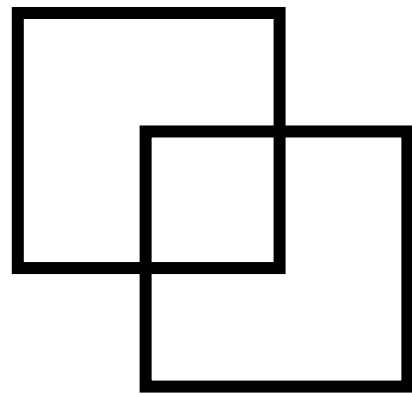


Beginner Teaching Guide (BTG)



By
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Table of Contents

Read This First	1
Chapter 1: Intro	3
Chapter 2: Foundational Calls	5
Chapter 3: Trade	6
Chapter 4: Run	11
Chapter 5: Cast Off	13
Chapter 6: Circulate	15
Chapter 7: Tag the Line	20
Chapter 8: Scoot Back	23
Chapter 9: Slide Thru	27
Chapter 10: Column Circulate	30
Chapter 11: Muscle Memory	37
Chapter 12: Square Thru	39
Chapter 13: Flutterwheel and Reverse Flutter	41
Chapter 14: Throw-In Calls #1	46
Chapter 15: Choreo for Lessons #5 thru #10	49
Chapter 16: Wheel and Deal	53
Chapter 17: Is Tag the Line a Throw-In Call?	57
Chapter 18: Separate, Cloverleaf, and Tag the Line	63
Chapter 19: Lessons 1, 2, 3 Singing Call Choreo	70
Lesson 1	70
Lesson 2	71
Lesson 3	73
Chapter 20: Throw-In Calls #2	75
Chapter 21: Separate	78
Chapter 22: Dive Thru, Single Circle, General Wave Stuff	80
Appendix 1: Corner Line vs Partner Line	86

Read This First

I first began writing this Beginner Teaching Guide (BTG) as a support document for the Short Plus teaching program I developed. I have been using this program and feel it is the best way for clubs to start beginners and take them all the way through Plus. Many areas need to do this. This entire BTG in its early chapters deals only with the first 10 weeks of beginners class. Therefore, it will apply very well for any caller who is teaching beginners with a destination level of SSD, Mainstream, or Plus.

Short Plus is probably the best way to take student dancers from Circle Left to either SSD, Mainstream, or Plus. Short Plus is not a new level. It is a pathway.

If you're teaching to SSD, do the Short Plus SSD calls first, then teach the omitted SSD calls. If you're teaching to Mainstream, do the Short Plus Mainstream calls first, then teach the omitted Mainstream calls. Your student dancers will learn more quickly and become stronger and more confident doing it this way.

There are many areas where callers must teach their student dancers all the calls thru Plus, so they can graduate and join the club that is sponsoring the class.

The traditional process has the beginners class start in September, and graduate in late May or early June. The new grads then dance with the club and also go to other dances.

Some grads get their graduation certificate and think "Square Dancing was fun. We did it. We're finished. Now let's go learn bowling". After a few dances, they quit. One by one.

Some grads are very happy they survived this 9 month process, and now feel they are being asked to step onto a lifelong treadmill. After a few dances, they quit. One by one.

You still have a few grads you didn't lose along the way. They start attending dances. At every dance, the caller is trying to call a great dance for all dancers. So, there are always several combinations the new grads aren't familiar with, and they break down a lot. Experienced dancers often try to help, so the new grads get pulled along. This starts making some new grads feel substandard. After a few more dances, a few more quit. One by one.

By the following September, a few new grads, the true survivors, are actually still square dancing. Some are helping with the new class. All the grads felt like they were kicked out of the nest and told to fly. These few survivors had their crash moments, but decided to truly learn to fly anyway. Most of these select few will square dance for several years.

Student dancer retention should be measured starting at week 4. How many of the student dancers who participated in week 4 are actually active square dancers one year

later? Using the beginner system I've just described, the return rate is usually about 10%.

Most of these new dancer grad survivors have slowly faded away from their friends who did not join them on their square dance journey, so they can't be a resource to help you get your next class started.

My personal beginners class one year return rate is usually about 80%. Short Plus is a summation of the teaching system I use. I am continually updating and revising it, based on the needs of each beginners class I teach.

I teach the Short Plus included SSD calls, then the included Mainstream calls, then the included Plus calls. The student dancers then start dancing full time with the sponsoring club. The club level for that first dance is Short Plus.

Next class session, the student dancers might learn one of the omitted Plus calls, like Spin Chain the Gears. The level of the next club dance will be Short Plus + Spin Chain the Gears. (This was an easy teach because they've already learned Spin Chain and Exchange the Gears and danced it with the club.)

They've already learned and club danced Coordinate, Ping Pong Circulate, and Single Circle. So now I might teach (or review) Fan the Top, Corner Box, Single Circle 1/2, Fan the Top, Boys Run, Wheel and Deal, Slide Thru, Corner Box.

Then I might teach Trade the Wave. They've already danced this type of Trade for a million miles because of the way I taught Trade {class session #2} and repeatedly called it. So, it's an easy teach. The level of the next club dance is Short Plus + Spin Chain the Gears + Fan the Top + Trade the Wave.

Next class I'll probably teach and call Touch 1/4, Scoot Back, Hinge, Fan the Top. Then I'll call Recycle and Slide Thru and be in a Corner Box.

This process will continue until the student dancers are competently dancing all the SSD calls, Mainstream calls, and Plus calls. If a class starts in September, they should be able to begin dancing with the sponsoring club by April 1st or so. This will give the student dancers 10 weeks or so of dancing with the sponsoring club, making lifelong friends as they dance and develop confidence as competent Plus Dancers. As the summer season arrives and their attendance becomes somewhat sporadic, they will feel competent enough to return to club dancing. Toward the end of summer is when they should receive their certificates, so it's celebrating them becoming club members. At this point, they're probably already club members, so it's all fun celebration.

Questions? Please call or message me at 480-204-0110, or email me at arizonacaller@gmail.com

I wish beginners class success for all of us.



Mike Sikorsky

Chapter 1: Intro

Short Plus is a teaching concept invented by me that is intended to take beginners from Circle Left and Do Sa Do all the way thru Load the Boat and Relay the Deucey. This should happen from mid-September thru the 1st of April with weekly 2 hour class sessions. The beginners will then be invited to attend the club dance where they can all enjoy dancing Load the Boat, Relay the Deucey, Spin Chain and Exchange the Gears, Track 2, and many more fun Plus calls so they blend with club members, bond, and build lifetime friendships.

If they learn 3 new calls at their next class session after the Short Plus program is completed, the level of the next club dance is Short Plus +3. If the beginners learn 2 more calls at their next class session after their first club dance, the level of the next club dance is Short Plus +5. This process will continue until the beginners learn the entire Plus program, all while bonding with club members and making lifetime friendships.

Friendship building will happen because you will not be asking club members to come down to the class level on class nights. You will be encouraging the class members to come up and dance with the club, on club nights.

The beginners will continue to go to class and learn the remainder of the calls in this manner. The level of each club dance will gradually increase as the beginners learn more calls. This process should be completed by the middle of June, so lasting friendships will be bonded before summer vacation season sets in.

The Short Plus program is not intended to be a teaching order that is "set in concrete". It is intended to be flexible. I know one caller who wanted to add in 8 Chain 4 because he wanted to use it in singing calls early in the class. You may want to make a change also. That's fine, as long as you are not cooperating with other callers for halfway dances. But make sure you take something else out of the list because the main issue is **DO NOT LENGTHEN THE TEACHING TIME**. If you start your class in mid-September, you definitely want to finish the Short Plus program by April 1st or earlier.

This document will also include a suggested teaching order, which you should also consider to be flexible. It will also include teaching hints, including an entire chapter about how important the 4 Foundational Calls are, and the best way to teach them. This will support teaching Short Plus more quickly, with greater dancer skills.

If you are teaching for a SSD club, teach the SSD calls first that are included in the Short Plus program. After that, then teach the omitted SSD calls. This will shorten your teaching time and you will have happier dancers with greater skills.

If you are teaching for MS club, teach the MS calls first that are included in the Short Plus program. After that, then teach the omitted MS calls. You will be surprised how quickly your new dancers learn and dance correctly, and how great their skills are.

I will be your resource point for this Short Plus project. You can email me, or text message me. I will always reply. If you call me, I can't always answer the phone, but I do return phone messages.

arizonacaller@gmail.com

480-204-0110

I wish you all the best in building your square dance Plus program.

A handwritten signature in black ink that reads "Mike Sikorsky". The signature is written in a cursive style with a large, stylized initial "M".

Mike Sikorsky

Chapter 2: Foundational Calls

There are only four calls that every square dancing instructor needs to work thoroughly, from all possible positions in their classes and workshops. All four calls are primary and equally important. These four all important Foundational Calls are:

Trade
Run
Cast Off
Circulate

All teaching suggestions in this document are my own. I use them religiously. I keep refining my teaching methods all the time.

Square Thru should be taught during the 2nd or 3rd class session. It should be from a Squared Set, Heads or Sides, and only 4. The student dancers should only see Square Thru this way for the 1st 6 or 7 class sessions. This way, they will always end up facing their Corner, and they can become secure at learning the call. It also puts the student square dancers in the correct footprint for the imperative all position teach of Trade.

After Heads Square Thru 4, I now teach them Star Thru. If you had your square dance students in a Squared Set on the 2nd tip of their square dance lives, they are now ready to be in standard lines. This will be the most secure position a square dancer can ever be in.

Now they learn Pass Thru and Bend the Line from Corner Lines, set up by Heads Square Thru, Star Thru. The sequence is:

Pass Thru
Bend the Line
Pass Thru
Bend the Line
Pass Thru
Bend the Line
Star Thru
Allemande Left
You're Home

Now repeat, beginning with Sides Square Thru 4.

Now it's time to teach Trade.

Chapter 3: Trade

Call Heads Square Thru 4, then Star Thru, Then Pass Thru. Tell the student dancers we are now going to learn Trade. We can Trade with someone if one of our shoulders is pointed towards them. When I call Girls Trade, they will walk forward, pass each other right shoulders, take the other girl's spot, and face back in. Call Girls Trade. Now Boys Trade (Boys walk forward, pass right shoulders, take the other Boys spot, and face back in).

Now call Pass Thru (don't worry about wrong shoulder passes yet). Repeat the above sequence. The student dancers are now in the same Corner Line where they began. It's probably best to repeat this entire sequence, always returning the student dancers to a Corner Line.

Now teach Right and Left Thru. Call it. Help them. Call it again. Help them. They're back in a Corner Line. Now call:

Pass Thru
Bend the Line
Pass Thru
Bend the Line
Pass Thru
Bend the Line
Star Thru
Allemande Left
You're Home

Now call Sides Square Thru, Star Thru, and repeat the entire above sequence. I usually repeat this Trade teach sequence during the 3rd class session. I also insert Pass Thru, Bend the Line, Right and Left Thru, Pass Thru, Bend the Line, Right and Left Thru. I also introduce Right and Left Thru from an 8 Chain Thru Formation, about class session 6, 7, or 8.

You still have called Square Thru only 4 and only Heads or Sides from a Squared Set.

About class session 4 or 5, I teach Centers Trade and Ends Trade, using this sequence:

Heads Square Thru 4
Star Thru (*Corner Line*)
Pass Thru
Ends Trade
Centers Trade
Pass Thru
Ends Trade
Centers Trade (*Corner Line*)

From the Corner Line described in this Trade teach, your Get Out should always be:

Right and Left Thru
Star Thru
Allemande Left
You are Home (or Promenade Home)

After you teach Right and Left Thru from a Corner Box, you can then use Corner Box Get Outs, and other Corner Line Get Outs.

Up to this time, the student dancers have been learning shoulder passing Trades. Depending on their progress, I usually begin teaching hand/arm turn Trades at class sessions 6, 7, or 8.

I use this sequence:

Heads Square Thru 4
Star Thru
(Corner Line)
Pass Thru
Girls Trade
Centers Trade
Boys Trade
Girls Trade
Centers Trade
Boys Trade
(You're halfway there)
Pass Thru
Boys Trade
Centers Trade
Boys Trade
Girls Trade
Centers Trade
Girls Trade
(Corner Line where they began)

Now Get Out, then repeat the entire sequence beginning with Sides Square Thru 4 and Star Thru.

A couple class sessions after you take the student dancers thru the arm turn Trade teach, you will be reviewing it. After one review, try this:

Heads (or Sides) Square Thru 4
Star Thru
Pass Thru
Girls Trade
Centers Trade

I say something like this:

"Now we are going to learn Swing Thru. When I call Swing Thru, I want same sexes to Trade around your right hand touch, then the new Centers will Trade around their left hand touch. Ready, Swing Thru, same sexes Right-Hand Trade, then new Centers Left-Hand Trade."

Now call Swing Thru 2 more times and help them do it. Keep using the terms Right-Hand Trade and Centers Left-Hand Trade. Don't say Turn Half Right and Turn Half Left until several lessons later, after you've taught Cast Off 3/4.

When the student dancers can comfortably dance all of the Trades previously described in this chapter, about class session #6 or so, casually call the student dancers into a Corner Line, maybe like this:

Heads Square Thru 4
Star Thru

Then call Pass Thru.

Stop the music and say, "We've done all kinds of Trades. Now we're going to learn Partner Trade. Who is your partner right now? Your partner right now is your original corner". Then continue with, "When I call Partner Trade, you will drop hands, face your Partner, walk by each other right shoulders, and face back in. Ready, Partner Trade, drop hands, face each other, walk by, face back in". Then call, as you continue to help them face back in:

Pass Thru
Partner Trade
Pass Thru
Partner Trade
Star Thru
Allemande Left
You're Home

Now repeat, beginning with Sides Square Thru 4.

It is IMPERATIVE to have student dancers always face back in at the completion of any new way you are teaching Trade. This helps build confidence. It also helps build appreciation in the exactness of ending spot arrival. At about class session #8 or so, you need to help the student dancers become comfortable with Infacing and Outfacing 1/2 Sashayed Lines. You accomplish this by setting up the Corner Line, then call Pass Thru, then teach U-Turn Back:

Heads Square Thru 4
Star Thru
Pass Thru

"Let's learn U-Turn Back. You, yourself, by yourself, will turn around to face back in, by turning towards your partner. Ready? U-Turn Back." If they initially turn around the wrong way, don't worry about it. Wait until they've done it a few times. Then get them turning the correct direction.

Now call Pass Thru and have the student dancers identify who their current Partner is. "Boys, she's on your left". Then call Partner Trade. Help them. If they stumble, call Ends Face In, Square Your Sets at Home. Then call the sequence again. Help them. (They're still 1/2 Sashayed). Then call:

Pass Thru
Partner Trade
Pass Thru
Partner Trade
Circle Left
Allemande Left
Promenade Home

This is where you begin practicing Bend the Line from 1/2 Sashayed Outfacing Lines. For example, you might call:

Heads Square Thru 4
Star Thru
Pass Thru
U-Turn Back
Pass Thru
Partner Trade
Pass Thru
Partner Trade
Pass Thru
Partner Trade
Pass Thru
Bend the Line
Pass Thru
Bend the Line
Circle Left
Allemande Left
Right and Left Grand
Promenade Home

Right and Left Grand might be a good student dancer brain break right here right now.

It is imperative you take your student dancers thru these Trade teaches exactly as described in this chapter. No exceptions. Words have been chosen very carefully. The sequence of events has been chosen so each Trade teach strategically follows the Trade teach before it, and smoothly flows into the Trade teach that follows it. It helps

build student dancer confidence quickly and strongly. It omits words that can cause student dancer insecurity.

For the first 10 class sessions or so, every Trade teach must absolutely have the active dancers finish their dance action facing back in, in some kind of shoulder-to-shoulder 4 person Line. No exceptions. Variations will be added later.

One of the worst things you can tell your student dancers before class session #20 is that a Partner Trade is a California Twirl with no hands. The entire Trade teach theory presented in this chapter has a Foundational core premise that we should not "teach", we should "entice to learn". This requires us square dance instructors to instill in our student dancers the "desire to know". Every step the student dancers take in learning Trade needs to work towards creating the "desire to know". The Trade teach methods described in this chapter do exactly this. At class session #25 or higher, when you finally teach Dive Thru, California Twirl can be described quickly as a Partner Trade with an arch.

Now it's time to teach Run.

Chapter 4: Run

If you began working Trade during class session #2 or #3, as described in the Trade chapter of this publication, especially Partner Trade, your student dancers should be ready to learn Run during class session #5 or so.

Your student dancers should already know that Trade is two dancers changing places, and all Traders finish facing the opposite direction from which they were initially facing. During the initial teach of Trade, all traders finished facing in. This technique is integral to the student dancers developing confidence in their ability to Trade. This same all important technique will be employed in teaching Run.

First, call this quick dance sequence:

Heads Square Thru 4
Star Thru
Pass Thru
Partner Trade
Pass Thru
Partner Trade
Right and Left Thru
Star Thru
Allemande Left
You're Home

Now repeat this sequence beginning with Sides Square Thru 4.

Then, maybe a 4 Ladies Chain across and back, then call:

Heads Square Thru 4
Star Thru
Pass Thru

Stop the music. Your Run teach begins now:

"Now we are going to learn Run. Like Partner Trade, Run is partners changing places, but only one of you will turn around to face back in. The other one just slides over and stays facing out." Then say, "I'm going to call Boys Run. The boys will walk forward around the girl, take her spot and face back in. The girl will slide over and take his spot and stay facing out. Here we go, Boys Run."

The worst thing you could call at this very moment is Girls U-Turn Back. DON'T DO IT!!!

Why should the girls think it is important to stay facing out when you are going to tell her to turn around anyway? Remember, it is not our job to teach. It is our job to encourage and nurture the need to know, in the dancers and in ourselves.

So, after you call Boys Run in this teaching sequence, you say, "Now I'm going to call Girls Run. The girls will walk forward around the boys to take their spots and face back in. The boys will slide over into her vacated spot and remain facing in. Okay, Girls Run."

Now call Pass Thru. Then review Girls Run and call it. Then review Boys Run and call it. Now call Pass Thru, Bend the Line, Right and Left Thru. Now repeat the teaching sequence, like this:

Pass Thru
Boys Run (*it's to your right*)
Girls Run (*It's to your right*)
Pass Thru
Boys Run (*It's to your left*)
Girls Run (*It's to your left*)

This teaching method emphasizes that Run has dancers changing places with their current partner, whether their partner is on their right or their left. You can describe they are running right or left, but do NOT call RUN RIGHT or RUN LEFT. If you call this, you are giving them the false indication that Right or Left is a required part for the caller to say. Do not handicap your students by calling RUN RIGHT or RUN LEFT. (You can say Boys Run, it's Left this time, so it sounds like helper words, not required words).

Moving on, the student dancers are now in a Corner Line. It's probably time for a simple Get Out:

Right and Left Thru
Star Thru
Allemande Left
Right and Left Grand
You're Home

Now repeat, beginning the entire teaching sequence with Sides Square Thru 4.

At this time, it is imperative you avoid Corner Box "Swing Thru & Boys Run" choreo. The girls would begin overturning on Swing Thru, the new 2 Faced Line formation would not be crisply straight, and the student dancer confidence you had just worked so hard to instill in your student dancers would be mostly destroyed.

Hopefully, you are beginning to see the tremendous benefit of teaching ALL 2x4 (not Circle) choreo from general lines (4 dancers shoulder-to-shoulder parallel to the other 4 dancers) during the first 10 class sessions or so.

Now, let's teach Cast Off.

Chapter 5: Cast Off

About lesson 8 or so it will be time to teach Cast Off. For the initial teach, we will also teach Centers In. It's probably best to use the first tip as a warm up, then tip 2 begin teaching Centers In and Cast Off 3/4 without reviewing any other calls.

Call Heads Square Thru 4. Then stop the music and tell them we are going to learn Centers In. Tell the Heads to squeeze in between the Sides and tell the Sides to slide apart and let them in. Then tell them that's what Centers In is. Now we're going to learn Cast Off.

At this point, you've probably already told your dancer students what an Ocean Wave is. Now tell them they are in an Ocean Wave hand touch with their current partner. Also tell them they are facing the zero wall. Now tell them they are going to walk forward around the hand touch they have with their partner 3 walls when you call Cast Off 3/4. Now call it. Count it. 1, 2, 3.

It's probably best on this first teach to now call Ends Face In and Square Your Sets. Now start again with a Sides Square Thru 4, Centers In, Cast Off 3/4. If they stumbled, call Ends Face In and Square Your Sets at Home. If they did good, call Ends Run. Help them do it. The entire sequence is this:

- Heads Square Thru 4
- Centers In
- Cast Off 3/4
- Ends Run
- Right and Left Thru
- Star Thru
- Allemande Left
- You're Home

Now repeat the sequence beginning with the Side Couples but finish slightly differently by calling this:

- Sides Square Thru 4
- Centers In
- Cast Off 3/4
- Ends Run
- Pass Thru
- Bend the Line
- Star Thru
- Allemande Left
- Right and Left Grand
- You're Home

You will be amazed at the accuracy your student dancers can achieve using this teaching method. The secret to this success is having all dancers walking forward on their first teach of Cast Off.

Now, after calling some other calls and maybe reviewing a call or 2, call this:

Heads Square Thru 4
Centers In
Cast Off 3/4

Now we're going to learn Circulate.

Chapter 6: Circulate

When Circulate is taught from Inverted Lines, the student dancers are learning based on 2 muscle memory patterns you've already taught them. Start your sequence with this:

Heads (or Sides) Square Thru 4
Centers In *(do a quick review of this)*

Tell them when you say Ends Circulate, they will Pass Thru to the exact spot the dancer they are facing is standing in. Also tell them to stay facing out. Okay, Ends Circulate. Now say Ends, your next Circulate will dance like Ends Trade. Walk forward around the outside and stay facing in as you get to the other end. Okay, Ends Circulate. Ends remember to go straight ahead, Ends Circulate. Stay facing out. Now remember to walk around the outside and stay facing in when you get there, Ends Circulate. The Ends are now back where they started.

Now tell the Centers that their Circulate will feel like a Partner Trade to face back in. Centers Circulate. Now Centers, your next Circulate will feel like a Pass Thru; Centers Circulate. Stay facing out. Okay Centers, it feels like a Partner Trade this time, Centers Circulate. Centers it feels like a Pass Thru, Centers Circulate, STAY FACING OUT.

It is very important to use this Circulate teaching method because it is based on muscle memory they have already acquired.

It took a long time for me to describe the Circulate teach, but the entire description will only take you about half a Patter tip to teach. So, we continue.

Now tell them when you call All 8 Circulate, the Ends will do an Ends Circulate and the Centers will do a Centers Circulate, all at the same time! Call it 4 times. Now call Cast Off 3/4, Ends Face In, You're Home. Now start the entire teaching sequence again, beginning with Sides Square Thru 4.

After this teach, next tip start dancing them and reviewing calls you've previously taught. Before you finish this class session, call the Circulate and Cast Off sequence again. Next class session, after the 1st tip, review the Circulate and Cast Off sequence. 3rd tip, call other stuff. 4th tip, tell them you are going to mix things up a bit.

Here are some suggested sequences:

Heads Square Thru 4
Put Centers In
Cast Off 3/4
All 8 Circulate
Cast Off 1/2
All 8 Circulate
Cast Off 1/2
Ends Face In, Centers Back Up
You're Home

Sides Square Thru 4
Put Centers In
Cast Off 3/4
All 8 Circulate
Cast Off 1/2
All 8 Circulate
Ends Run
New Ends Face In, Centers Back Up
You're Home

Heads Square Thru 4
Put Centers In
Cast Off 1/2
All 8 Circulate
Cast Off 3/4
All 8 Circulate
Ends Face In, Centers Back Up
You're Home

Sides Square Thru 4
Put Centers In
Cast Off 3/4
All 8 Circulate
Cast Off 3/4
All 8 Circulate
Cast Off 3/4
Ends Face In, Centers Back Up
Allemande Left
Right and Left Grand
You're Home

At this point, for the 1st time in their Square Dance life, call:

Heads Square Thru just 2 (tell them to face the outside couples)
Put Centers In
Cast Off 3/4
Centers Star Thru and Pass Thru
Ends Face In
Allemande Left
You're Home

Now repeat this sequence starting with Sides Square Thru just 2.

The above sequence will be the first time for them to dance the Centers Star Thru and remain in the Center. This is the precursor to having them dance Heads or Sides Star Thru from a Squared Set, but do not call Heads or Sides Star Thru from a Squared Set until at least 2 or 3 class sessions later. Before that, introduce Trade By and call this sequence:

Heads Square Thru 2
Right & Left Thru
Pass Thru
Trade By
Allemande Left
You're Home

Next sequence, start with Sides Square Thru 2

In all sequences above, Heads and Sides commands are interchangeable.

Teaching this way greatly increases the speed of learning, shortens class time and amazingly increases retention, all because it's all based on muscle memory the beginners have already learned, in this way:

All Circulates in this teach are danced as some Pass Thru while the others Trade.

While they dance and practice the above, you will be teaching other calls, such as:

Flutterwheel and Reverse Flutter (*from Infacing Lines, NOT a Squared Set*)
Pass Thru, Wheel and Deal
Double Pass Thru
First Couple Go Left next Couple Go Right
First Couple Go Right next Couple Go Left
Pass the Ocean (*from Infacing lines only*) and Swing Thru
Boys Run and Girls Run (*starting as Centers and then starting as Ends*)
Couples Circulate (*following other dancers instead of passing other dancers this time*)
U-Turn Back
Touch 1/4
Ends Fold
Ends Cross Fold
Grand Square

(The above is a list of suggested calls to teach and call. It is not a sequence).

After the student dancers have learned and danced all the above calls and maybe a few more, they will also have danced and perfected Circulates and Cast Offs as presented in this chapter. Now it's time to teach and dance "following" individual Circulates, like this:

Heads Square Thru 4
Touch 1/4
Ends Circulate
Ends Circulate
Centers Circulate
Centers Circulate
Outfacers U-Turn Back
Lines go Up to the middle and back
Square Thru 3
Allemande Left
Right and Left Grand
You're Home

Sides Square Thru 4
Touch 1/4
Ends Circulate
Ends Circulate
Centers Circulate
Centers Circulate
Outfacers U-Turn Back
Lines go Up to the middle and back
Ends Pass Thru
Ends Cross Fold and you'll be Home
Centers Square Thru 2 then U-Turn Back and Back Up and you'll be Home

This will be the first time they will dance a Square Thru from a 1/2 Sashayed footprint. It will take cueing, but probably no teach. When you say You're Home, and errant one will hurry Home (make sure you smile!).

Now begin the above sequence with Heads Square Thru 4.

This teach will force you to call Ends and Centers Circulate, which will strengthen the student dancers. Starting them the traditional way with Boys and Girls Circulate leaves them totally unprepared to dance with any other caller, which many times causes them to break down a lot, get frustrated, and quit Square Dancing altogether.

It's still not time to teach Step To a Wave or Swing Thru from facing couples.

This is probably a good time to teach Tag the Line.

Chapter 7: Tag the Line

We are now going to teach Tag the Line based on muscle memory and also the most secure footprint for a dancer, the Infacing Standard Line.

Heads (or Sides) Square Thru 4
Star Thru
(Yes, this is the Corner Line)
Pass Thru

Now we are going to learn Tag the Line. When I call Tag the Line, you will Face In (toward the center of your Line) and then Double Pass Thru. In other words, Face In means drop hands, then Centers turn to face each other and the Ends turn and Face In behind them. Face In. Now, Double Pass Thru. You have completed Tag the Line. (Remember, they learned Face In when you taught Grand Square and they've already danced Double Pass Thru).

Now call Face In, Lines go Up and Back.

If one square broke down and the other one danced it accurately, call Circle Left till you get back Home. If you just have one square, tell them to Square Up at Home and teach Tag the Line again, with the same sequence.

If they all danced it accurately, the dancers are 1/2 Sashayed and all facing in. Now call this:

Pass Thru
Tag the Line
Face In

The dancers have now returned to the Corner Line where you began teaching Tag the Line, just as if you had called Heads (or Sides) Square Thru 4 and Star Thru, and nothing else.

From this Corner Line, now call:

Pass Thru
Tag the Line
Face In
Pass Thru
Tag the Line
Leaders U-Turn Back
Centers Face In and Back Up
You're Home

If you started with Heads Square Thru 4, now repeat the sequence with Sides starting, and vice versa.

Now call this sequence:

Heads (or Sides) Square Thru 4
Star Thru
Pass Thru
Tag the Line
Face Out
Bend the Line
Pass Thru
Tag the Line
Face Out
Bend the Line
Right and Left Thru
Star Thru
Allemande Left
You're Home

Please note, after Tag the Line and Face Out, you called Bend the Line. You will need to describe Face Out as turn one wall away from the center of the Square and describe it as Lines facing Out.

If they faced in by mistake and then did Bend the Line, they will be 1/2 Sashayed and need to "fix" it. By teaching this way, in a very subtle way you are teaching them how important it is to dance the calls correctly by having your choreo support it. This concept is inherent in all my teaching methods.

A word of warning: Many callers, after calling Heads Square Thru 4, Star Thru, Pass Thru, Tag the Line, Face Out, would then call Partner Trade. This is horribly destructive to the learning process! Instead of having your choreo support correct accurate dancing, it will now support "fudgy" dancing! You'd have them Facing In anyway after only one more call, whether you called Tag the Line and Face In or Tag the Line and Face Out. If they Faced In by mistake, now they are 1/2 Sashayed and they will "fix" it, causing further beginner brain damage by having them errantly learn that Infacing Lines must be standard.

Related errant teaching and choreo now, like I've just described, later causes problems with Scoot Back and also Walk and Dodge. Callers indiscriminately and interchangeably call the following sequences, after Touch 1/4:

Scoot Back
Boys Run

and;

Walk and Dodge Partner Trade

Why should the woman learn that Walk and Dodge leaves her Facing Out and Scoot Back leaves her Facing In when she is going to be Facing In either way anyway? This is another way where many callers artificially cause beginner brain damage.

Teach beginners well and they will love you for life, if you also love them first. Teach them with brain damage built in as I've described and many will break down repeatedly when they try to dance to another caller, get frustrated and quit Square Dancing altogether.

After all the above and maybe a little more, it's probably time to teach Scoot Back, as described in the next chapter.

Chapter 8: Scoot Back

Before we teach Scoot Back, let's remember we have not yet taught Thars, Alamo, Do Paso, or 8 Chain Thru. This is by design.

Hopefully, you've already called something like:

Heads (or Sides) Square Thru 4
Touch 1/4
Centers Trade
Swing Thru
Girls Fold
Double Pass Thru
Face Right
Bend the Line
Square Thru 3
Allemande Left
Right and Left Grand
You're Home

Here is a shorter one:

Sides Flutterwheel
Sweep 1/4
Pass Thru
Touch 1/4
Girls Fold
Double Pass Thru
Face Right
Bend the Line
Star Thru
Allemande Left
You're Home

The Girls Fold in this sequence gets them ready to learn Scoot Back (It's a muscle memory thing). Call Heads (or Sides) Square Thru 4, then Touch 1/4. Now teach Scoot Back.

Tell the Girls they will Run Right into the Boy's spot as he leaves it. Have the Boys point at the Boy in front of him with their right index finger. Tell the Boys they will arm turn the other Boy with the right arm and then come back to the same girl with a right hand touch. Then call Scoot Back and help them do it.

The more you have called Right and Left Grand and Weave the Ring, the more Left handed Boy Scooters you will have. Scoot Back takes a lot of work, no matter how you

teach it. The most destructive thing you can call after 1 or 3 Scoot Backs is Boys Run, for reasons explained at the end of the prior chapter.

You should teach and call Scoot Back with the Boys arm turn and then the Girls arm turn, 4 or 6 times (Boys, Girls, Boys, Girls, Boys, Girls). Then call Centers Trade, Swing Thru, then call Scoot Back 4 or 6 more times. Then call:

Girls Fold
Double Pass Thru
Face Right
Bend the Line
Square Thru 3
Allemande Left
Right and Left Grand
You're Home

Don't worry about lefty Scoot Backs yet. It's more important to get them to go from right hand to right hand to right hand, Boys then Girls repeatedly, then mix it up like this:

Heads (or Sides) Reverse Flutter
Sweep 1/4
Pass Thru
Touch 1/4
Centers Trade
Scoot Back Boy Girl
Scoot Back Girl Boy
(maybe call these 2 Scoot Backs again)
Swing Thru
Girls Fold
Double Pass Thru

Now call either;

Face Right
Bend the Line
Square Thru 3
Allemande Left
Right and Left Grand
You're Home

Or;

Face Left
Bend the Line
Circle Left till you're Home

In this Boy Girl and Girl Boy Scoot Back sequence, even numbered Scoot Backs will require a Right and Left Grand or Circle Left as described above. Odd numbered Scoot Backs will leave then closer to Home, like this:

Heads (or Sides) Square Thru 4
Touch 1/4
Centers Trade
Scoot Back
(1 or 3 or 5 times)
Swing Thru
Girls Fold
Double Pass Thru
Face Right
Bend the Line
Star Thru
Allemande Left
You're Home

At this point in your beginners class, after 6 class sessions or so, you should have occasionally substituted Heads (or Sides) Square Thru 4 with one or more of the following:

Heads (or Sides) Star Thru
Square Thru 3
Dosado

Or;

Heads (or Sides) Flutterwheel
Sweep 1/4
Pass Thru

Or;

Heads (or Sides)
Reverse Flutter
Sweep 1/4
Pass Thru

It's still a little early to call Right and Left Thru from a Squared Set. You're better off trying to call Square Thru from Lines or 8 Chain Thru Boxes. It's also time to teach Ferris Wheel and call it like this:

Heads (or Sides) Flutterwheel
Sweep 1/4
Pass Thru
Right and Left Thru
Veer Left (*even if you need to teach Veer at the this time*)
Ferris Wheel
Centers Pass Thru
Star Thru
(*Corner Line*)

If you want out, call:

Square Thru 3
Allemande Left
You're Home

Don't let them get brain lazy. Sometimes call this:

Square Thru 3
Bend the Line
Square Thru 3
Bend the Line

The dancers are now in a Corner Line, so you might call this:

Right and Left Thru
Pass the Ocean
Girls Trade
Boys Run
Ferris Wheel
Centers Pass Thru

This leaves the dancers in a Corner Box. Now either call Allemande Left, or maybe now is the time to teach Slide Thru.

Chapter 9: Slide Thru

A word of caution is appropriate here. Do not, under any circumstances, call this Corner Line setup:

Heads (or Sides) Star Thru
Square Thru 3
Star Thru

You left out Dosado, which was inserted here to break up the repeated same hand problem. The last Pull By of any odd numbered Square Thru (1, 3, 5, etc) is a Right Pull By and Star Thru is a right hand for the Boys, creating the right hand to right hand problem. If you call this now, it will probably become part of your regular choreo, slowly tiring the Boys too quickly, causing some to leave early. Scoot Back is a bad culprit in this regard, so try to limit your calling of Scoot Back to no more than 2 Boy Arm Turns and 2 Girl Arm Turns per tip.

Yes, you've been calling Heads (or. Sides) Star Thru and Square Thru 3, which is also right hand to right hand. The new dancers have been moving slowly enough that this is not a problem yet. You will replace Star Thru with Slide Thru in this sequence as soon as you teach it. You're going to teach it right now.

Call Heads (or Sides) Square Thru 4. Do not call anything else right here. One call with wind-in-the-face as a setup to teach Slide Thru is perfect.

Tell them Slide Thru has everyone Pass Thru. Then the Boys turn one wall to their Right and the girls turn one wall to their Left. Do not tell them they are doing a Star Thru without hands. This is horribly counter productive. If a beginner suggests that this is what they are doing, just say YES but that thinking this way could possibly lead them astray. Then continue with your teach, and call:

Slide Thru
Slide Thru
Slide Thru
Slide Thru

They are now in a Corner Box. Call Allemande Left and you're Home. Now start with Sides and dance all of them into a Corner Box. Then call Slide Thru 4 more times, helping the whole time. Then call Allemande Left and you're Home.

This is enough Slide Thru teach for now. Start calling Slide Thru more by using it to replace Star Thru in all your sequences. Hopefully you have not taught California Twirl yet, which just confuses the dancers as to which dancers make the arch and how far they turn.

Call Slide Thru this way for two more class sessions as you review and dance other calls and teach new ones. Hopefully, you've been calling Half Sashay and not Rollaway.

Rollaway from a Circle does not require positional accuracy like Half Sashay requires in Lines or Boxes. It will make Slide Thru harder to teach, because they won't be able to accurately dance this sequence:

Heads (or Sides) Promenade 1/2
Come down the middle and Slide Thru
Pass Thru
Right and Left Thru
1/2 Sashay (*not Rollaway*)

Now remind your student dancers that Slide Thru means Pass Thru, then Boys turn one wall Right and Girls turn one wall Left. Now call Slide Thru. Experience tells me almost every beginner will turn the correct way but many of the helpers won't. Don't point them out. Just say that everyone is facing out now. Then call Partner Trade to Face Back In. The dancers are in Corner Lines. Now call:

Touch 1/4
Girls Run
Slide Thru
Partner Trade

The dancers are in Corner Lines again. Call this short Slide Thru sequence again if you wish, then Get Out by calling:

Square Thru 3
Allemande Left
You're Home

Now call:

Heads (or Sides) Slide Thru
Right and Left Thru
Pass Thru (*Corner Box*)
Right and Left Thru
Half Sashay
Slide Thru
Boys Fold
Touch 1/4
Boys connect and Trade
Boys Run
Ferris Wheel
Centers Pass Thru

The dancers are now in a Corner Box. Call Allemande Left and You're Home, or call the above sequence again, but remember to omit the initial Corner Box setup.

Calling a same sex Slide Thru at this time is too much difficulty. Instead, call this:

Heads (or Sides) Square Thru 4
Slide Thru
Right and Left Thru
Half Sashay
Slide Thru (*help them*)
Trade By

Now call:

Pass Thru
Trade By
Allemande Left
Right and Left Grand
You're Home

At this point, start calling a little faster. Initially, you'll need to simplify your choreo. Then build back into it. Leave other Extended Application stuff alone. If you have built your class to this point as described in this publication, you have strong, happy student dancers. You have now engrained the Foundational Calls in their brains, and future teaches will go more smoothly and successfully than you could ever imagine.

Chapter 10: Column Circulate

Column Circulates from both Right-Hand and Left-Hand Columns should be blended into your beginners class program right about now. At this point, the student dancers will have sufficient skills to allow you to "cue" them thru. A full teach and walk thru should not be required at this time.

First, consider teaching Heads Lead Right to face the Side couples. Then tell them to go Home. Now call Heads Lead Right, then tell them to go Home. Now have the Sides Lead Right and go Home. Call Sides Lead Right again and now teach Veer Left. Tell them to keep holding hands with their current Partner as they move sideways and forward to make 2 Faced Lines out of their Facing Couples. Then call Bend the Line, then Right and Left Thru. Call Circle Left 2 Steps and You're Home.

Now teach the Heads to do a Lead Left and all Veer Right. Then call:

- Bend the Line
- Slide Thru
- Pass Thru
- U-Turn Back
- Right and Left Grand
- Promenade Home

Now teach the Sides Lead Left and All Veer Right.

A word of warning here. Heads (or Sides) Lead Left or Right from a Squared Set is perfect. I've been calling it for over 50 years. It's common comfortable dancing. Many callers say calling Heads (or Sides) Flutterwheel then Heads Lead Right is good smooth body flow. I say it's overflow and oft times causes "crowding" for the Boys doing the Lead Right. It's even worse for Heads (or Sides) Reverse Flutter then Lead Left. Worse yet, the only smooth flowing thing you can call next is Veer Right. If you want Facing Boxes, the Boys involved in Reverse Flutter and Lead Left will need to stop their flow and move slightly left to align right shoulders with the dancer they are facing because there's a 99.9% chance the next call will require either a right hand or a right shoulder pass. I NEVER call Flutterwheel and Lead Right or Reverse Flutter and Lead Left, except maybe once or twice in Beginners Class so the student dancers are ready for it.

So, now call this:

- Heads (or Sides) Lead Right
- Veer Left

Now you can either:

- Bend the Line
- Right and Left Thru

Or;

Chain Down the Line
Flutterwheel

If they don't know Chain Down the Line yet, do a "talk thru" and they'll get it.

Either way, the dancers will finish in a Partner Line. Having the best effect on dancer enjoyment (in their minds) should determine which one you call. Early in the dance, you might call the Chain Down the Line version because of the flow. Late in the dance you might call the Bend the Line version because they are tiring. Either way, in class, you now call:

Touch 1/4
Circulate
Face In

Or;

Left Touch 1/4
Circulate
Face In

Why not Boys Run (right) in the first case and Girls Run (left) on the second case? After all, the Magic Module says we should. Personally, I only call Run after Column Circulate a few times in beginners class so they are ready for it when another caller calls it.

To me, calling Touch 1/4 then Circulate then Run is really tight almost overflow for the Runner, and forward to an abrupt sideways then slight back for the Runnee to then step forward for the next call. I almost NEVER call Run as part of the Magic Module at an open dance.

I call Face In at this point for many reasons:

1. Infacing Standard Lines is the most secure footprint a dancer can be in
2. I can call Slide Thru and Allemande Left with all dancers moving forward and passing right shoulders, then turning towards their Allemande Left cohort simultaneously
3. I haven't taught Step To a Wave yet, so I can call Pass the Ocean and then any Wave call I want
4. I can insert any Standard Line Zero at this point, such as Square Thru 3 and Courtesy Turn

5. Now maybe Pass Thru, Wheel and Deal, Double Pass Thru, First Couple Go Left, Next Couple Go Right

The teach for Wheel and Deal will be in a different chapter. It will be from Outfacing Lines.

All the variety available here is amazing! Call Run like the Magic Module says to call and you've lost a majority of variety.

I've nicknamed my adaptation the Modified Magic Module.

Moving on, here's a factoid about Column Circulate:

From a Partner Line, call Touch 1/4. Now call any odd number of Circulates you want. Now call Face In and Slide Thru. The dancers are in a Corner Box.

So here's your sequence:

Heads (or Sides) Lead Right
Veer Left
Bend the Line
Right and Left Thru
Touch 1/4
Circulate (*1, 3, 5, 7 times etc.*)
Face In
Slide Thru (or Pass the Ocean)

Here are some interesting facts about the Modified Magic Module, if you set it up and call it as described in the above sequence:

One Circulate, the #1 Couple will finish in the #2 Home spot, the best spot to Swing your Corner

Three Circulates, the #4 Couple finishes in the #2 Home spot, so now call Allemande Left then Right and Left Grand and you're Home

Five Circulates, the #1 Couple is in the #4 Home spot, so call Allemande Left then Right and Left Grand and you've stirred the bucket

In a geometric theory way, as the dancers are Circulating clockwise, the Square is rotating counter clockwise.

As part of my theory that Run is one of the 4 Foundational Calls, I feel it is imperative for student dancers to learn that Run has dancers change places with their current partner. The designated dancer takes a forward step to turn half as they arrive in their partners previous spot. The non-designated dancer does a "Dodge" into their partner's previous spot.

A Run has partners changing places with only the designated dancer turning around. Run is neither Right nor Left. It's a changing of places.

All this Run discussion is here in the Column Circulate chapter because Column Circulates provide a very valuable opportunity for the dancers to practice Run. It's a good place to call Run without saying Right or Left because the dancers don't have a choice, unlike when they are in Ocean Waves. Additionally, you can "help" by calling Boys Run Around the Girl or Girls Run Around the Boys. Just don't say Right or Left.

So, let's begin with:

Heads Lead Right
Veer Left
Bend the Line

Now let's start into the Modified Magic Module:

Touch 1/4
Circulate
Boys Run (*don't say Right or Left*)

In a beginner's class, this might be a good time in a singing call to Swing the Corner. Call Dosado and then Swing if you need to use up a few more beats.

If you Circulate three times instead of once, this might be a good Get Out at a beginner's class:

Heads Lead Right
Veer Left
Bend the Line
Right and Left Thru
Touch 1/4
Circulate
Circulate
Circulate
Boys Run
Allemande Left
Right and Left Grand
You're Home!

(What I am describing in this discussion is a beginners Run workout utilizing Column Circulates. Remember, I strongly feel it is best to call Face In and Slide Thru instead of Run in any dance situation, once the student dancers have mastered their skills.)

Now let's work Girls Run. It's not so easy. Half Sashaying student dancers is necessary but dangerous. We can't leave any dancers Half Sashayed for more than 3 calls because some will start trying to "fix" it on their own. So here goes:

Heads Lead Right
Veer Left
Bend the Line
Right and Left Thru
Touch 1/4
Circulate
Circulate
Girls Run

Now call:

Right and Left Grand
Promenade Short

Or:

All Face In (*Partner Line*)
Pass Thru
Wheel and Deal
Centers Sweep 1/4 and Back Up
You're Home

Once in a green moon you might want to call Column Circulate 4 times. So, call this:

Heads Lead Right
Veer Left
Bend the Line
Right and Left Thru
Touch 1/4
Circulate
Circulate
Circulate
Circulate
Girls Run

Now call:

Right and Left Grand
Back Up Promenade A Few Steps
You're Home

Moving along now, if you set up Partner Lines like this:

Heads (or Sides) Lead Right
Veer Left
Bend the Line
Right and Left Thru

You can now work Left Column Circulate by calling:

Left Touch 1/4
Circulate
Face In
Slide Thru
Allemande Left
You're Home

In the above sequence, if you called three Circulates instead of one, the square has moved 1/4 clockwise while the dancers were Circulating counterclockwise. The entire sequence would be:

Heads (or Sides) Lead Left
Veer Right
Bend the Line
Right and Left Thru
Left Touch 1/4
Circulate
Circulate
Circulate
Girls Run
Allemande Left
Right and Left Grand
You're Home

Once in a green moon or so, you might call:

Heads (or Sides) Lead Left
Veer Right
Bend the Line
Right and Left Thru
Left Touch 1/4
Circulate
Circulate
Circulate
Circulate
Circulate
Girls Run
Centers Face In and Back Up
You've Stirred the Bucket

The 2 Column Circulate sequence is this:

Heads (or Sides) Lead Right
Veer Left
Bend the Line
Right and Left Thru
Left Touch 1/4
Circulate
Circulate
Boys Run

Now call:

All Face In
Circle Right 2 Steps
You're Home

Or:

Right and Left Grand
Promenade Home (5/8)

Please note, in all cases in this chapter where they Circulated 1, 3, or 5, times, you could call Face In and Slide Thru and have Corner Boxes. When they Circulated 2 or 4 times, if you called Face In, Pass Thru, U-Turn Back you would have Partner Lines. In each sequence, the Circulates were followed by Leaders Run (sometimes Boys, sometimes Girls). However, do not call or teach Leaders yet. Even if you call Double Pass Thru, call Outsides Trade. Do not call Leaders Trade, Leaders U-Turn Back, Leaders Anything. If you do, they will never be able learn who the Leaders are in a Column.

We will save the Leaders teach for when we do the Spin the Top teach. Hopefully, you now have lots of Column Circulate choreo possibilities.

Chapter 11: Muscle Memory

When teaching Modern Western Square Dancing (MWSD), muscle memory begins with Circle Left and Circle Right. Hands are joined and they are moving in a specified direction. Call Circle Left and then Circle Right until you get back Home and Square Your Sets. 3 arrivals at Home in the Square and the beginner brain begins to think, "Hey, I'm Home in a Square. I'm a Square dancer!". Make sure you tell them they are Home, and also who their Partner is and who their Corner is.

Now call Join Hands and Circle Left again, then stop them and say we are going to learn Ladies Center Men Sashay. Tell the girls they are going to let go of the boys, take 3 steps towards the center and take 3 steps back into the Circle. Tell the boys they have 1/10th of a second to go Left to the other side of their Corner Girl before she backs up! Ready? Ladies Center Men Sashay! Then Circle Left. Call it 3 more times then Circle Home. Square Your Sets. This hand holding, releasing hands and moving, and then rejoining hands is muscle memory that will help you during week 2 when you teach Heads (then Sides) Square Thru 4, Star Thru, then Pass Thru. Reminding them to rejoin hands after Pass Thru will not be nearly as laborious as in the past.

Next you teach Bend the Line so Partners retain hand holds as the Centers release a hand hold and rejoin another one. After the Square Thru 4 teach, you then taught Star Thru, and you called Pass Thru. They learned Pass Thru last week (lesson #1) from a Squared Set when you taught them Heads (then Sides) Pass Thru and Promenade Home.

So your Bend the Line sequence is:

Heads Square Thru 4
Star Thru
Pass Thru
Bend the Line
Pass Thru
Bend the Line
Pass Thru
Bend the Line
Star Thru
Allemande Left
You're Home

Do it again. Then begin this sequence with Sides Square Thru 4 and call the sequence a couple times this way. This changes Ends to be Centers and vice versa. This is all reinforcing the muscle memory of holding hands, releasing and moving past someone, then rejoining hands with someone else and moving on to another spot. You introduced and practiced this concept last week during their first Square Dance class session when you taught them Ladies Center Men Sashay, and Heads (then Sides) Pass Thru and Promenade Home.

From then on, everything you teach your student dancers will be based on some muscle memory you've already taught them.

When you call Heads (or Sides) Square Thru 4 and then Star Thru and Pass Thru, and then teach Girls Trade and Boys Trade, one again it's release hands, move, and rejoin hands when arriving in a new spot. Every Trade they initially learn has them finish facing back in. Every Run they initially learn has the Runner face back in as they complete their Run. The first time they learn to not turn, just slide over sideways, will also be their first experience moving and also remain facing out. The initial Circulates in their Square Dance journey has them facing back in at the completion of their second and fourth Circulates, mixed training to move and stay facing out, then over again to face back in. Their initial learning of Wheel and Deal will have them all facing back in upon completion because you will have taught it and danced it from Outfacing Lines (Corner Line, Pass Thru, Wheel and Deal, Double Pass Thru, First Couple Go Left Next Couple Go Right, returning to the initial Corner Line facing in). The Corner Partnerships are maintained during this process, which greatly helps in dancer success. Also, they seem to learn quicker and better if they are partnered with someone other than their original partner for these calls.

Later on when you teach Load the Boat, they finish facing In and Partnered. Hand holding, release, and hand hold again also supports Coordinate and Single Circle.

This is why you must wait several weeks before teaching Scoot Back and even much later that that before teaching Walk and Dodge, Thars, Spin the Top, Tag the Line, and more. You are going to wait several weeks before teaching Touch 1/4 because there's no muscle memory learned yet to support Touch 1/4, or any of these calls. The importance of accurate position arrival will be absorbed over time. Only then will you teach the calls that are unsupported by already learned muscle memory.

By the way, did you notice that when you teach Run as Partners changing places with the Runner turning to face back in as the Runnee slides over and remains facing out, you are teaching the Runnee to Dodge? Don't tell them that.

Also by the way, please note all teaches in this chapter regarding Square Thru, Trade, Run, Circulate, and Bend the Line are taught on the student dancers' 2nd and 3rd class sessions. If your sponsoring club holds the class open to new enrollees for 3 lessons, the teaching process described in this chapter might be lessons #4 and #5 if lesson #3 was actually lesson #1 for some of your students.

Now let's learn Square Thru 4 during the same lesson you will shortly thereafter teach them Star Thru, Pass Thru, Bend the Line, and Trade. Please note: You have not taught Right and Left Thru yet. If you teach Square Thru during lesson #2, you will teach Right and Left Thru during lesson #4. You will teach it from the Corner Line. Your student dancers will not see Right and Left Thru from a Squared Set until about lesson #12 or #14.

Chapter 12: Square Thru

When I learned to Square Dance in 1969, the definition of Square Thru 4 was well established. Paraphrased, it was "Right Pull By and Face Your Partner, Left Pull By and Face Your Partner, Right Pull By and Face Your Partner, Left Pull By and Don't Turn". Almost always, it was called for the Heads or Sides while standing in a Squared Set, finishing with us facing our Corner in a Corner Box.

The definition was changed a few years ago. Paraphrased, it now is "Right Pull By, Face Your Partner and Left Pull By, Face Your Partner and Right Pull By, Face Your Partner and Left Pull By". This new definition gives us a golden opportunity to use muscle memory the student dancers learned just last week when you taught them Right and Left Grand. You taught them to Right Pull By then Left Pull By alternately, and progress forward around the Circle until they Face their Partner.

Tell the Student Dancers we are going to learn Square Thru. Tell the Heads, when you call Heads Square Thru, they are going to do a Right Pull By in the Center, then Left Pull By, 4 hands around to finish facing their Corner. Have them get a good look at their Corner. At some point early in this teach, tell them it will feel like a little Right and Left Grand in the middle.

Last week when you taught Right and Left Grand, I hope you defined Pull By as gently shake hands with the dancer in front of you, and as you walk by each other, you release hands as your joined hands pass your legs.

A gentle hand shake means you are not a limp fish, but the hand shake needs to be gentle enough so that you can quickly escape if you need to. You demonstrating it with a student dancer is a good idea, as you show the "limp fish" and then "slip" your hand out of the hand shake.

Using "Pull By" in the initial description helps activate the useful muscle memory. Never say "Pull By" again during the teaching or review phases of having the student dancers learn and dance Square Thru.

Have the Heads step into the center about handshake distance apart. Remind them Right Pull By will have them Right hand shake, then walk by each other, releasing your hands as your joined hands pass your legs, and stand exactly back to back. Now tell them to do it and help them, using the above words over and over again if necessary. Do not say "pull by" in your helpful descriptions. Just help by saying Right (or Left) Hand Shake, walk by and drop hands Your hands pass your legs.

Tell them they've just danced Square Thru 1.

Now tell them we are going to make this a Square Thru 2. Tell the student dancers to face their partner in the Center, shake Left hands and walk by, let go as your hands

pass your legs, and remain back to back. You can then also tell them, secondarily, that they are now facing the outside people. Do not tell them to "pull by".

Making this a Square Thru 3 is a bit tricky. Tell the student dancers they need to turn and Face their current partner, who is their original opposite. Tell them to Face In etc, using all the descriptive words you've been using, and still refrain from saying "Pull By". This is their first introduction to the definitional fact that their shoulder is always pointed towards their current partner.

To make this into a Square Thru 4, have them face their partner in the Center and use all the same words you've been using during this teach. Now tell them they've completed dancing Square Thru 4, and they are now facing their Corner. Now call Allemande Left and You're Home. Have the Heads step into the Center and help them dance it again, maybe a little faster this time. You might remind them this is supposed to feel like a little Right and Left Grand in the Center, to Face their Corner. Then call Allemande Left and You're Home. Now repeat the process for the Sides.

This is also a good opportunity to do a singing call. The Opener, Middle Break, and Closer should be Circle Left and sing, Allemande Left, Right and Left Grand, Promenade Home. The first 2 figures should be Heads Square Thru 4, Swing Your Corner, Promenade Home, short if necessary. Call Do Sa Do and Swing the Corner if you need to use up a few more beats. You need to fully sing during all 3 Right and Left Grands. You'll quickly teach Weave the Ring in a few weeks, when it will seem like a simple variance.

Do not teach Weave the Ring yet. Constantly hand holding, then releasing and moving to another hand hold during these first few class sessions is very important. It helps in accuracy of performance, confidence building, and endorphine creation. During class session #5 or #6, when Right and Left Grand starts to become routine, Weave the Ring will seem like a fun variance to dance when you do singing calls.

Chapter 13: Flutterwheel and Reverse Flutter

In the teaching order, you'll see the following calls in this sequential order:

Partner Trade
Flutterwheel
Reverse Flutter

You might remember Partner Trade being part of the Trade teach talked about in a prior chapter. I've always had good luck teaching Flutterwheel and Reverse Flutter immediately after the student dancers have danced Trade and Run for a couple weeks. The cautionary point here is do NOT call Partner Trade and then call Flutterwheel because the flow is not there. At this level, with the first teach of Flutterwheel and Reverse Flutter, Flutterwheel should always be preceded by Right and Left Thru and Reverse Flutter should always be preceded by Partner Trade. This will be absolutely necessary for the first 3 or 4 lessons the student dancers are dancing and perfecting Flutterwheel and Reverse Flutter.

Also please note I am using the words Reverse Flutter, not Reverse Flutterwheel. This is the only Reverse call the student dancers will learn, and it's very important that the word REVERSE is emphasized. Otherwise, they might mentality hear Flutterwheel and the wrong person with the wrong hand will go in because Flutterwheel is the word their brains act on. This happened to me many times early in my calling/teaching career and the problem was fixed by me calling Reverse Flutter and emphasizing the word REVERSE. I strongly suggest you say REVERSE FLUTTER and not REVERSE FLUTTERWHEEL for the first 10 weeks your student dancers are learning and practicing Reverse Flutter. After that, you should be able to just call Reverse Flutterwheel by slipping it into your calling, if you wish to say Reverse Flutterwheel. I don't.

Flutterwheel and Reverse Flutter are good things to teach before teaching Wheel and Deal and Ferris Wheel. Here are the sequences that show why:

Heads (or Sides) Square Thru 4
Star Thru (or Slide Thru)
Right and Left Thru
Flutterwheel
Sweep 1/4
Veer Left
Ferris Wheel
Centers Pass Thru (*Corner Box*)

Heads (or Sides) Square Thru 4
Star Thru (or Slide Thru)
Pass Thru
Partner Trade
Reverse Flutter
Pass Thru
Wheel and Deal
Centers Pass Thru (*Corner Box*)

Or you could call:

Allemande Left
Right and Left Grand
Bow to the Partner
You've Stirred the Bucket

Either way, you will be increasing their self confidence by moving them around the square in new ways with familiar calls and easily learned new ones.

Start the usual sequence:

Heads (or Sides) Square Thru 4
Slide Thru (or Star Thru)
Right and Left Thru

Stop the music. Then tell the student dancers we are going to learn Flutterwheel. Girls, point with your right hand at the girl in front of you. Girls, you are going to walk forward and take Right forearms with each other, walk forward around that Right forearm hold until you can let go and return to where you are standing right now. Boys, you will let your Partner go (they should know by now that you mean their current Partner) and when you see the girl in front of you coming towards you, start wading forward and go with her to be her Partner in the other Line.

If you have called Ladies Chain from Infacing Lines, it will be infinitely more difficult to teach Flutterwheel because you will have established strong male muscle memory for him to Courtesy Turn the girl coming towards him.

I strongly advise you to only do Ladies Chain from a Squared Set for the first 15 lessons of their Square dance lives. Flutterwheel and Reverse Flutter should completely alleviate the need for Ladies Chains from Infacing lines.

Sometimes it's best to have 2 helper couples demonstrate Flutterwheel. Wearing my wireless mic, I have sometimes walked up behind a guy, put my hands on his shoulders and said "May I drive?". They almost always giggle and say yes or yes please. Jokingly, I've told the Ladies to use their Left Hand to grab him by the Right ear and drag him back with her, kicking and screaming. No matter what you do, Flutterwheel is a more difficulties teach than you might think.

The boys have muscle memory to walk forward when in Lines, but this is with Pass Thru and also Right and Left Thru where he goes forward with his Partner. Waiting for the next girl as he watches his Partner walk away seems to activate its Ladies Chain Courtesy Turn memory, no matter what you do, teaching Flutterwheel is problematic so as I've said many times before, please do not infinitely increase your difficulties by having already called Ladies Chain from In-facing Lines.

If you call Flutterwheel 2 or 4 times in a row, it zeroes out. If you started in Out of Sequence Corner Lines (Corner Lines + Right and Left Thru), you finish in Out of Sequence Corner Lines, same footprint. You should probably call Flutterwheel 4 times in a row during the first teach. Remember, any even number of Flutterwheels zeroes out, so call Slide Thru, Allemande Left, and You're Home. And any odd number of Flutterwheels equals one Flutterwheel, so choreo stated earlier in this chapter could now be modified to be:

- Heads (or Sides) Square Thru 4
- Star Thru (or Slide Thru)
- Right and Left Thru
- Flutterwheel (*1 or 3 or 5 times*)
- Sweep 1/4
- Veer Left
- Ferris Wheel
- Centers Pass Thru (*Corner Box*)

Sweep 1/4 sends to be a good teach immediately after Flutterwheel and also called after Reverse Flutter. Otherwise, the Flutter family seems to get a little boring for them. Also, Sweep 1/4 is a fairly quick teach.

2 or 3 lessons later, you can start calling:

- Heads (or Sides) Flutterwheel
- Sweep 1/4
- Pass Thru
- Slide Thru (*Corner Line*)

Or:

- Heads (or Sides) Reverse Flutter
- Sweep 1/4
- Pass Thru
- Slide Thru (*Corner Line*)

This Corner Line might also be a good time to call their first Square Thru that's not 4 and does not start in a Squared Set. So from this Corner Line, you might call:

Square Thru 3
Allemande Left
You're Home

If you've worked this:

Heads (or Sides) Square Thru 4 (or Flutterwheel, Sweep 1/4, Pass Thru)
Star Thru (or Slide Thru)
Right and Left Thru
Flutterwheel (*2 or 4 or 6 times*)
Square Thru 5
Allemande Left
You're Home

After you've taught Flutterwheel and Reverse Flutter and worked it for the next 3 or 4 weeks, always calling Right and Left Thru then Flutterwheel, and always calling Partner Trade then Reverse Flutter, it's time to vary things a little.

Let's remember, calling Flutterwheel then Reverse Flutter or vice versa is the Equivalent of Right and Left Thru. So, let's set up the Corner Line with a Square Thru 4 Equivalent, then continue. We will begin with a sequence stated earlier in this chapter, then continue with the Right and Left Thru Equivalent, then get out:

Heads (or Sides) Flutterwheel
Sweep 1/4
Pass Thru
Star Thru (*Star Thru is better here*)
Reverse Flutter (*see the flow?*)
Flutterwheel
Slide Thru (*Corner Box*)

Now you can call Allemande Left and you're Home, Swing the Corner, or continue with other choreo. After you get the Student Dancers Home, you could then call this:

Heads (or Sides) Reverse Flutter
Sweep 1/4
Pass Thru
Slide Thru (*Corner Line*)
Right and Left Thru
Flutterwheel
Reverse Flutter (*Corner Line*)
Square Thru 3
Allemande Left
You're Home

Sweep 1/4 is a "throw-in" call. It can be taught a few weeks after the initial Flutterwheel and Reverse Flutter teaches, a few weeks after teaching Recycle, or wait a few weeks more when you can teach it and call it after Flutterwheel, Reverse Flutter, or Recycle, all in one tip.

The next chapter will be on throw-in calls.

Chapter 14: Throw-In Calls #1

Many calls we need to teach in our beginners classes can be considered "Throw-In" calls. They don't provide any opportunities for the student dancers to learn muscle memory that's useful in learning other calls. Their value is in their ability to bring choreo entertainment to the student dancers and help put smiles on their faces.

Weave the Ring is the first call on the Throw-In list. Weave the Ring is Not a Right & Grand without hands! Sure, you'll tell this to your student dancers. Just make sure you teach Weave the Ring 3 or 4 weeks after you've taught them Right and Left Grand. They will gladly learn Weave the Ring at this point. Look mom! No hands! No training wheels! They will happily show off their new skills as you sing to them!

This is why you should NEVER teach Weave the Ring the same night as Right and Left Grand. When you do, you completely lose this chance to have your student dancers feel absolute triumph! Do not underestimate the power of Weave the Ring when taught 4 weeks or so after learning Right and Left Grand.

Grand Square is the next call on the Throw-In list. It's very hard to learn when you teach it early in the class. I always wait until they've learned Pass Thru, Bend the Line, Right and Left Thru, Star Thru, and Trade.

The calls listed in the above paragraph seem to give the student dancers some experience in quarter and half turns and quickly changing formations. This seems to make the learning of Grand Square much easier.

By then, I'm usually already Stirring the Bucket for the singing call. So while I'm still doing Patter and we are practicing Grand Square, I have them Circle Right 1/4, Square their Sets, New Sides Face Grand Square. No other Grand Square variations should be shown at this time.

2 or 3 weeks after the 1st night when you taught Ladies Center Men Sashay, you can do a quick teach of Half Sashay from a Circle. Don't mess with Half Sashay in Lines or Boxes yet. Treat Half Sashay as a Throw-In call when you need that little extra oomph to finish a review tip, just from a Circle.

You can mess with Half Sashay from Lines at about week 10 or so. Here's one way. It's worked around the Corner Line:

Heads (or Sides) Square Thru 4 (*or an Equivalent*)
Slide Thru
Right and Left Thru
Half sashay & check Lines
Pass Thru
Bend the Line

Then maybe:

Pass Thru
Bend the Line
Pass Thru
Bend the Line

Then:

Circle Left
Allemande Left
Promenade Home (*maybe not Right and Left Grand at this time*)

This might be the first accurately dancing experience your student dancers will have. Please make sure your helpers are not doing Rollaway. You need to wait until week 20 or 25 to teach Rollaway. Maybe this is a bit extreme, but I want you to understand principles being presented here. Rollaway is horribly disorienting when taught too early.

It is sometimes helpful, in your initial teach of Half Sashay, to say something like "Now helpers, we are not doing Rollaway. We'll teach that later. All girls are going to walk in front of your partner and back into the Circle on the other side of him. Ready? Half Sashay!".

Weeks after teaching Rollaway, you might throw in this Half Sashay sequence:

Heads (or Sides) Square Thru 4 (*or an Equivalent*)
Any exact footprint zero or nothing at all
Right and Left Thru
Half Sashay
Pass Thru
Right and Left Grand
Promenade Home (*short if possible*)

Dosado is a very important Throw-In call. You should probably teach, from a Squared Set, Heads Dosado and go back Home, then Sides Dosado and go back home. This is also good material for the One Niter Square Dance Party. This might be your only opportunity to utilize muscle memory your brand new student dancers may have learned somewhere along the way. If you see anyone cross their arms in an elevated way and prance up around and back, you'll know this is true with them. Don't say a word about it. Just keep calling. Smile at them. They don't need to think you're a really good caller. You need them to like you. They will if you love them first. If you do, they will return, week after week after week. Of course, this means you'll need to love them a little more each time.

Arm Turns. These damn things are dizzying! Most callers never teach Arm Turns correctly so dancers never learn the difference between an Arm Turn and a Turn Thru and a Scootback.

The Scootback arm turn is danced by Infacing dancers offset by one. They are not directly facing. They Extend, Trade, and Extend.

A Turn Thru is danced by directly facing dancers, or on a Right hand/arm hold. They step forward and join right forearms, turn half, and Step Thru. Each pair of dancers dancing Turn Thru finish back to back.

Arm Turns are handedness directed and indefinite. Designated dancers will take the directed forearm (Right or Left) and walk forward around this arm hold indefinitely. Another call must be called for the dancers to exit the Arm Turn.

Unfortunately, a vast majority of square dancers never really learn the definitions as herein described. But early on, without teaching these calls properly, they call:

Men make a Left Hand Star
Turn your Partner Right Arm around and look for your Corner
Allemande Left your Corner
Come back to your Partner and
Promenade Home

All the above is definitionally correct but if the dancers never learn the definitions, they will never learn the difference. This will later hamper the learning of Turn Thru and Scootback.

Described below is the way I handle Arm Turns.

The student dancers learn Allemande Left during their first class night, from a Circle. They will later learn that Allemande Left is one of the calls that definitionally turn any formation into a General Circle, simply by the way I call it. After they've learned Trade, Run, Circulate, Cast Off, Ferris Wheel, and maybe more, only then do I call:

Circle Left
Men Star Right
Allemande Left your Corner
Turn Partner Right Arm around
Allemande Left your Corner again
Promenade Home

I feel callers who mix Arm Turns and Allemande Left in their calling during the first or Fourth class nights are doing their dancers a major disservice. Not only will they assume Allemande Left and Arm Turns are similar, it will be very hard for them to learn that Turn Thru has a definite back to back ending, and Scootback, with it being an exact Extend Trade Extend, will be an almost nightmare to learn. You will have enough problems with the arm turners wanting to go from a Right-Hand touch to a Left-Hand turn, thanks to their Weave the Ring muscle memory. This problem will be infinitely worse if you've taught Thars before you teach Scootback.

Chapter 15: Choreo for Lessons #5 thru #10

Square Thru for the first 6 lessons or so is limited to only 4, and only Heads or Sides from a Squared Set. At this stage of learning, it's much more important to have Square Thru create "wind in the face", and also give them feel the security of facing their Corner when they finish. It's also very important to have them facing their Corner after watching dancers go by with pull by pull by pull by pull by.

By lesson #6 you probably should have already taught and had them practice the following calls from the Corner Line only:

- Star Thru
- Pass Thru & Bend the Line
- Right and Left Thru
- Flutterwheel
- Reverse Flutter

Please remember, it's of utmost importance to have only called Square Thru as 4 Hands and only from a Squared Set, having only called Right and Left Thru from Corner Lines (In or Out of Sequence), and also having only called Star Thru, Flutterwheel and Reverse Flutter from Corner Lines or Boxes (In or Out of Sequence).

All of the choreo that will now be presented in this chapter will be only after you've called Heads (or Sides) Square Thru 4. Also, any Star Thru following Heads (or Sides) Square Thru 4 will be permanently replaced by Slide Thru after they've learned it.

- Star Thru
- Right and Left Thru
- Star Thru
- Allemande Left
- You're Home

- Star Thru
- Reverse Flutter
- Flutterwheel
- Star Thru
- Allemande Left
- You're Home

- Star Thru
- Right and Left Thru
- Flutterwheel
- Reverse Flutter (*Corner Line*)
- Square Thru 3
- Allemande Left
- You're Home

(This sequence will probably be their first time dancing Square Thru other than 4 and not from a Squared Set. This is a good way to introduce the student dancers to Square Thru variations.)

Star Thru
Pass Thru
Bend the Line
Pass Thru
Partner Trade
Right and Left Thru
Flutterwheel
Reverse Flutter (*Corner Line*)
Square Thru 3
Allemande Left
Right and Left Grand
You're Home

Star Thru
Pass Thru
Bend the Line
Pass Thru
Partner Trade
Reverse Flutter
Flutterwheel
Star Thru
Allemande Left
Right and Left Grand
You're Home

If you taught Circulate from Corner Lines, you can begin with Heads (or Sides) Square Thru 4 and Start Thru. Then call Ends Circulate, Ends Circulate, Centers Circulate, Centers Circulate (in any order). Now any sequence above that finishes with Allemande Left and You're Home now finishes with Allemande Left then Right and Left Grand and You're Home. Also, any sequence finishing with Allemande Left then Right and Left Grand and You're Home is now Allemande Left and You're Home.

Here is the Equivalent concept stated in the above paragraph: All 8 Circulate Twice equals changing the resolution by removing an existing Right and Left Grand or adding one.

If a Right and Left Grand exists in the resolution, All 8 Circulate Twice removes it.

If a Right and Left Grand does not exist in the resolution, All 8 Circulate Twice adds one in.

At this point, after Heads (or Sides) Square Thru 4, you might call Dosado and then call one of the above sequences. It's very important that you have not taught Sweep 1/4 yet.

Lesson #5 or #6 is probably when you should teach Half Sashay. You will teach it from a Corner Line Out of Sequence with this choreo:

Heads (or Sides) Square Thru 4
Star Thru (*maybe Slide Thru?*)
Right and Left Thru
Half Sashay
Pass Thru
U Turn Back (*Corner Line*)

This is probably also a good time for the student dancers to Bend the Line as Half Sashayed couples. Use this sequence:

Heads (or Sides) Square Thru 4
Star Thru (*maybe Slide Thru?*)
Right and Left Thru
Half Sashay
Pass Thru
Bend the Line

If they stumbled, call Ends only Bend the Line, Centers back up, You're Home

Now start again:

Heads (or Sides) Square Thru 4
Star Thru (*maybe Slide Thru?*)
Right and Left Thru
Half Sashay
Pass Thru
Bend the Line

Then call:

Pass Thru
Bend the Line
Pass Thru
Bend the Line

Now you can call Circle Left 1/2 way and You're Home

Don't teach Sweep 1/4 yet. Teach Sweep 1/4 after the student dancers have learned and practiced Flutterwheel, Reverse Flutter, and Recycle. This way they will understand that Sweep 1/4 can follow any call that has all dancers flowing Left or Right.

Another way to use Sweep 1/4 is to resolve at Home from a specific Partner Line with this:

Pass Thru
Wheel and Deal
Centers Sweep 1/4 & Back Up
Home

Chapter 16: Wheel and Deal

Wheel and Deal should probably be taught about week #8. You have the students dancing Swing Thru using the Trade method described in that chapter. This repeated half turning to the exactness of Waves and then Infacing Lines greatly prepares the student dancers for Wheel and Deal. You have not taught Heads Square Thru 4 and Step to a Wave yet. This would only hamper their Wheel and Deal learning.

Using the Trade teach of Swing Thru can now let you call this Wheel and Deal prep sequence:

Heads (or Sides) Square Thru 4
Slide Thru
Pass Thru
Girls Trade
Centers Trade
Swing Thru (*Same Sexes Right Hand Trade, Centers Left Hand Trade*)
Boys Trade

From Corner Lines, the above is an Equivalent to Pass Thru and U Turn Back. So if they had problems, call Pass Thru and U Turn Back and do the sequence again. If they succeeded, call this:

Pass Thru
Boys Trade
Centers Trade
Swing Thru (*Same Sexes Right Hand Trade, Centers Left Hand Trade*)
Girls Trade

The student dancers are now back in a Corner Line.

The above Swing Thru sequences are a great prep for learning Wheel and Deal.

The student dancers are in their Home positions now. Call your usual setup now:

Heads (or Sides) Square Thru 4
Slide Thru (*Corner Line*)
Pass Thru

We are going to learn Wheel and Deal. Wheel and Deal will finish with everyone facing the wall behind you, as we move from a line of 4 to a Box of 4.

Ask which end of the Line has a Right Hand free. Tell her that as she and her partner move towards the other couple in their Line, they will finish by standing in front of the other couple, who moves to stand behind them.

I help one Line do it, then another. Others are now starting to do it on their own.

Then call Double Pass Thru. Don't teach it. Just call it and help them. Then First Couple Go Left, Second Couple Go Right. The student dancers are now in Corner Lines. If you call this same sequence again, the same couple is going in front as the same other couple goes behind them. The whole teach and dance practice is from this Corner Line. Here is the entire sequence:

Pass Thru
Wheel and Deal
Double Pass Thru
First Couple go Left next Couple Go Right (*Corner Lines*)

You've now called the Wheel and Deal sequence twice. Third time, from the Corner Line again, call this:

Pass Thru
Wheel and Deal
Double Pass Thru
First Couple go Right next Couple Go Left
Slide Thru
Allemande Left
Right and Left Grand
You're Home

You've only been calling Flutterwheel and Reverse Flutter from Lines up until now. Right now might be the time, from the Squared Set they are in, to call:

Heads Flutterwheel
Sides Flutterwheel
Heads Reverse Flutter
Sides Reverse Flutter

Or maybe 4 Ladies Chain and Chain back Home. Relax their brains.

Now that the student dancers are Home again, call Sides (or Heads) Square Thru 4, then Slide Thru. Then call all of the above sequences again, helping the other couple go in front this time.

It is imperative your student dancers get their first Wheel and Deal teach this way. They can't rely on any crutches they may have developed in their long term partner relationship. They're on their own, and they are caring for their current partner at the same time. The pressure is on. It's do or die. They think you've taken off all the training wheels, but you haven't. You are there to help them every step of the way. The confidence the student dancers build in themselves learning Wheel and Deal this way is priceless. It will make everything you teach from now on go more quickly and with more skill and perfection. It will help you build your own confidence, too.

NEVER say one couple is going into the center. Always say the End with the Right Hand free goes in front. If a student dancer asks why don't you tell one couple to into the middle, tell them it's because that's not always true. Tell helpers the same thing. If they ask what you mean, or if a student dancer wants to see why, or then in a Square between tips and call:

Heads Square Thru 4
Right and Left Thru
Outsides 1/2 Sashay
Pass the Ocean
Boys Run

Explain that Wheel and Deal is a Line of 4 call, going from a Line to a Box, with everyone having turned to face the wall that is now behind them. So THIS Line will do it over here, and THAT Line will do it over there. Have them take notice that the Right Hand free End is the Very End of the Tidal. Help one Line to do it, then help the other Line do it. Then call them Out. The whole sequence is:

Heads Square Thru 4
Right and Left Thru
Outsides 1/2: Sashay
Pass the Ocean
Boys Run
Wheel and Deal
Ferris Wheel
Centers Square Thru 3
Allemande Left
Promenade Home

It is also of the utmost importance to NOT call or teach Wheel and Deal from 2 Faced Lines yet. You will do that after they know Sweep 1/4, 8 Chain 4, Scootback, Walk and Dodge, and many others. Show Wheel and Deal from normal Right Handed 2 Faced Lines about 3 lessons before you teach Recycle. Make sure you follow up by calling Wheel and Deal from these 2 Faced Lines every week before you teach Recycle.

After the student dancers get so proficient at dancing Pass Thru and Wheel and Deal they dance it at full speed with no help, you can consider teaching and calling Heads (or Sides) Lead Right and Veer Left. Initially, you'll call Bend the Line, or maybe Chain Down the Line. At this point in their learning, it's okay for them to dance a few calls here and there with their Original Partner.

Heads (or Sides) Lead Right
Veer Left
Wheel & Deal
Sweep 1/4 (*Partner Lines*)

Heads (or Sides) Lead Left
Veer Right
Wheel and Deal
Sweep 1/4 (*Partner Lines*)

Heads (or Sides) Lead Right
Veer Left
Bend the Line
Pass Thru
Bend the Line (*Partner Lines*)
Pass Thru
Wheel and Deal
Centers Sweep 1/4 and Back Up
You're Home

Chapter 17: Is Tag the Line a Throw-In Call?

Tag the Line can be considered a Throw-In Call after you've taught a few specific calls. The specific calls are:

Trade

The student dancers are moving individually to another footprint with an exact finish, turning while dancing Trade;

Double Pass Thru

The student dancers are moving forward past 2 dancers without turning;

Circulate

The student dancers are moving in a pattern involving the whole square;

Grand Square

Turn exactly 1/4 and walk; turn exactly 1/4 and walk, etc. Also, Grand Square teaches them to Face In and walk, Face In and walk, etc.

These descriptions explain how learning and dancing these calls helps prepare the student dancers for leading the Tag the Line family. After the above calls are taught and danced, Tag the Line can be taught anytime a full teach that greatly advances knowledge occurs.

A word of warning needs to be added here. You will be doing your student dancers a huge disservice if your first teach of Tag the Line is from a 2 Faced Line. If you do, it will be incredibly harder to get the student dancers to properly dance Tag the Line from Outfacing Lines or Tidal Lines. This will severely limit their dancing skills and eventually contribute to dancer dropouts. Many get discouraged and quit after being humiliated and discouraged at breaking down the square so often.

Once again, we will start our teach from a Corner Line. It's best to keep the Get In simple, so call Heads (or Sides) Square Thru 4 and Slide Thru (Corner Line). Now call Pass Thru and stop the music.

We are going to learn Tag the Line. First, drop hands. Now Face In towards the center of your line. Now Double Pass Thru. Now touch hands with your new partner and we have completed Tag the Line.

Now Face In. Pass Thru. Call Tag the Line again and help them. Then call Face In. The student dancers are now in a Corner Line. On the first teach of Tag the Line, it's usually best to call this sequence again, returning them to a Corner Line.

Then call Square Thru 3, Allemande Left, and You're Home. This will probably be one of the first times your student dancers will dance Square Thru not 4 and not from a

Squared Set. Now that the students are Home, call Sides Square Thru 4 and Slide Thru, and repeat the Tag the Line sequence.

Next week when you review Tag the Line, maybe begin with Sides Square Thru 4 and Slide Thru. After they are Home, you might call Heads Star Thru, Slide Thru, Star Thru, Pass Thru (Corner Box), and Slide Thru (Corner Line). This should be the first time your student dancers will dance Slide Thru from a Not Corner Line, so make sure, from a Squared Set, you call Heads (or Sides) Star Thru first, then Slide Thru, then Star Thru, Then Pass Thru. No exceptions.

In this scenario, Star Thru and Slide Thru are not interchangeable. As stated above, if you call Heads (or Sides) Star Thru, Slide Thru, Star Thru, Pass Thru, the first Non-Squared Set Slide Thru they see will have all dancers facing in towards the Center of the Square where they call all see each other. This greatly helps your student dancers develop the confidence they so desperately crave.

You will probably do your first Tag the Line review during the second tip. Do the teach sequence;

- Heads (or Sides) Square Thru 4
- Slide Thru
- Pass Thru
- Tag the Line
- Face In

You're halfway thru the Corner Line Zero sequence. Now you might call;

- Pass Thru
- Wheel and Deal
- Double Pass Thru
- First Couple Go Left
- Next Couple Go Right

This will probably be the first time the student dancers do 4 calls while being continually Partner paired with her on his left (Half Sashayed). Make sure you gently help them. They are really going to feel like a fish out of water.

Now call;

- Pass Thru
- Tag the Line
- Face In (*Corner Line*)

Now call and review some other stuff for awhile.

You don't want your student dancers to believe you are always going to call Tag the Line and Face In. So now we are going to call Tag the Line and Face Out;

Heads (or Sides) Flutterwheel
Sweep 1/4
Pass Thru (*Corner Box*)
Slide Thru (*Corner Line*)
Pass Thru
Tag the Line
Face Out
Bend the Line (*Corner Line*)

Some student dancers might begin to feel Square Dancing is becoming too militaristic. Others may be focusing so much on Tag the Line they can't dance any other calls very well right now. So this is probably a good time to throw in a Footprint Zero. So after they've danced the above sequence; call this:

Square Thru 3
Courtesy Turn (*Corner Line*)

Now you might call:

Pass Thru
Wheel and Deal
Double Pass Thru
First Couple Go Left
Next Couple Go Right

Now repeat the Tag the Line sequence like this:

Pass Thru
Tag the Line
Face Out
Bend the Line (*Corner Line*)

Now:

Square Thru 3
Allemande Left
You're Home

Now maybe do a singing call with this figure choreo:

Heads Square Thru 4
Slide Thru
Pass Thru
Tag the Line
Face Out
Bend the Line
Square Thru 3
Swing your Corner
Promenade

This figure has lots of oops time built in, which will allow you the time to help you student dancers thru this choreo. Their reward for their efforts is Corner Swing. Put some enthusiasm in your voice when you say Corner Swing and you will probably hear some dancers holler YEA!

Second Heads figure you might replace Square Thru 3 with:

Right and Left Thru
Slide Thru

This will take up a little more time.

At some time later in this singing call, or later in this class session, or weeks later, the student dancers may begin arriving home too soon. If you see this happen, I want you to replace Heads (Sides) Square Thru 4 with this:

Heads (or Sides) Flutterwheel
Sweep 1/4
Pass Thru

Or:

Heads (or Sides) Reverse Flutter
Sweep 1/4
Pass Thru

This will take up a little more time.

There's an old square dance caller's statement that says if you teach people, they will love you for life. The unwritten fact is that this requires you to teach them well. Additionally, you need to make it more fun than the callers who don't teach well.

The above thought should permeate every thought you have in your brain.

So we don't want our student dancers to internalize the "fact" that Pass Thru and Tag the Line is always followed by Face In or Face Out. Let's dance them thru some other fun patterns. Put the student dancers in a Corner Line and call:

Pass Thru
Tag the Line
Cloverleaf
Centers U Turn Back
Star Thru (*Corner Line*)

There are several reasons why you should call the above sequence exactly as written. They are:

1. The U Turn Back encourages exact spot finishing after all that floating in mid air wind-in-the-face stuff,
2. After all that really different no hands choreo, a Star Thru finishing in a Corner Line is reassuring, where a Slide Thru would just encourage insecurity and goofing;
3. Once they've mastered the exact spot arrival, you can substitute U Turn Back with Turn Thru.

Please note that the above sequence is the Equivalent of Pass Thru, Bend the Line, Right and Left Thru. So both sequences are a Zero from Corner Lines/Partner Lines/Opposite Lady Lines/Right Hand Lady Lines, whether they are In Sequence or Out of Sequence.

We will discuss teaching Cloverleaf in the next chapter. The student dancers should know Cloverleaf very well before you call Tag the Line and Cloverleaf.

Remember, you've already taught your student dancers Centers In and Cast Off. You did it with Heads (or Sides) Square Thru 4 and put Centers In. So from the Corner Line, call:

Pass Thru
Tag the Line
Centers In
Cast Off 3/4
(*Don't say up to the middle and back. They should already know Infacing Lines should be about an extended handshake distance apart.*)
Pass Thru
Tag the Line
Centers In
Cast Off 3/4 (*Corner Line*)

You will probably need to help your student dancers with Cast Off 3/4 in this situation. This should be the first time they see a "push" Cast Off. Doing the traditional Double Pass Thru, Centers In, Cast Off 3/4 as their first experience with Cast Off only encourages one-way-ism thinking in your dancers and will greatly hinder their efforts to learn how to dance Cast Off in other formations. This will greatly reduce their ability to experience to enjoy the vast dancer experiences Cast Off can offer and will greatly hinder your ability to call them. It will also encourage many student dancers taught like this to later drop out of Square Dancing when they repeatedly cause square breakdowns due to the herein described lack of Square Dancing skills.

Additionally, I've found that when teaching the "push" Cast Off at this time, it's best to right now that two forms of Cast Off exist, one when you are Ocean Wave hand touching your current Partner and this one where the Center walks forward and the End backs around.

This provides the consistency that a Cast Off always turns Partners around their hand touch, with the Center always walking forward and the End always turning in shoulder parity with their Partner.

This does not create a problem with Centers pushing around the Ends, as many callers still teach, and actually leaves the dancers closer to the Center.

Chapter 18: Separate, Cloverleaf, and Tag the Line

About week 8 or so it's about the time to start teaching Separate. If you've been calling Separate since week one as Heads (or Sides) Pass Thru and Separate Around 2 and go back Home, just tell them you are now going to refine their knowledge of Separate. They've been dancing and learning calls from Lines since week two and now it's probably time to teach them another call that will put them in Lines. (You've maybe already taught Heads Lead Right, Veer Left, Bend the Line. It doesn't matter if you have or you haven't.)

Separate is a reasonably quick teach because it's based on muscle memory. The call Separate briefly converts their footpath to a General Circle, so Weave the Ring muscle memory kicks in.

Tell your student dancers they are going to turn and walk away from their current partner until they can directly face the person coming towards them on the outside. Call this:

Heads Pass Thru and Separate
Sides Star Thru (*touch hands in lines*)
Pass Thru
Bend the Line
Centers Right and Left Thru
Ends Bend the Line
Centers Back Up
You're Home

This might be the first time your student dancers ever had to Bend the Line from Half Sashayed Lines. They will probably stumble. Help them get to the correct position and finish the sequence. Then say something like "let's try that again", then call:

Heads Pass Thru and Separate
Sides Star Thru (*touch hands in lines*)
Pass Thru
Bend the Line
Pass Thru
Bend the Line
Pass Thru
Bend the Line
Ends only Bend the Line
Centers Star Thru and Pass Thru
Allemande Left
Right and Left Grand
You're Home

Now repeat one of the above sequences beginning with the Sides.

After you have called these sequences a few times and also called some other stuff, it's time to show them Separate from a Squared Set. Help your student dancers as you call this:

Heads Separate and Star Thru
Sides Square Thru 3 (*to face the outsides*)
Pass Thru
Partner Trade
Allemande Left
You're Home

Now repeat it with the Sides. Next week, after you've reviewed the above, it's probably time to teach them Separate Around One to a Line. So, call these two sequences, First Heads start then Sides start:

Heads (or Sides) Pass Thru
Separate Around One to a Line
Star Thru
Double Pass Thru
Partner Trade
Centers Star Thru and Back Away
You're Home

Heads Separate Around One to a Line (*Corner Line*)

The above is the Equivalent of Sides Square Thru 4 and Slide Thru. Now call:

Square Thru 3
Allemande Left
You're Home

Now call it again, starting with the Sides

From this Corner Line or any other Corner Line, it's probably time to start calling Square Thru 3, Allemande Left, and either You're Home or Promenade Home. Before you call Square Thru 3, you could create some Wind-In-the-Face from the Heads (or Sides) Square Thru 4 & Slide Thru Corner Line by calling this:

Pass Thru
Wheel and Deal
Double Pass Thru
First Couple Go Left Next Couple Go Right

Now call:

Square Thru 3
Allemande Left
You're Home

At this point you are probably mixing lots of other choreo material along with this Separate workout. This is a good thing. When they're ready, we will take the next step, which is probably Separate Around One and Come Into the Middle:

Heads Pass Thru
Separate Around One and Come Into the Middle (*make sure the Sides slide back together behind them*)
Centers Square Thru 3
Allemande Left
You're Home

Now call it starting with the Sides. Probably without much delay, you should now call:

Heads Pass Thru
Separate Around 2 and Come Into the Center
Heads Back Up
You're Home

Now call:

Sides Pass Thru
Separate Around 2 and Come Into the Center
Square Thru 4
Slide Thru
Right and Left Thru
Slide Thru
Allemande Left
You're Home

After your student dancers have learned and danced all the above for a couple weeks, along with other calls, now it's time to teach Cloverleaf using the Separate muscle memory.

Call Heads Pass Thru and stop the music. Tell them we are going to learn Cloverleaf. Tell them when you say Heads Cloverleaf, you want them to Separate and then Face In and stand behind the Sides. Here is the full sequence:

Heads Pass Thru and Cloverleaf
Sides Square Thru 3
Slide Thru
Slide Thru
Allemande Left
You're Home

Now repeat the above sequence starting with the Sides.

Now call:

Heads Pass Thru and Cloverleaf behind the Sides
Double Pass Thru
All Cloverleaf (*Leaders go into the Center as Trailers go behind them*)
Centers Pass Thru
Allemande Left
Right and Left Grand
You're Home

The above sequence contains the first reference to Leaders and Trailers in this teaching guide. So, it's probably time to explain what Leaders and Trailers are. Leaders and Trailers are a designator within a box of four people. If the center of the box is slightly behind a dancer, they are a Leader. If the center of the box is slightly in front of a dancer, they are a Trailer. Please do NOT tell your student dancers that a Leader is the one facing out. If you do, you have made it very difficult for many dancers to learn Walk and Dodge from a column. How can you tell your student dancers that the #3 dancer in a column is a Leader when their mind tells them they are not facing out because there are four people in front of them (the other box)?

Now it's time to expand the skills of your student dancers to include Tag the Line and Cloverleaf. Here are some sequences:

Heads (or Sides) Square Thru 4
Slide Thru
Pass Thru
Tag the Line
Cloverleaf
Centers U Turn Back
Allemande Left
Right and Left Grand
You're Home

Heads (or Sides) Square Thru 4
Slide Thru
Pass Thru
Tag the Line
Cloverleaf
Double Pass Thru
Leaders U Turn Back
Star Thru
Slide Thru
Allemande Left
You're Home

The above sequence has a great deal of usefulness. While it is best to call it as herein presented for the first few times you call it, you can later replace the Square Thru 4 with any equivalent, such as:

Heads (or Sides) Flutterwheel (or Reverse Flutter)
Sweep 1/4
Pass Thru

After the Double Pass Thru and before the U Turn Back in the above complete sequence, you can insert:

Zoom
Zoom again

This will come in handy because a Completed Double Pass Thru formation is the best place for the initial teach of Zoom. That way, your student dancers will not develop the erroneous assumption that a Zoom always has the Centers doing the "roll back" part of Zoom.

We will deal with Zoom in a subsequent chapter.

You could replace the entire ending of this sequence with another Cloverleaf. Here is what the sequence would be now:

Heads (or Sides) Square Thru 4
 Slide Thru
 Pass Thru
 Tag the Line
 Cloverleaf
 Double Pass Thru
 (*Optional Zoom Twice*)
 Cloverleaf
 Double Pass Thru
 (*Optional Zoom twice*)
 Leaders U Turn Back
 Allemande Left
 You're Home

This method has added Zoom learning benefits of which you may not be immediately aware. Here is a list of some of the benefits, if you use the 2 Optional Zoom Twice options:

1. Two of the four couples are 1/2 Sashayed so your student dancers do not get the false impression that the boys always Zoom back Left and the girls always Zoom back Right;
2. If you begin the sequence with the Heads, it's the Sides that will be 1/2 Sashayed, and vice versa, so all of your student dancers will standard position Zoom and also 1/2 Sashayed position Zoom;
3. When you call Zoom, your student dancers will be changing places with an opposite sex dancer, something that almost never happens with the traditional method of teaching and practicing Zoom;
4. Cloverleaf muscle memory kicks in, as the Leaders turn away from their Partner to finish facing "in" towards the Center of the call action;
5. The entire sequence, with or without any of the optional Zooms, and if you replace Allemande Left and You're Home with Slide Thru, your student dancers are in a Corner Line. So, the entire Corner Line exact footprint Zero is this:

(Corner Line)

Pass Thru
 Tag the Line
 Cloverleaf
 Double Pass Thru
 (*Optional Zoom Twice*)
 Cloverleaf
 Double Pass Thru
 (*Optional Zoom twice*)
 Leaders U Turn Back
 Slide Thru (*Corner Line*)

Additionally, you can replace the last few calls with Centers In and Cast Off 3/4. The sequence would then be:

Heads (or Sides) Square Thru 4
Slide Thru
Pass Thru
Tag the Line
Cloverleaf
Double Pass Thru
(Optional Zoom Twice)
Cloverleaf
Double Pass Thru
(Optional Zoom twice)
Centers In
Cast Off 3/4
Ends Face In, Centers Back Up
You're Home

This should probably be the first time your student dancers experience Centers In with the Outsides facing out. This will take a brief teach to Cast Off 3/4. Tell them the Centers always push forward around the Ends as the Ends turn with them by backing around this time. You can also say the Centers always walk forward as the Ends turn with them in shoulder parity.

This provides important consistency for Cast Off from either same wall facing dancers (Centers push forward as Ends back around) and opposite wall facing dancers (all dancers walk forward around their hand touch). The consistency is the centers always walk forward and their joined hands always act as if they are both touching a fence post and turning in parity with each other.

As discussed in this chapter, this way of presenting "push" Cast Off is a very beneficial way of teaching how the Ends should back around their hand touch and the centers should walk forward around it. Teaching the Ends to pivot as the Centers push forward around them makes other Cast Offs very difficult to learn because Cast Off would then be danced differently in different positions. This hinders learning and weakens student dancer confidence, which then contributes to dropouts, first one person, then another, then another...

The recommended way of teaching Cast Off (around the Partner's joined hands) does not conflict with the Ends pivot definition because they all finish by moving forward into Infacing Lines at the end of the call.

Chapter 19: Lessons 1, 2, 3 Singing Call Choreo

Lesson 1

Opener, Middle Break, Closer:

Girls/Boys Promenade in the Center (*Left shoulder in*)
Get back Home and Square Your Sets
Face your Corner, Allemande Left
Face your Partner, shake right hands, Right and Left Grand
(*Sing*)
Meet your Partner again
Dosado (*if you have time*)
Promenade Partner Home
(*Sing*)

Figure:

Heads/Sides Pass Thru and Promenade Home
Sides/Heads Dosado and Back Up to Home
Circle Left
Face your Corner, Allemande Left
Walk By your Partner
Dosado the next one (*if you have time*)
Promenade her Home, Men, your Home
(*Sing*)

Opener, Middle Break, Closer:

4 Ladies Chain Across
4 Ladies Chain back Home
Face your Corner, Allemande Left
Come back to your Partner, Right and Left Grand
(*Sing*)
Meet your Partner again and Dosado (*or Swing, but not during the Middle Break*)
Promenade Home
(*Sing*)

Figure:

Heads/Sides Dosado and back up to Home
Sides/Heads Dosado and back up to Home
Face your Partner and Dosado
Pass Thru
Promenade the next one Home, your Home, Men
(*Sing*)

Opener, Middle Break, Closer:

Girls make a Right Hand Star
Go all the way around
Boys Courtesy Turn your Partner
Face your Corner, Allemande Left
Face your Partner, Right and Left Grand
(Sing)
Promenade your Partner Home
(Sing)

Figure:

Boys make a Left Hand Star
Go back to your Partner, Turn her by the Right arm
Allemande Left your Corner
Walk by your Partner
Promenade the next one Home, your Home, Men
(Sing)

You probably should only do one or two singing calls during their initial lesson. Wait until at least the 3rd tip because the first singing call they dance will require a walk thru. You also want to wait until they can dance the calls without maximum verbal help from you. Make their first singing call memorable by doing one that everyone will recognize it and begin singing along.

Lesson 2

If you have a lot of new students for lesson 2, do mostly review but also teach Heads (then Sides) Square Thru 4, probably tip 3. Then use the choreo below.

Opener, Middle Break, Closer:

Head/Side Ladies Chain
Side/Head Ladies Chain
All 4 Ladies Chain
Face your Corner, Allemande Left
Partner Right, Right and Left Grand
(Sing)
Promenade your Partner Home
(Sing)

Figure:

Heads/Sides Square Thru 4
Dosado (*if you have time*)
Take your Corner and Promenade all the way around to the Man's Home
(*Sing*)

If mostly all of the student dancers attending Lesson 2 attended Lesson 1, teach Square Thru during tip 2, then teach the remainder of the Lesson 2 calls. Use the above Square Thru 4 singing call choreo, then tip 4 begin using the singing call choreo below. You will probably need to do a walk thru.

Opener, Middle Break, Closer:

Boys make a Left Hand Star
Turn your Partner by the Right
Allemande Left
Dosado your Partner (*if you have time*)
Right and Left Grand
(*Sing*)
Swing your partner
Promenade Home
(*Sing*)

Figure:

Heads/Sides Square Thru 4
Star Thru
Right and Left Thru
Star Thru
Swing your Corner
Promenade all the way around back Home
(*Sing*)

Opener, Middle Break, Closer:

Circle Left
(*Sing one 8 downbeat phrase*)
Men Star Right
Pass your Partner, Allemande Left your Corner
Right and Left Grand (*4th tip or later say "with no hands"*)
(*Sing*)
Promenade your Partner Home

Figure:

Heads/Sides Square Thru 4
Star Thru
Pass Thru
Bend the Line
Star Thru
Dosado (*if you have time*)
Promenade your Corner Girl Home
(*Sing*)

Opener, Middle Break, Closer:

4 Ladies Chain
Circle Left
Ladies Center Men Sashay and Circle
Ladies Center Men Sashay and Circle
Allemande Left
Right and Left Grand (*no hands*)
Promenade Home
(*Sing*)

Figure:

Heads/Sides Square Thru 4
Star Thru
Pass Thru
Girls Trade
Boys Trade
Face your Current Partner
Promenade her Home
(*Sing*)

Lesson 3

Opener, Middle Break, Closer:

4 Ladies Chain
Circle left
1/2 Sashay
1/2 Sashay
Allemande Left
Weave the Ring
Swing Partner
Promenade Home
(*Sing*)

Figure:

Heads/Sides Square Thru 4
Star Thru
Pass Thru
Boys Trade
Girls Trade
Pass Thru
U Turn Back
Pass Thru
Promenade this Partner Home
(*Sing*)

Figure:

Heads/Sides Square Thru 4
Star Thru
Pass Thru
Ends Trade
Centers Trade
Right and Left Thru
Pass Thru
Promenade this Partner Home
(*Sing*)

For the last 2 singing calls of lesson 3, use choreo from lesson 1 and 2.

Chapter 20: Throw-In Calls #2

If you teach the foundational calls exactly as I've described in this Teaching Guide, and you also are working (or will be working) the supporting calls I've mentioned in this Teaching Guide, there will be significant variability available to you to teach any of the throw-in calls whenever you feel it is in the best interest of your student dancers.

Using the CALLERLAB SSD teaching order as my reference, here are my thoughts regarding some of these calls.

I usually teach Do Sa Do during lesson #1, either from the first tip Circle or from a Squared Set very soon after the student dancers are in Squares. I also usually teach Pass Thru the first lesson from a Squared Set. After having taught Do Sa Do from a Squared Set (Heads Do Sa Do and back up to Home, then Sides Do Sa Do and back up to Home), I teach Heads (then Sides) Pass Thru. I tell them it's like a Do Sa Do but keep walking forward to face out. Then I call Heads (then Sides) Pass Thru and Promenade Home. This is one of the many ways I've built teaching with muscle memory into my teaching methods (Do Sa Do is like a Pass Thru but keep walking forward).

#5 on the SSD teaching order is the Promenade family. I only teach Couples Promenade during the first few lessons. I've personally found teaching Single File Promenade is counter productive to quick learning and exactness of performance. A few lessons later when I'm ready to teach Backtrack is when I teach Single File Promenade. Since Promenade Home goes quickly into their secondary memory, somewhere between lessons #2 thru #6 I call Circle Left, Circle Right, Drop Hands and go Single File, yeah Single File Promenade. Then I stop the student dancers and teach them how to Girls Roll Out and Backtrack. I start then again, call it, call Swing your Partner and Promenade Home. Then I call it and have the Boys Roll Out and Backtrack. The longer you wait to teach Single File Promenade and Backtrack, the more quickly and accurately your student dancers will learn and perfect it.

Wrong Way Promenade is so infrequently called, you're probably better off teaching it by just calling it when you can call something like Swing Thru, Boys Run, Promenade the Wrong Way Home.

The same logic applies to Wrong Way Grand. Only call it after the student dancers can easily do Heads Lead Right, Veer Left, Bend the Line, Slide Thru, shake right hands with your Original Partner, Wrong Way Grand. You can then call Swing your Partner and Promenade Home, or gently pull your Partner by, Allemande Left, Promenade Home.

By the way, I teach that a Pull By is gently shake hands and as they walk by, when their hands pass their hips, they let go.

Weave the Ring should probably be taught on the 3rd lesson they are doing singing calls. Then they will absorb it as a special call they can dance during a singing call.

Simply teach that Weave the Ring is a Right and Left Grand with no hands while you sing lyrics to a song. Then call a singing call for them with Weave the Ring in it 3 times so you can sing 3 times (Opener, Middle Break, Closer).

4 Ladies Chain and 2 Ladies Chain (from a Squared Set) should usually be taught the first class night. I advise all my student callers to avoid calling 2 Ladies Chain from Infacing Lines at all cost. It's tight overflow for the boys and becomes horrible overflow if you now call Right and Left Thru. 2 Courtesy Turns consecutively is the kind of dizzying overflow that gets incorporated into a caller's normal calling and then serves as one of those flow sins that causes dancers to tire early in the evening and leave early.

This is why I teach Flutterwheel and Reverse Flutter earlier rather than later in their class life. If your student dancers are far enough along for you to need 2 Ladies Chain from Infacing Lines, instead call Right and Left Thru and Flutterwheel. It's better dancing. Here is the formula:

Right and Left Thru
Flutterwheel
= 2 Ladies Chain

If you need to accomplish a "boys chain" because you need the boys on the other side of the box (not the girls), use this formula:

Pass Thru
Partner Trade
Reverse Flutter
= "2 boys Chain"

This next choreo suggestion requires superb timing. This is the sequence:

Heads (or Sides) Square Thru 4
Star Thru
Reverse Flutter

The above sequence put your student dancers in a Corner Line and then accomplish a 2 Ladies Chain with perfect flow.

It will require you to call Reverse Flutter one beat after they just pass shoulders doing Star Thru and before they have a chance to mentally align for a right hand or shoulder expecting the next call.

Now you will never need to call Right and Left Thru and then 2 Ladies Chain (or vice versa) ever again. You will never again need to call 2 Ladies Chain from Facing Couples. This allows you to take my advice and never call 2 Ladies Chain from Facing Couples

No matter if you are teaching towards SSD, Mainstream, or Plus, save Star Promenade, Wheel Around, and Reverse Wheel Around to the very end of your class. You might need to teach Promenade Don't Stop, Heads (or Sides) Wheel Around, but I hope not. I think it's a horrible tragedy that Wheel Around and Reverse Wheel Around are on the SSD list and Mainstream lists. Some callers think they are helping by having student dancers avoid Right and Left Thru because of the Right Pull By followed by a Courtesy Turn. I think they are doing their student dancers a great disservice by denying them the opportunity to learn the exactness and discipline of the Right Pull straight by, followed by their Left hands joining in front of them, his Right hand goes behind her and they turn left as a couple to exactly face the couple they pulled by with. These skills seems to greatly accelerate their learning of Trade, Circulate, Run, Cast Off, Wheel and Deal, and many other calls.

On the SSD teaching order, Star Thru/Slide Thru is #12 and Flutterwheel/Reverse Flutter is #26. To me, this is all mixed up. Flutterwheel should be about #12 and Reverse Flutter should be about #13. This is almost immediately after you teach Right and Left Thru, so there's no need to teach 2 Ladies Chain from Infacing Lines. Besides the fact that massive amounts of better choreo exist, you are sabotaging your efforts to teach them Dixie Style to a Wave. Did you ever see how difficult it is to get a lot of guys to not Courtesy Turn the girl coming towards him, and instead follow his Partner as a new girl takes his hand? If you have called 2 Ladies Chain from Infacing Lines, this problem is infinitely worse.

I suggest you teach Flutterwheel as Girls Go In and Reverse Flutter as Boys Go In. Save the extended applications for much a later workshop.

You should teach Star Thru Immediately after Heads (then Sides) Square Thru 4. Slide Thru should be #26 or so. Then you can easily tell your student dancers Slide Thru is a Star Thru without hands, just like Weave the Ring is a Right and Left Grand with no hands. Once again, we are using muscle memory to facilitate faster and better learning with proper time for your student dancers to first put the required muscle memory into their secondary memory where it can be best utilized by the instructor.

As a final thought for this chapter, save California Twirl for when you teach Dive Thru. It seems terribly counterproductive when you teach Star Thru and California Twirl both early in the class, particularly if you teach them from a Squared Set. I've learned the hard way how this horribly slows down the comprehension process and hampers their ability to learn quickly and accurately. Student dancers have a very hard time deciding which person the arch goes with and how far they turn. If you wait to teach California Twirl as part of the call Dive Thru, simply explain that it is a Partner Trade with an arch.

Chapter 21: Separate

Separate should be taught thoroughly, and probably earlier rather than later in your beginners classes. If you are teaching mainly from the Corner Line as this teaching guide suggests, Separate will come very easily to your student dancers.

The sequences below feature many possible variations of Separate. The variations enumerated in this chapter all begin in a Squared Set, and are danced by either the Heads or the Sides. Here is a summary of the Separate choreo:

1. Separate
2. Separate Around One to a Line
3. Separate Around One and Come Into the middle
4. Separate Around Two to a Line
5. Separate Around Two and Come down the middle

Each sequence below features a different variation of Separate.

Heads (or Sides) Pass Thru and Separate
Everyone Star Thru
Outsides Partner Trade
Centers Square Thru 2 and face your Corner
Star Thru
Star Thru (*you probably haven't taught Slide Thru yet*)
Allemande Left
You're Home

Heads (or Sides) Pass Thru and Separate Around One and Come Into the middle
(*outsides Slide together behind them*)
Centers Square Thru 3
Allemande Left
You're Home

Heads (or Sides) Pass Thru and Separate Around One to a Line
All Star Thru
Centers Pass Thru
Right and Left Thru
Allemande Left
You're Home

Heads (or Sides) Pass Thru and Separate Around 2 to a Line
Star Thru
Partner Trade
Allemande Left
You're Home

Heads (or Sides) Pass Thru and Separate Around Two to a Line
Circle Left
Allemande Left
Promenade Home

Heads (or Sides) Pass Thru and Separate Around 2 and Come Down the Middle
Then Back Up
You're Home

If your student dancers get a workout like this, they will know Separate by heart. Then weeks later you can easily teach Cloverleaf like this:

Heads (or Sides) Pass Thru. Stop the music. "Now we're going to learn Cloverleaf. If I said Heads Separate then Face In behind the Sides, I would be telling you to Cloverleaf. So let's do it. Heads (or Sides) Cloverleaf."

Three or four lessons later you can teach Double Pass Thru and All Cloverleaf. Just tell the Leaders to Separate and when you face someone, both of you Face In and step forward into the middle. The Trailers will follow you and stand behind you.

After you teach Separate, this is also the time you can begin calling Square Thru other than 4. At this stage of their learning, make sure they always finish any Square Thru version facing their Corner. Cue it that way. "Square Thru (any number) and face your Corner."

Now let's explore Separate from a Squared Set without calling the initial Pass Thru.

Heads (or Sides) Separate Around One to a Line (Corner Line)

Heads (or Sides) Separate Around One and Come Down the middle
Centers Face In and Back Up
You're Home

(Now your student dancers begin to learn Face In).

Heads (or Sides) Separate Around Two to a Line
Star Thru
Centers Pass Thru (*Corner Box*)
Star Thru (*Corner Line*)

Heads (or Sides) Separate Around Two, Come Down the Middle and Pass Thru
Swing your Original Partner
Square Your Sets

As your student dancers improve and learn more calls, feel free to explore mixing other choreo with any of the above sequences.

Chapter 22: Dive Thru, Single Circle, General Wave Stuff

I prefer to teach Step To a Wave after the student dancers have mastered everything I'm going to discuss in this chapter.

Dive Thru, and California Twirl as part of Dive Thru, is best taught (it seems) fairly soon after the student dancers have mastered Trade (passing and hand touch turning), Circulate (passing and following), Pass Thru Wheel and Deal, and Pass Thru Bend the Line. The student dancers have been dancing into and out of Infacing Lines. Dive Thru will begin their Box to Box Square Dance journey.

Call Heads Square Thru 4. Stop the music. Tell them we are going to learn Dive Thru. Tell the Centers to slide apart and make an arch. Tell them if their hands disconnect, that's okay. Just keep making the arch. Then tell them to walk forward past each other until the outsides are in the middle. Make sure the Sides walk forward between the Heads. Then tell the Heads to slide together behind the Sides and touch hands. Then make an arch with those joined hands and have the Boy walk forward around the girl as the girl turns forward to her left under the arch to both face back in. Tell them it's like a Partner Trade with an arch. Now tell them they've completed Dive Thru.

Now call Centers Square Thru 3 to face the Outsides. Walk them thru Dive Thru again. The Sides are making the arch this time, and the Heads are ducking under. Call Centers Square Thru 3 and find the Corner, Allemande Left and You're Home.

After they've danced Dive Thru several times, either a later tip or the next class session, tell your student dancers that the "Partner Trade with an arch" is actually called California Twirl. Now, each time you call Dive Thru while your student dancers still need cueing, tell them "Dive Thru, yes Centers arch, walk by, new outsides California Twirl".

Please notice that you don't need to teach Zoom at this time. Zoom is best initially taught from a Completed Double Pass Thru formation. We will discuss Zoom in great detail in a future chapter.

You now have this sequence:

Heads Square Thru 4
Dive Thru
Centers Square Thru 3
Dive Thru
Centers Square Thru 3
Allemande Left
You're Home

If you eliminate Allemande Left and You're Home from the above sequence, the student dancers are in a Corner Box, just as if you had only called Heads Square Thru 4 (from a Squared Set).

Now call the Invert and Rotate sequence:

Star Thru
Pass Thru
Bend the Line
Star Thru (*Corner Box*)

Now call the Dive Thru sequence. Now, if you want to resolve:

Allemande Left
Right and Left Grand
You're Home

Remember, the student dancers have already danced Swing Thru 100 times or so, taught and called with the Corner Line Trade sequence provided in an earlier chapter in this Teaching Guide. Hopefully, you've already told them they are in a Line, and that a Line with each dancer facing the opposite way from the dancer next to them has a special name. It's called an Ocean Wave. Call the Corner Line Trade Swing Thru sequence again at this time.

After you have them Home, put them in a Corner Line with Heads Square Thru 4 and Slide Thru. Stop them music. Tell them we are going to learn Pass the Ocean. Remind the student dancers who their Partner is, their current partner, their partner right now. Then tell them that when you call Pass the Ocean, they will Pass Thru with the dancers in front of them, then Face their Partner, then step forward to a Right Hand touch with their Partner. Then help them do it. Now call:

Swing Thru
Swing Thru again
Girls U Turn Back
Bend the Line (*Corner Line*)

Now walk them thru Pass the Ocean again and call the above sequence again. Then call Right and Left Thru. Now help them thru Pass the Ocean again. Then call the above sequence again:

Swing Thru
Swing Thru again
Girls U Turn Back
Bend the Line

Now call Slide Thru, Allemande Left and You're Home.

It's important to teach, call, and practice Pass the Ocean exactly as described. This allows all student dancers to dance Pass the Ocean as Centers of the Line and Ends of the Line. Pass the Ocean is harder for the Centers of a Line to learn than you might think. Infacing Lines look a lot like an 8 person Circle. All dancers are facing in. They all have a Partner and a Corner. If you called Boys or Girls Right or Left Hand Stars in the

middle a lot (I don't), you've made their Pass the Ocean journey much more difficult. Some of the student dancers who have Center Star danced a lot will want to turn towards the Center of the Square when you call Pass the Ocean.

The other thing that horribly screws up the learning of Pass the Ocean is telling the Girls to take Left Hands on the way thru. They will immediately begin having problems with Flutterwheel and Pass the Ocean because they won't know which call is a Right Hand lead and which call is a Left Hand lead. I tell the helper girls over the mic to please don't take Left Hands early. You need your helper Girls to dance Pass the Ocean exactly as you are teaching it.

Hopefully you noticed that your Pass the Ocean teach had your student dancers stepping to a Wave without actually giving it a name. So after you have taught, reviewed, and danced them thru Pass the Ocean as described for 3 consecutive lessons, you can call Heads Square Thru 4 and cue them thru Step to a Wave. This is the sequence:

- Heads Square Thru 4
- Step to a Wave
- Swing Thru
- Swing Thru
- Girls U Turn Back
- Bend the Line
- Slide Thru
- Allemande Left
- You're Home

Now begin with Sides Square Thru 4 and call the above sequence again.

As your student dancers progress, you can call Couples Circulate here.

- Heads Square Thru 4
- Step to a Wave
- Swing Thru
- Swing Thru again
- Girls U Turn Back
- Couples Circulate
- Girls Trade
- Bend the Line
- Reverse Flutter
- Slide Thru
- Allemande Left
- Right and Left Grand
- Promenade Home Short

Or, after Allemande Left;

Bow to the Partner and the Corner
You've Stirred the Bucket for the singing call.

It's very important to not call Couples Circulate and Bend the Line. Many student dancer girls will not touch hands because they are already trying to Bend the Line. That's why you call Girls Trade in this sequence.

Also, when you see a girl start to U Turn Back before you call it, try calling this:

Heads Square Thru 4
Step to a Wave
Swing Thru
Swing Thru again
Girls Run
Couples Circulate
Bend the Line
Pass Thru
U Turn Back
Square Thru 3 and look for your Corner
Allemande Left
Right and Left Grand
Promenade Home Short

Or, after Allemande Left;

Bow to the Partner and the Corner
You've Stirred the Bucket for the singing call

Much later, after they've learned Tag the Line, you could call this sequence:

Heads Square Thru 4
Step to a Wave
Swing Thru
Swing Thru again
Girls Run
Couples Circulate
Tag the Line
Face Right
Bend the Line
Square Thru 3 and look for your Corner
Allemande Left

Then, either:

Right and Left Grand
Promenade Short

Or;

Bow to your Partner and your Corner
You've Stirred the Bucket for the singing call

After the student dancers are dancing all of the above, now it's probably time to teach Single Circle. The SSD list includes Single Circle and Anything. This is how I usually begin my Single Circle teach.

Heads Square Thru 4 (*Corner Box*)
Stop the music.

Now we are going to learn Single Circle. Join both hands with the person in front of you, thumbs right. Now the 2 of you Circle Left, that's clockwise, exactly halfway, and change places. Now drop hands and wait for the next call.

After they've danced it, say:

(*Your next call is*)-----DoSaDo

They will do it. No music yet. Now say we are going to do it again. Single Circle, exactly halfway, that's it, now drop hands. Your next call is-----Allemande Left. You're Home!

Start the music. Now call:

Sides Square Thru 4
Ready? Single Circle
(*Your next call is*)-----Star Thru
Now call Partner Trade (*Corner Line*)

If anyone had some difficulty, call:

Square Thru 3 and look for your Corner
Allemande Left
You're Home

If they all did well, call:

Single Circle and----- just step forward to a Right Hand Wave. It's a Tidal Wave!

Now call:

Boys Run Right around one Girl
Bend the Line
Square Thru 3, but on the 3rd Hand face your Corner, now DoSaDo
Allemande Left
You're Home!

We kinda snuck that "on the 3rd hand" stuff right in there, didn't we??? We also kinda snuck Step To a Wave as part of a directional Single Circle To a Wave, didn't we??? If you teach Single Circle like this, the student dancers should never have a problem with any Single Circle variation. As they progress, here's a choreo idea:

(From any Corner Box or Corner Line)
Single Circle and Step to a Wave
Boys Trade
Spin the Top

This gives you a way to call a standard Spin the Top without calling Swing Thru first.

At Plus, from any Corner Box:

Pass Thru
U Turn Back
Single Circle and (any Wave Call, such as Relay the Deucey, Spin Chain and Exchange the Gears, or any facing dancer call, such as Touch 1/4 or Slide Thru)

(From any Corner Line)
Right and Left Thru
Half Sashay *(make sure they have Infacing Lines)*
Single Circle and Load the Boat *(Out of Sequence Corner Box)*

So now you might call:

Dive Thru
Centers Square Thru 3
Allemande Left

If you started all of the Load the Boat or Relay the Deucey stuff after a Heads or Sides Square Thru 4, the dancers are Halfway from Home. So after Load the Boat, set up and call Allemande Left, Right and Left Grand, and You're Home. After Relay the Deucey, call Step Thru, U Turn Back, Pass Thru, Right and Left Grand, and You're Home.

It's also about time to tell the student dancers that when you say Square Thru and don't give a number, it's always 4. Only do this initially from a Squared Set. By the way, it's still way way way too soon to teach them about how the Wave rule applies.

Appendix 1: Corner Line vs Partner Line

A caller recently asked me why I chose the Corner Line rather than the Partner Line for my Teaching Guide. This caller feels the Partner Line is easier to recognize. This chapter is about the reasons why I chose the Corner Line.

It has been said that beginner square dance students sometimes learn better if you split up the couples and have them dance with a different partner. Teaching the first 8 weeks or so in and out of the Corner Line inherently solves this Original Partner problem. After Heads or Sides Square Thru 4 and Star Thru, your student dancers are immediately partnered with someone other than their Original Partner. When the sequence is finally completed and they are Home, they are again partnered with their Original Partner. This increases the student dancer feeling of satisfaction for a job well done.

Learning to work from the Corner Line makes Partner Line Zero sequences much more versatile when calling your dances. Here is the formula:

1. Call the dancers into a Corner Box;
2. Call Slide Thru (Corner Line);
3. Now call any Partner Line Zero;
4. (Optional) Call another Partner Line Zero;
5. Now call Square Thru 3, Allemande Left, and Promenade Home

A Corner Line is easier to recognize than you might think. All dancers are partnered with their Corner, they are standard couples, and Centers are directly facing their Original Partner as the Ends have their Original Partner on the other End of their own Line. If the Ends are the dancers who are facing their Original Partner and the Centers have their Original Partner as the other Center standing next to them, you have Corner Lines Out of Sequence.

The quick Get Out from a Corner Line Out of Sequence is Slide Thru, Allemande Left, Promenade home.

The quick Get Out from a Corner Line (In Sequence) is Square Thru 3, Allemande Left, Promenade home.

Working your student dancers in and out of a Corner Line in the first 8 weeks or so, getting their first teach of Right and Left Thru from a Corner Line, gives them the definite understanding that their current Partner is quite often not their Original Partner. They quickly get comfortable with this concept.

"Whew, so far, so good" happens every every time your student dancers arrive back in the newly familiar Corner Line.

The student dancer Original Partner problem is the same only different for every student dancer in attendance. What does my spouse/significant other/lesson partner think of me? What do they think about themselves? How are they doing? Should I request help for them or help them myself? Etc, etc, etc.

Every thought like this will divert their energies away from paying attention to you, their square dance teacher. This can cause slowed learning, increased mistakes, lack of confidence due to lack of performance, and a host of other negative effects. Also, the student dancers NEVER achieve complete relaxation until after the tip when they reunite with their spouse/significant other. This means they only achieved complete satisfaction after they quit square dancing, not during the tip. Do you ever wonder why some student dancers who seem to be having fun just stop attending?

We need to give our student dancers the opportunity to feel "WOW so far so good" multiple times every tip. We also need to allow them to achieve a feeling of independence so they will feel like they are adding value to the lives of others every time they step into a square. The Corner Line is the inherent opportunity to achieve every positive described in this document, and also allow the teacher to know where they are and how to Get Out at any time.

These are the reasons why I teach from the Corner Line.