Centers Slide Thru and Back Away Heads Lead Right Circle to a Line * (pass thru = CB)</p>	<p>CB-PL Heads Pair Off Pass Thru Trade By Circle to a Line Pass the Ocean Girls Circulate Recycle Slide Thru Pass Thru Wheel Around</p>
<p>CB-PL</p>	<p>CB-PL</p>

<p>CB-resolve Heads Pair Off Left Touch 1/4 Girls Run Tag the Line Leaders Half Sashay and Cloverleaf Sides Wheel Around and 1/4 more Centers Chain Down the Line Sides Lead Left</p>	<p>CB-resolve Heads Pair Off Slide Thru Pass Thru Wheel Around and a Quarter More Chain Down the Line Pass Thru Wheel and Deal Pass Thru Centers Pass Thru ...CNR</p>
<p>CB-Resolve</p>	<p>CB Resolve</p>
<p>PL – Resolve Right and Left Thru and 1/4 More, Couples Circulate, “Outfacers” - WHEEL AROUND, Pass The Ocean, Scoot Back, Right and Left Grand (outfacers = leaders)</p> <p>Right and Left Thru and 1/4 More Couples Circulate Leaders WHEEL AROUND, Pass the Ocean Scoot Back Right and Left Grand</p>	<p>PI – Resolve Pass the Ocean Boys Circulate Girls Trade Recycle Pass Thru Outsides Reverse Wheel Around Centers Pass Thru CNR (CB)</p>

PL-Resolve

PL-Resolve

SINGING CALL**CB-CB****PL-PL****CB-CB****PL-PL****CB-PL****PL-CB****CB-RESOLVE****PL-RESOLVE**